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A Case Study of Professional Ballroom Dance Instructors

Diana Jonas-Dwyer
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A CASE STUDY OF PROFESSIONAL BALLROOM DANCE INSTRUCTORS

By

D. Jonas-Dwyer.

A Thesis Submitted in Partial Fulfilment of the
Requirements for the Award of

Bachelor of Applied Science (Sports Science) with Honours

at the Faculty of Science and Technology

Edith Cowan University

December 1992



ABSTRACT

This study investigates factors that influence both full time and part time ballroom dance instructors engaged in competitive and non-competitive dance instruction.

A case study approach has been adopted to describe three dance instructors. Two of these instructors are a married couple who are full time professional ballroom dance instructors who are also the proprietors of a Perth metropolitan dance studio. The third professional instructor is a part time employee.

The case study approach is utilized to gain insight into the perceptions of the instructors as to the demands that are made upon them. Participant observation, interview and documents are the basis of data collection and analysis. A number of recommendations are made in the light of this case study.

DECLARATION

"I certify that this thesis does not incorporate without acknowledgement any material previously submitted for a degree of diploma in any institution of higher education and that to the best of my knowledge and belief it does not contain any material previously published or written by another person except where due reference is made in the text".

Signature. .

Date..... .

ACKNOWLEDGEMENTS

I wish to express my sincere appreciation to the following people:

Dr Lynn Embrey for her valued support, guidance, patience and encouragement.

The proprietors and staff at Acme Dance Studio, particularly Sue, Bruce and Adam for their willing participation in the study.

Mr Ron Gardner from the Australian Dancesport Federation (W A Branch) for his time and information.

To my family without whose help and understanding this study would not have been possible.

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CHAPTER 1

Introduction

Dance has always been a popular form of cultural expression. Gray (1989, p. 5) defines dance as "the art of human movement, consisting of factors and conditions that are intentionally formed and executed to evoke aesthetic feeling states". Many different forms of dance take place every day throughout the world. These include: folk, ethnic, jazz, classical, modern, ballroom, and aerobic dance. Some dance forms, such as ballroom and aerobic, have become competition orientated. A renewed interest in ballroom dance in the last two years has been accompanied by an upsurge in competitive ballroom dance (Bayly, 1992). In some States of Australia, namely, Victoria, New South Wales and Western Australia, ballroom dance has recently gained recognition as a sport, and is now known as Dancesport. Such an upsurge is likely to be accompanied by a demand for more qualified instructors.

Traditionally, ballroom instruction has been undertaken by owner-operators of dance studios. Logic suggests the increased demands may create stress not previously experienced. It is also possible that role conflict may occur between dancing and instructing, or instructing and running a business, or competing, instructing and running

a business.

The Background of the Study

For the past three years the researcher has participated in ballroom dancing. Initially the interest in dance was purely social, later progressing to a more technical interest which led to practical examinations in technique (Awards) in which participants are judged for expertise in prescribed dances, and artistic flair.

Simultaneously the researcher's informal observations at Acme Dance Studio have led to the impression that running a dance studio is demanding and this has increased her desire to know more about this growing sector of the physical activity industry. Acme Dance Studio is the venue for this particular case study.

The Significance of the Study

In recent years ballroom dance has enjoyed increased publicity in Australia emanating from television programs such as "That's Dancing" and the success of West Australians Peta Roby and Jason Gilkinson as World Champions. The current success of the Australian Film *Strictly Ballroom* has further emphasised ballroom dancing competitions to the general public. The recent

recognition, within some States of Australia, of this form of dance as a sport is evidence of the changing status of ballroom dance. In *Strictly Dancesport* (1992, p. 8) it is argued that competition dancing is a sport because it requires, physical strength, agility and co-ordination, musical interpretation, and stamina from competitors similar to other sports. Due to the increasingly competitive image of ballroom dance Williams (1992) claimed that more people are participating in the sport, Dancesport. It is not yet appropriate to use the terms ballroom dance and dancesport interchangeably for reasons that will become evident later in this study. Ballroom dance refers to all forms of ballroom dancing while the term dancesport is applied exclusively to competition ballroom dance.

As there are more people taking part in ballroom dancing, "a record 1200 entries were strutting their stuff at the 1991 Suntory Australian Dancesport Championships" (Bayly, 1992) there is a need for research to examine the growing pressures - actual and perceived - upon professional ballroom dance instructors.

There has been little systematic research carried out in the area of ballroom dance. The purpose of the research is to provide information for professionals in studios.

Statement of the Problem

To date there have been no studies that have described the lifestyle of professional ballroom dance instructors to determine how they negotiate the demands of instructing and running a business. The purpose of this study is to fill that void.

Statement of the Research Questions

From the researcher's informal observations a number of questions deserving investigation have arisen:

1. What demands are placed on professional ballroom dance instructors as they carry out their work duties?
2. How do they perceive these demands?
3. How do professional ballroom dance instructor-proprietors negotiate the demands of instructing and running a business?
4. Is the conceptual framework developed through informal observation of a studio adequate to describe the relationship of dance, sport and business?

Limitations

The following factors limit this study:

1. The observations were geographically limited to the Perth area.
2. The study was limited to a single case comprising one married couple who are full time dance instructor-proprietors, each with over 25 years of experience in ballroom dance competition and over 15 years experience in running their own studio and one male, part time dance instructor with 12 years experience.
3. The 20 observations were restricted to a six week period.

Organization of Thesis

Chapter 2 reviews the limited literature available about ballroom dance. The review of literature in Chapter 2 reveals minimal research activity in ballroom dance. Because of this Chapter 3 provides an overview of the organizational and competitive structure of ballroom dancing in Western Australia.

A conceptual framework for this study is presented in Chapter 4. This framework links the experience of the researcher, the organizational structure of ballroom dance in Australia and the literature. Ballroom dancing has its own terminology and a glossary is included in Appendix A.

Chapter 5 describes the methodology utilised in this study. Participant observation and interview were the primary qualitative methods employed throughout this work.

The findings of the research are presented in Chapter 6, while Chapter 7 suggests ideas for further related studies.

CHAPTER 2

Review of the Literature

Research literature on ballroom dancing in Australia is scarce. Only one previous study has been conducted in Western Australia by Reidy (1979) and later reported by Reidy and Blanksby (1988). In this investigation ten competitive ballroom dance couples performed simulated Latin American and Modern dance sequences in a laboratory setting while their energy expenditure was monitored. Heart rate which has been shown to have a linear relationship to energy expenditure (Fox, Bowers and Foss, 1989.) was monitored by telemetry. Reidy (1979) found the estimated energy expenditure of competitive ballroom dancing couples whilst performing Latin American and Modern dance sequences equal to that of other sports such as basketball and cross country running.

Other studies concentrate on technique. For example, Americans Looney and Heimerdinger (1991) revised the methodology of 1953 studies by Ashton and Waglow to look at social dance testing with the purpose of devising a valid and generalizable checklist of overall social dance performance. The checklist includes components of dance such as ability to lead, ability to follow, footwork, style, ability to follow beat/match rhythm of music and overall appearance.

Publications found in dance studios such as *Australian Dance News* advertise forthcoming competitions, results of competitions and feature advertisements for studios, shoes and dresses. They do not provide any scientific or research information to cater for the changing nature of ballroom dance.

In the absence of a substantial research base, it is appropriate to examine the literature of allied professions and sciences within which the professionals may also have dual roles such as coaches or instructors in a small business setting and to speculate about the applicability of these findings to the ballroom dancing field.

A body of North American literature by researchers such as Locke and Massengale (1978), Sage (1987), Wishniestsky and Felder (1989) is concerned with stress in sports coaching-school teaching and its relation to role conflict. Role conflict is defined as "when one person occupies several different roles that demand incompatible behaviours" (Lock and Massengale, 1978). It is possible to speculate that instructing and running a ballroom dance business may create stress similar to role conflict. The trends in this literature indicate that role conflict is a major concern to many teacher-coaches.

Role conflict in teacher-coaches was researched by Locke and Massengale (1978) who found that dual roles created conflict due to each role demanding incompatible behaviours, for example, "when the Assistant Coach is expected on a given Saturday both to scout rival teams and to attend to duties as husband, wife or parent". This may be similar to ballroom dance instructors who are also proprietors when they instruct clients while simultaneously supervising their own children.

Role-overload was the most commonly perceived problem encountered by the teacher-coaches. Sage (1987) conducted a field study, including interviews, on role overload and role conflict experienced by high school athletic coaches. The coping strategies of these teacher-coaches were to establish one role as more dominant than the other, with coaching being the predominant role, or to withdraw from coaching. Ballroom dance instructors who are also proprietors may adopt similar coping strategies, for example putting more effort into instructing and less into business administration.

Owner operators of dance studios are similar to the coach in their need to generate income. One study (Hough 1983) has investigated the business acumen of five ballet studios in Perth. In general, Hough found that dance was the proprietors' major focus, with business

aspects being of lessor importance. Hough focused on the establishment of these businesses and did not specifically concentrate on role conflict.

North American high school teacher-coaches surveyed by Wishnietsky and Felder (1989) left their positions due to stress, time demands and a desire to earn more money. The results of this study were contrasted with one conducted in 1977, where the same factors, (stress, time demands and a desire to earn more money) were also ranked highly as reasons for leaving coaching. Wishnietsky and Felder noted that coaching is a stressful profession, and they suggested that novice coaches should be trained in stress management techniques. Ballroom dance instructors who take on extra duties such as coaching formation teams, may also be under similar stresses.

Since there is a dearth of literature in the ballroom dance area, it is proposed to use a single case study as a forerunner to gain a holistic view, prior to focusing on more specific aspects.

CHAPTER 3

The Structure of Ballroom Dancing

In the first part of this chapter context is defined and the multiplicity of organizations that oversee ballroom dancing are described. They include international, national, State and local levels which are depicted in Table 1. The table is not exhaustive due to the existence of many organizations. While it is possible to list the organizations it is not always possible to distinguish professional from amateur. The second part of the chapter describes the factors that contribute to the functioning of organizations, for example the competitions, categories and styles.

Evertson and Green (1985) identify four levels of context in formal education: local context as embedded in broader levels of context; historical context of the setting; the historical context of the event; and context as determined by the research approach. Given the substantial amount of instruction in ballroom dance it is feasible to use Evertson and Green as a guide to systematize the understanding of the meaning of context.

For the purpose of this thesis the studio is presented as the local context which is embedded in State, national and international contexts.

The historical context of the setting is valuable as this history gives an understanding of "a set of expectations, traditions networks, and lines of communication" (Evertson and Green, 1985). For example, historical context influences the choice of ballroom dance competition venues.

The historical context of the event describes "how processes (eg, social norms, management of activities) unfold over time" (Evertson and Green, 1985). The Competition calendar used by dancers is an example of this.

The research approach utilised in this study is qualitative and as such takes an inclusive approach to context. "Contexts are not controlled and as many aspects of the context as can be obtained are included in the data collection". As a consequence, this approach is broader and more flexible than an exclusive approach (Evertson and Green, 1985).

International Level

Internationally competitive ballroom dancing has a very large following with over 52 countries participating in championships annually (See Table 1).

Australia belongs to the International Dance Sport Federation (IDSF) and partakes in competitions organised by them.

Table 1.

International, National, State and Local Organizations

Organisation	U	P	A
International Level			
International Dance Sport Federation (IDSF) *	U		
International Council of Amateur Dancers			A
National Level			
Australian National Amateur Dancesport Association			A
Australian Dancesport Federation	U		
Society of Australian Teachers of Dancing	U		
Australian Council of Dancing Organisations	U		
State Level			
West Australian Dance Masters Association		P	
Australian Dance Society (W.A. Branch)		P	
Australian Institute of Dancing (W.A. Branch)		P	
Amateur Dance Board Federation Incorporated (W.A. Branch)			A
Dancesport W.A.			A
State Co-ordinating Committee (W.A.)		P	A

Note: Professional = P, Amateur = A, Professional and Amateur = P A, Unknown = U. *ISDF National Organisations are not included in this list.

IDFS Memberships total 52 with 36 being from Europe, one from the near east: Israel, two from America, three from Africa, eight from Asia and two from Australia-Oceania. Each of the 52 members belong to a separate national ballroom dance organization.

National Level

The national organizations that exist within Australia are numerous. The rules and regulations for Ballroom dance competitions within Australia are set by the Australian Dancing Board, hereafter called the Board. For competitions to be recognised by the Board all organizations and private persons must apply to the Board for approval to hold their competition, as well as agreeing to abide by the Board's rules. Competitors must be registered with the Board to be eligible to compete.

State Level

Numerous State organizations exist. In Western Australia there are five separate organizations, three professional and two amateur. The professional ones are: (a) West Australian Dance Masters Association, (b) Australian Dance Society (Western Australian Branch) and (c) Australian Institute of Dancing (Western Australian Branch) which is affiliated to the Society of Australian

Teachers of Dancing and a member of the body of the Australian Council of Dancing Organizations. The amateur ones are: (d) Amateur Dance Sport Federation Incorporated, (e) Dancesport W.A. (R. Gardner, personal communication, December 4, 1992). Most studio principals belong to one of the professional organizations recognised by the Australian Dancing Board. This enables them to conduct recognised medal tests (Awards or presentations) at their studios .

In Western Australia there are 32 metropolitan studios and seven country studios (*Strictly Dancesport*, 1992). Studios advise their clients 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 competitions are held throughout the year by the various organizations and some private individuals. Participation in certain competitions are necessary for dancers to improve their rankings and Studios usually advise their dancers which competitions to enter during the year hence the competition calendar plays a central role in linking various levels of context.

Local Level

Studio Level

A Studio consists of a building, instructors and clients. Instructors teach competition, award and social dance lessons. An overview of the studio system follows.

In studios a beginner usually follows a hierarchical system, beginning with social dancing in a casual group lesson, progressing onto regular group lessons, and either advancing to Awards and/or expressing an interest in competition dancing. Either of the latter two could lead to private lessons. Generally they would participate in Awards reaching a suitable level of expertise before entering into competition dancing.

Factors That Contributed To The Functioning Of Organizations

Social dance

Studios hold social dance group lessons for beginners or advanced, for adults, teenagers, children and cater for special groups, such as schools or wedding parties by

offering private group tuition (at Acme Studio there is a minimum of four people required for private group tuition).

Awards

As well as social dancing Studios encourage their regular clients to undertake medal tests or Awards [as they are referred to by Acme Studio] and these take place throughout the year (four times at Acme). There are seven categories of Award beginning with Social Awards progressing to Bronze Awards, then Silver to Gold. From there progression is to Stars, which are then followed by Golden Awards and end with the highest Award being the Oscar. The medals can be compared to those awarded to lifesavers to signify achievement of a set criteria rather than the traditional olympic medal system. For a comprehensive list showing the order and style of Awards, see Appendix B. The 1992 Acme Dance Studio Award calendar can also be seen in Appendix C. Awards are examined by three adjudicators who allocate a mark from 100 percent. Examiners give written comments on technique for each dance performed. See Table 2 for an explanation of marks.

Table 2

Marking System for Awards

Percent	Ranking
60	Pass
70	Commended pass
80	Highly Commended Pass
90	Honours
95	First Class Honours

Competition

In the studio studied competitors were advised to compete in 16 of 30 competitions held during 1992. The Australian Dancesport Federation Inc., *Dancer's Calendar 1992* can be found in Appendix D with the recommended competitions for Acme Dancers highlighted in Appendix E.

Three inter-State championships were included on the calendar with one international event. The final competition for the year (the Suntory Australian Championships) is held annually in Melbourne in December. Twelve of the above competitions were held in the same metropolitan venue this year. This venue was chosen for its large ballroom. It is well accommodate up to 800 participants and spectators. The venue has adequate

change rooms, provides a food and beverage service and has ample parking.

Most competitions allow amateurs and professional couples to compete at their own grade (See Table 3).

Competition categories and styles.

Competitive ballroom dancers begin their competition at the lowest grade, E Grade. In order to advance to the next grade it is necessary to win a particular number of championships and gain a certain number of points, with variations for each grade. The categories are explained further in Table 3 Categories and styles in competitive ballroom dance.

Each competitive couple choose the styles of dance in which they compete. There are four styles of dance: (a) Ballroom or Modern, also known as Standard internationally, (b) Latin American, (c) New Vogue (exclusively Australian), and (d) English Old Time.

Table 3

Categories and Styles in Competitive Ballroom Dance

Categories and Styles	Age	Costumed	Grades
Juveniles Ballroom Latin American New Vogue English Old Time	0 to 12	non costumed throughout all grades	A, B, C, D, E.
Juniors Ballroom Latin American New Vogue English Old Time	13 to 15	E Grades only no costumes	A, B, C, D, E.
Adults Ballroom Latin American New Vogue English Old Time	16 >	E Grades only no costumes	A, B, C, D, E.
Seniors Ballroom Latin American New Vogue English Old Time	35 >	E Grades only no costumes	A, B, C, D, E.
Professional Ballroom Latin American New Vogue English Old Time Exhibition	18 >	costumed	Professional

* NOTE: Seniors have the option of dancing Adult or Senior competitions. Professionals are all one grade.

Judging of Competitions

Competition dancing is judged by a panel of adjudicators according to the skating system (*Strictly Dancesport*, 1992, p.10). Adjudicators are:

"people who are "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 ... in our case, the Australian Dancing Board" (*Strictly Dancesport*, 1992, p. 10).

The Australian Dancing Board and the International Dance Sport Federation (representing amateur dancers) have ruled that all competitions must be judged according to "the skating system". (*Strictly Dancesport*, 1992, p.10). To understand the skating system of marking the judging of both the semi-final and the final must be discussed. In the semi-final the adjudicators vote for the couples whom they wish to see in the next round rather than marking couples according to their order of merit. The votes are added together and the couples with the highest number of votes go into the next round. The adjudicators are usually asked to select 50% of the field to go forward to the next round (*Strictly Dancesport*, 1992, p. 10).

In the final round "all adjudicators are required to place each finalist in their considered order of merit in each dance. They must not tie couples for any position.... The winner ... is the couple placed 1st by an

absolute majority", with 2nd, 3rd and 4th placings being determined the same way (*Strictly Dancesport*, 1992, p.10).

In summary the structure of ballroom dance is complex. Further research is needed to explain why a multiplicity of organizations exists but it appears to be caused by breakaways from groups due to differences in philosophy. It would appear that the amateur dancers are working towards one body (Australian Dancesport Federation) overseeing Dancesport within Australia.

CHAPTER 4

Conceptual Framework Of The Study

The conceptual framework links the experience of the researcher, the organisational structure of ballroom dance in Australia and the literature. The framework was devised from informal observations of The Acme Dance Studio prior to formal study. The multifaceted activities undertaken by dance studio owners can be seen in the following model.

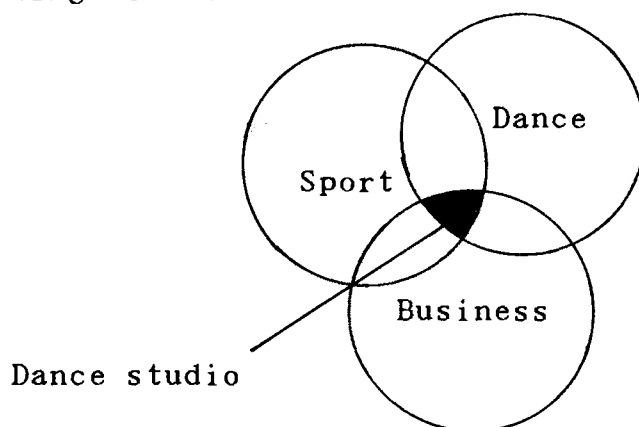


Figure 1. Conceptual Framework

There are separate entities - dance, sport, and business - which converge at the dance studio. Proprietors aim to provide a service for clients who wish to improve their social skills or who wish to become skilful competitors in Dancesport.

Dance is a multifaceted activity and dance proprietors must be aware of the distinct but linked facets that exist. These are a) competition or Dancesport b) technical ballroom dance awards, and c) social dance previously mentioned in Chapter two (See Figure 2). The first facet Dancesport often includes people from the other two facets, but the major emphasis is on competition. The technical ballroom dance awards facet is representative of persons who wish to gain technical expertise in the dance area and who may, or may not, make up part of the Dancesport facet. The social dance facet embraces all persons who enjoy dancing for social reasons.

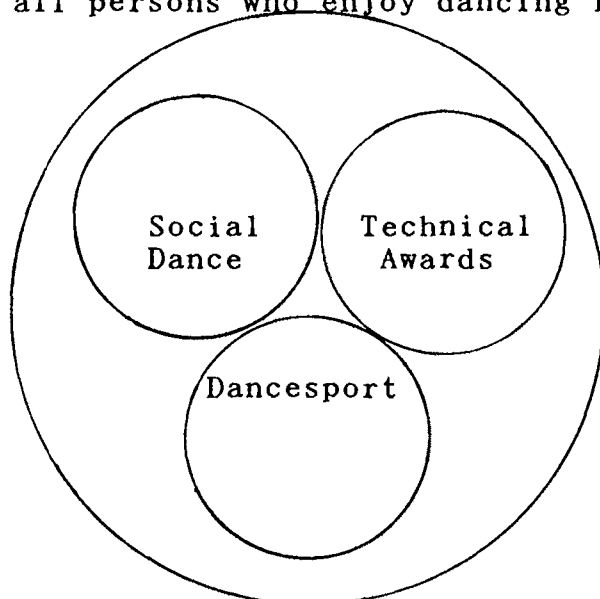


Figure 2. The three facets of ballroom dance within the setting of the dance studio.

In the dance studio these different elements have the potential to cause simultaneous demands upon the instructors. The purpose of this study is to clearly identify these demands.

CHAPTER 5

Method

A qualitative single case study was undertaken to describe the demands upon professional ballroom dance instructors.

The procedures for the conduct of *adequate case* studies set out by Alderman, Jenkins and Kemmis (1976) are supported by Stake (1988) and Stenhouse (1988) and include: the selection of cases (sample), negotiating access, fieldwork, collecting documents, observing, interviewing, measuring, collecting statistics and report writing, which have informed the design of this study. Each of which are briefly described in this chapter.

The advantages of case study research listed by Adelman, et al. (1976) include: a grounding in reality, specifically bounding the case to the subject in question, and reinterpretation of the information lends itself to similar yet diverse situations.

The disadvantages of conducting case studies; their limited representativeness which may not allow generalisation to the population from which the subjects were chosen. However, they are useful when describing a

complete, well-organised picture of a given social unit (Isaac and Michael, 1976, p.20). This is the first study examining this social unit of ballroom dance instructors.

Design Of The Study

The design of the study describes the details of data collection and data analysis. Each is discussed separately.

Data Collection

Sample.

A case-study of one married couple who own a dance studio was chosen as an appropriate means of describing the factors impacting upon professional ballroom dance instructors. As the study progressed the researcher felt it would be valuable to expand the study to include a part time instructor to give the viewpoint of an employee, of the proprietors.

Lincoln and Guba, (1985, p.225) say, "the design of a naturalistic inquiry (whether research, evaluation, or policy analysis) cannot be given in advance; it must emerge, develop, unfold".

The Acme Dance Studio was selected as the researcher had been a regular client there for a three year period and was known to the instructors and it was representative of similar local ballroom dance studios within the metropolitan area.

Ethical Considerations.

The subjects were informed of the purpose, procedures and length of the study and were asked to sign a form of disclosure and informed consent prior to the commencement of the study. A blank copy of which can be found in Appendix F.

Part of negotiating entry was an agreement between the researcher and the subjects that neither the geographical location of the studio or their personal identities would be divulged in the study. The subjects were assured confidentiality by the researcher giving an undertaking to use pseudonyms in all documents relating to the study to shield their identities. An undertaking to store all collected material, both paper and tape in a locked cabinet for a two year period was agreed upon and the subjects were informed that the tapes would be erased and all notes shredded after this period.

Observations.

The observations of the subjects at Acme Dance Studio were conducted during the months of August and September which are traditionally busy months at the Studio due to several competitions and an Award day occurring. The observations comprised of one Award Day, one competition day and eighteen normal working days in the studio.

Twenty observations totalling 140.35 hours were carried out over a six week period. Initially the researcher observed two working days at the studio for the first week gradually increasing the number of observed days over the six weeks. This allowed the subjects and their clients to become accustomed to the researcher's presence at times other than her normal lessons. The study culminated with a full week of observation. The duration of most observations were determined by the hours worked by instructors and as such varied from 2 to 12.35 hours. The researcher was a non-participant and did not dance (except during a one hour lesson on Saturday afternoons) to allow a more systematic, accurate and detailed record of field notes to be kept, which were transcribed within a month of data collection. These transcripts total 466 typed pages (See Appendix G for a sample transcript).

The researcher sat at the far right of the studio for most observations. This was a place where the part time instructors sat in between lessons therefore it would not be unusual for clients to see somebody in that position. After the first few sessions the researcher used the experience gained to focus the observations and to plan the interviews. As she became more familiar with both the instructors and the clients in the studio the researcher interacted with both by conversing and when requested answered the studio telephone or purchased lunches for subjects. A schedule of observations is in Appendix H.

Interview.

Spradley (1980) strongly asserts that participant observation alone is a valid means of collecting data. Internal validity can, however, be further strengthened by combining interviews with observation. The interviews performed a dual purpose: (a) to provide background information and (b) to identify the participants' perceptions of the demands placed upon them in their roles. Patton (1980, p. 251) says an interview allows you "to walk a mile in my [the interviewees'] head". The interviews were of the funnel approach beginning with broad topics which narrowed to more specific topics. Questions were open-ended and were followed by probes where necessary to gain further information.

An interview guide based upon the one used by Scanlan Ravizza and Stein (1989) was used to ensure that all relevant issues were raised. (See Appendix I)

The interviews were tape recorded and transcribed within 4 days of recording. The interviewee/s were shown the previous interview transcript prior to the succeeding interview to establish the accuracy of the record and to ensure that no important information had been omitted. This also gave the subjects the opportunity to delete information. Lincoln and Guba (1985, p.268) refer to this as member checking.

Documents.

The major document utilised was the dance Studio appointment diary where instructors' and clients' lesson times, type of lesson, and financial details were noted. The proprietors permitted the researcher to copy by hand this information, minus the financial details.

Journal.

The researcher maintained a reflective journal to help identify methodological decisions. The journal included thoughts, feelings and reflections about the research conducted.

Log book.

A log book including days, hours, instructors observed and interviewed was kept by the researcher.

Data Analysis

"Data analysis is the process of systematically searching and arranging the interview transcripts, fieldnotes and other materials that you accumulate to increase your understanding of them and to enable you to present what you have discovered to others."
(Bogdan and Biklen, 1982, p. 145)

Data analysis was ongoing and occurred both in the field such as deciding the focus of the next observation or interview, and after data collection was finalised.

Analysis in the field allows themes, ideas, and ideas that require further investigation to emerge during the observations. Subsequent analysis was based upon Bogdan and Biklens' (1982) recommendations searching for regularities and patterns, as well as topics that arise.

Categories emerge from the data: drawing on words, phrases, patterns of behaviour, subject's ways of thinking, and events that are repeated and those that stand out (Bogdan and Biklens, 1982).

Spradley (1980, pp. 89-91.) discussed categories and identified three:

(a) "folk domains ... all the terms come from the language used by people in the social situation";

(b) "Mixed domains ... some folk terms but 'additional' things exist which need labels. Select appropriate analytical terms to complete the domain" and....

(c) "analytical domains ... when a consistent pattern of cultural behaviour emerges and you cannot discover any folk terms to label that behaviour, you will need to select your own analytical terms".

For example, data analysis of Acme Studio's appointments diary revealed a folk domain "1:1" lesson, meaning a private lesson where the instructor worked and taught just one client. This was taken further by the researcher who created a mixed domain, 1:2, meaning a lesson where the instructor works on a one to two basis where an instructor works with two clients of the same sex and, an analytical domain, 1:2c of 1:2s, meaning the instructor works on a one to two basis with a competition couple (c) or with a social dance couple (s).

Meeting Tests of Rigour

Credibility, Transferability, Dependability and Confirmability

Credibility

Guba and Lincoln (1985, p. 301) suggest the researcher enhances credibility by conducting persistent observations, prolonging engagement at the site, utilising multiple sources of data, such as: observation, interview and diaries for triangulation, as well as conducting member checks on the data. Each of these factors were utilised in this study.

Transferability

"It is ... *not* the naturalist's task to provide an *index* of transferability; it *is* his or her responsibility to provide the *data base* that makes transferability judgments possible on the part of potential appliers. This includes setting out working hypotheses together with a description of the time and context in which they were found to hold" (Guba and Lincoln, 1985, p. 316).

Dependability

Guba and Lincoln (1985, p. 316) say, there is no credibility without dependability, and "a demonstration of the former is sufficient to establish the latter".

Confirmability

Guba and Lincoln (1985 p. 318), recommend triangulation and the keeping of a reflexive journal to enhance confirmability. Both techniques were utilized in this study.

CHAPTER 6

Results and Discussion

Introduction

This chapter presents the findings of the study based on the researcher's interpretation of data. Guba and Lincoln (1985, p. 295) define reality as a "multiple set of mental constructions". This means that other researchers could interpret the data in a different way. Results are supported with quotes from the subjects and field notes taken by the researcher. They are either typical in the sense that they are repeated, or atypical, a one off event that obviously influenced succeeding behaviour of subjects, observations or discussions.

It is necessary to provide a considerable amount of information in order to identify the demands which are the focus of this thesis, therefore this chapter is broken into two sections, Part A and Part B. In order to present the demands in context it is necessary to describe the setting where most of the data collection took place and to build a frame of reference for each participant studied within that setting. These are presented in part A together with the different types of lessons conducted at the Studio.

Part B discusses demands, coping and perceptions of these demands by the subjects and these are drawn together in a conceptual diagram/figure.

PART A

Context

Settings

The observations occurred at three different venues. The principal venue where most observations occurred was the Acme Dance Studio owned and run by the joint proprietors, Bruce and Sue. On one occasion Bruce did leave the premises to teach at a government primary school. Two other observations took place: one during Acme Studio's Award day, and the other at a competition. Both were conducted at another ballroom within the metropolitan area called Studio Two. As most of the observations occurred at Acme Dance Studio (hereafter referred to as the Studio) a detailed description of Studio two is not included.

Acme Dance Studio

The Studio is located in a commercial area. There are businesses and some houses nearby. Upon entering the Studio through double glass doors the visitor is impressed by the parquetry floor which covers approximately 200

square meters. The rest of the Studio can best be described by scanning the room from left to right. There is a small desk immediately inside, left of the door, which has three or four rather well worn wire brushes on it which are used by dancers to clean the suede soles of their dancing shoes. Next to the desk is a line of white plastic chairs which align with the dance floor. Set into the left hand wall is a drink servery and three doors. One opens into the servery while the other two open into the kitchen. The kitchen is used by instructors to heat meals and watch television. It is also used when functions are held. On the far left is an entrance way that leads to the male toilets and a fire exit. Continuing to the right are more white plastic chairs aligned with the dance floor. At the end of these is a trestle table covered with a table cloth on which sits a wooden box containing small exercise books recording competition couples' practice times. Beside the table is an office desk with papers on it. The desk is used by instructors as a reception area. This area is utilised to arrange lessons, make appointments and to take payments.

Behind the desk is a swivel chair and behind that a smaller table with two telephones on it. Next to the desk is a counter which has a green plant decoratively placed on the far corner. The counter conceals a record player, compact disc player and tape deck as well as shelves that

are stocked with records, tapes and compact discs. Still further to the right is a door that has 'Shoe Boutique' painted above it. Next to the Shoe Boutique is a corridor leading to the female toilets and another fire exit. The Shoe Boutique is run by a part time instructor who sells dancing shoes and trimmings for dresses.

Opposite the entry, about 10-15 metres straight ahead, you can see a planter set back from the dance floor that contains green plants and on either side of it there are lines of white plastic chairs aligned with the dance floor. On the walls on either side of the planter are two large mirrors above which are small shelves containing a mixture of photographs of the Studio principals dancing, holding trophies and a picture of a formation team in costume holding a trophy. In front, and on either side of the pictures are trophies. A diagram of the layout of Acme Dance Studio is presented in Appendix J.

Frame Of Reference

A frame of reference is made up of the theory, beliefs, assumptions and/or past experiences of a person (Evertson and Green in Wittrock, 1986, p. 163). The frame of reference is a heuristic device used for "planning, interacting, interpreting and reflecting on the talk and actions that evolve as part of the everyday events of

classroom life" (Weade and Green, 1985). Although developed for school based education it would appear appropriate to apply to ballroom dance instruction.

Weade and Green (1985) divide a teacher's frame of reference into two sub-areas: (a) curricular and pedagogical domain, which includes skills, experiences and expectations and, (b) individual domain which includes, personal experiences and beliefs. Each subject's past experiences are presented in a table prior to each individual's current frame of reference being displayed and discussed. The information for the tables and frames of reference are taken from interviews and informal discussions conducted with the instructors.

Bruce

Table 4
Bruce's Past Experiences From 4 to 38 years of age.

Past Experiences	
Age (Years)	Event
0 to 4	Music lessons (Piano)
11	Ballroom dance lessons
15	Competitor,
16	Professional Instructor and Competitor
26	Established Acme Dance Studio - Proprietor, Instructor and Competitor
33	Retired from Competition, Proprietor
38	Proprietor, Instructor

Bruce began learning music at the age of four and continued to learn and play music throughout his life, spending some of his early career as a musician. Bruce's parents met through ballroom dancing and sent Bruce with his brother and sister to learn ballroom dancing when he was about eleven, beginning with group lessons and progressing to private lessons. From there he undertook practical Award medal tests and moved into competition dancing. At the Studio where Bruce learnt he was invited to teach. He began instructor training and consequently turned professional at the age of sixteen. He continued

to work for Studio employers while competing and winning many championships. Bruce had five dancing partners over the years and together they won various championships. He eventually partnered his wife, Sue, and together they competed in the professional exhibition dance category and had success winning Australian Championships and competing overseas. They left the Studio for which they worked and established their own Studio, taking clientele with them. Bruce and Sue continued to compete and teach, retiring from competition five years ago.

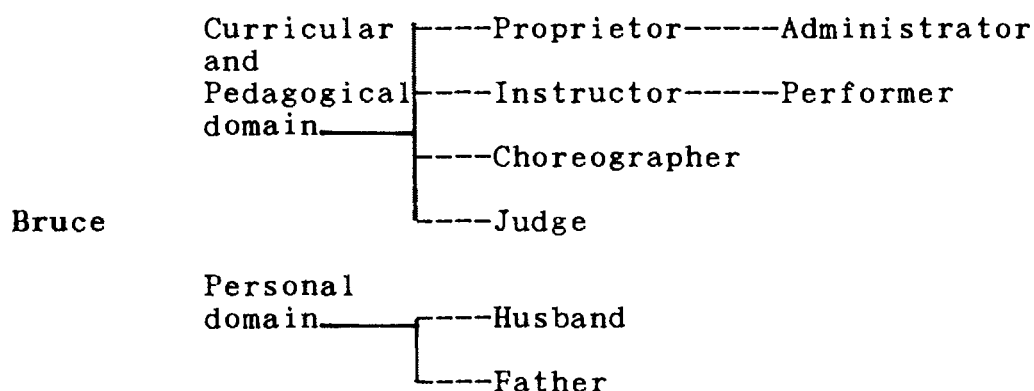


Figure 3. Bruce's current frame of reference

Curricular and Pedagogical Domain

Bruce's curricular and pedagogical roles are numerous, business proprietor, administrator, instructor, performer, choreographer and judge. Each is discussed individually.

Proprietor.

Both Bruce and his wife Sue are joint proprietors of the Acme Dance Studio. Bruce has 12 years experience in this capacity.

Administrator.

Previous experience at other studios assisting with administration equipped Bruce to handle necessary administrative duties at the Studio. Administration of the Studio includes a wide range of duties from cleaning to organizing Award Days.

Instructor.

Bruce currently teaches a large portion of the clients at their Studio and holds Membership Degrees in Modern, Latin and New Vogue with the West Australian Dance Masters Association, a Membership Degree with the Australian Dance Society in Modern Ballroom and a Membership Degree in English Old Time dancing. He is an experienced dance teacher having taught for 22 years.

Performer.

Bruce dances with many candidates during the Studio's Award Days. This means he must present his candidates to the judges to the best of his ability and be appropriately dressed in costume (tails for Modern/New Vogue and Latin costume for Latin). High standards of dress and presentation skills are required because the candidates are presented to the judges in the presence of a gallery of spectators. Occasionally the Studio presents floorshows on Award Days and this may involve all senior and junior staff in performances.

Choreographer.

Bruce choreographs routines for competition couples and Award candidates. He sometimes helps his wife, Sue, to choreograph routines for formation teams. Bruce together with Sue choreographs routines for shows put on by the Studio.

Judge.

As a member of two professional societies Bruce is often invited to adjudicate at various ballroom dance competitions. For example, he was an adjudicator at the

40th Annual Australian Institute of Dancing ballroom dancing championships in September, 1992.

Personal Domain

Husband.

Bruce is married to Sue and they spend long hours working together at the Studio.

Father.

Bruce and Sue have four children. Two children (one boy and one girl) are from Sue's previous marriage and are now adults. Both are still actively involved in ballroom dancing. The daughter teaches part time at the Studio and the son acts as a disc jockey at the Studio's Award Days. The two youngest are boys, Jordan who is 12 and Tim who is 10. Both take lessons at the Studio from a range of instructors including Sue and Bruce. Both sons compete in the junior category in Dancesport.

Sue

Table 5
Sue's Past Experiences From 0 to 45 years of age.

Past Experiences Age (Years)	Event
0 to 4	Ballet lessons
15	Jazz Ballet, Ballroom dance lessons
20	Instructor, Competitor, Proprietor
28	Established Acme Dance Studio, Proprietor, Instructor and Competitor
37	Retired from Competition, Proprietor and Instructor
45	Proprietor and Instructor

Sue has been involved in dance for most of her life. She began ballet at four and continued to learn until she was fifteen when she also took up jazz ballet and ballroom dancing. Sue began an apprenticeship in hairdressing but did not complete her qualifications because of dancing commitments. Her sister was a ballroom dance instructor and when she required some time off Sue "slipped into her shoes" and gained experience as an instructor. Sue turned professional at twenty and continued to compete. Sue has been married twice. Her first husband was an instructor and together they ran their own ballroom dance business.

Sue had two children and continued working in the Studio. Later Sue divorced then met and married Bruce. They competed together in the professional exhibition dance section and were successful in winning Australian Championships and competing overseas. They began Acme Dance Studio and continued to compete, retiring from competition five years ago. Sue has a Membership Degree in Latin with the Federal Dance Society.

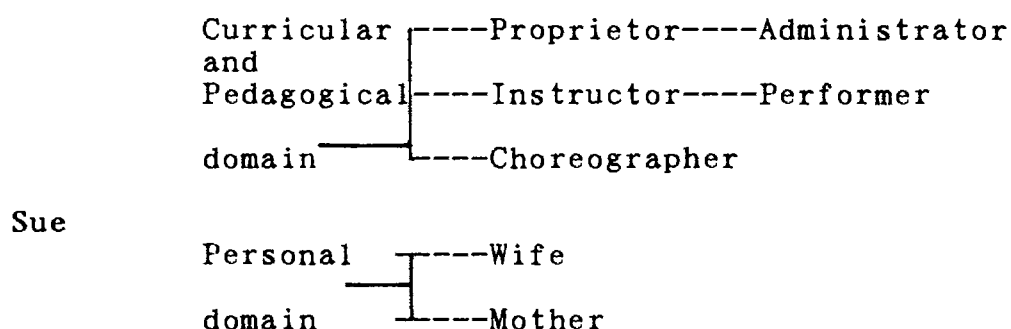


Figure 4. Sue's current frame of reference

Sue's frame of reference is constrained by her inability to schedule in time for interviews due to her heavy work commitments which will become evident in the following discussion.

Curricular and Pedagogical Domain

Sue's curricular and pedagogical roles are also numerous: business proprietor and administrator, instructor and performer, and choreographer. Each is discussed individually.

Proprietor.

Sue is joint proprietor of Acme Dance Studio. She has over 12 years experience in this capacity having previously been the proprietor of another establishment.

Administrator.

Sue's previous experience equipped her with the knowledge and practical ability to administer Acme Dance Studio. This incorporates a range of duties from reception to organizing costumes. Every second year Sue selects, plans, choreographs and organises a junior formation team from the Studio to compete at the Australian Championships which are held in Melbourne.

Instructor.

Sue currently teaches at Acme Dance Studio, however, concentrates her efforts on children, particularly on

competition couples and formation teams. Sue also teaches private lessons to both adults and children. In 1991 the Studio's junior formation team won at the Australian Championships. Encouraged by the team's success in 1991 Sue broke with tradition by training two formation teams in 1992 leaving her no spare time.

Performer.

Sue dances with many candidates during the Studio's Award Days. She wears elaborate dance costumes when partnering her candidates before the judges and spectators.

Choreographer.

Many routines are choreographed by Sue for competition couples, Award candidates and formation teams. Both Sue and Bruce confer on choreography when routines are designed for Studio shows.

Personal Domain

Wife.

Sue is married to Bruce and they jointly work together to run Acme Dance Studio.

Mother.

Sue has four children, two by a previous marriage and two with Bruce. She continued to instruct ballroom dancing throughout her pregnancies. The two youngest children, Jordan and Tim frequently accompany her to the Studio. Sue appears to be the primary care giver to the two boys. She frequently leaves the Studio earlier than Bruce and is accompanied by the two boys.

Adam

Table 6

Adam's Past Experiences from 17 to 30 years of age

Past Experiences	
Age	Event
(Years)	
17	Began Ballroom dance lessons
18	Competitor
19	Assistant Instructor and Competitor,
26	Retired from Competition, Professional Instructor
30	Instructor

Adam began taking ballroom dance lessons in Year 12. The school ball was approaching and he wanted to learn how to dance for the occasion. The lessons were conducted at school by Sue and Bruce and later in the local hall, however, after a few weeks attendance diminished and Sue and Bruce suggested that he join in classes at their

Studio. Adam agreed and began to attend lessons at the Studio. He progressed to medal tests (practical) and then at Sue's suggestion began competing. Adam was then asked to assist in teaching at the Studio and did so. As a competitor he reached B Grade and spent ten years on the competition circuit, retiring four years ago. Since retirement he turned professional and has been instructing private lessons for four years. He holds Amateur Theory qualifications in Modern Ballroom, Grade 1 with the Australian Dance Society and Grade 3 with the West Australian Dance Masters Association.

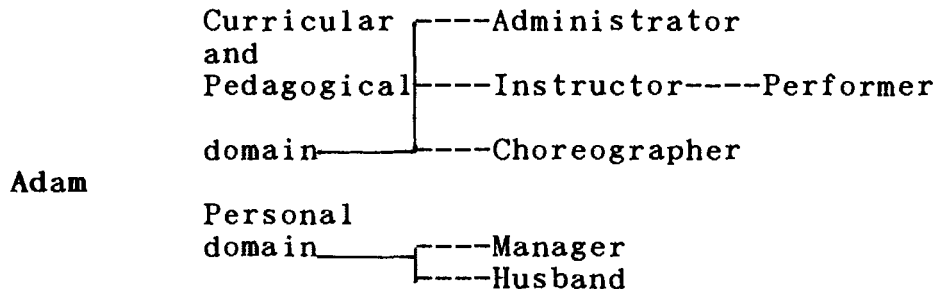


Figure 5. Adam's current frame of reference

Curricular and Pedagogical Domain

Administrator.

Adam attends to routine administrative duties, such as answering the telephone, arranging lessons and collecting money at Acme Dance Studio. When Bruce and Sue are away he is often called upon to fill in for Bruce.

Instructor.

Adam has four years experience as a professional instructor and eight years experience as an assistant ballroom dance teacher. He currently works as a part time instructor at the Acme Dance Studio.

Performer.

During Acme Award Days Adam partners a large number of candidates, second in number only to Bruce. He wears full costume, (Ballroom: tails and bow tie or Latin American: shirt and pants or catsuit) when partnering higher Award candidates before the judges and spectators.

Choreographer.

Adam has only recently begun to choreograph routines for high Awards (Star). Bruce currently helps him with this.

Personal Domain

Manager.

Adam works full time as a manager in the hospitality industry. This position entails shift work which facilitates part time work at the Studio.

Husband.

Adam is married. His wife does not participate in ballroom dancing in any capacity.

Lessons

There are many types of lessons conducted at Acme Dance Studio. Each of the three instructors observed have regular clients and classes to instruct. A brief overview of lessons is detailed in Figure 6. A description of each individual component follows.

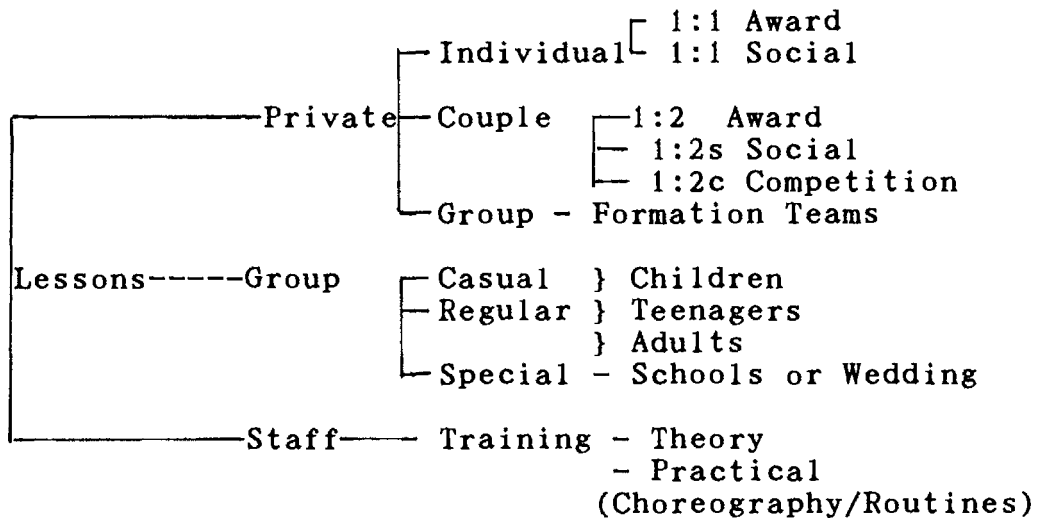


Figure 6. Types of lessons conducted at Acme Dance Studio

For the purposes of this thesis lessons are divided into clear subdivisions. During observations different types of lessons were seen to occur simultaneously.

Three separate types of lesson exist: a) private, b) group and c) staff lessons. Each type of lesson is further subdivided.

Private Lessons

As previously mentioned there are three types of private lesson, a) individual, b) couple, and c) group. These are further subdivided into award, social, competition and formation team lessons which are summarised in Table 7.

Table 7
Private lessons

Individual	Couple	Group
1:1 Award	1:2 Award	Formation Teams
1:1s Social	1:2s Social	
	1:2c Competition	

In the following discussion each category is examined separately with commonalities and differences highlighted.

Individual

1:1 Award lesson.

All professional instructors at the Studio including Sue, Bruce and Adam take these lessons. Each instructor has a number of clients they personally instruct on a one to one basis. These clients are working towards a technical award practical examination. The instructors use these terms (technical award, practical examination, medal test) interchangeably and in different combinations. (For details of Award levels and styles see Appendix B) Most clients have one lesson a week, some have two. Lessons vary from 30 minutes to one hour depending upon the particular client.

There are two main patterns of instruction followed by all instructors depending upon the client's development as a dancer, and even long term clients learn routines and revise them in this way. In the first instance the procedures undertaken when teaching a new routine are listed.

1. The instructor and the client walk on to the dance floor together.

2. The instructor models and cues the routine while the client observes.

3. The instructor models and cues the routine while the client follows.

4. The instructor cues and dances the routine with the client. This may be repeated a few times.

5. The instructor puts on the relevant music and they dance the routine through together.

6. The instructor corrects the client's mistakes.

7. They dance the routine together again without music.

8. They dance the routine together again with music.

9. They move on to the next routine.

10. The lesson ends with the instructor walking back to the desk and arranging with the client their next lesson. The client pays for instruction during lesson time, either at the beginning or the end of the lesson.

The following extract from field notes (Observation 1, pp. 41, 42.) illustrates this pattern.

Lesson 11 (Bruce), Wednesday, 7.30pm - 8.00pm.

Bruce now has a woman (Joan) for a private lesson.... He (Bruce) dances the the routine while she follows his steps. He asks her to show more emphasis with her arms. They then dance the routine together. He stops her as she raises her arms, corrects the move by assisting the movement physically and says, "out and down".... They move over to the music area. Bruce chats away with her and they laugh together while they wait for a chance to put on their music. They chat for two or three minutes while they wait. Every now and then she nods her head.... Bruce gets a chance to put on their music and they then dance

their routine through.... The music stops and he talks to her about a segment of their music routine. Then, they repeat the routine again.... They stop and Bruce shows her a bit more of the routine again he talks her through it as they dance.... Her lesson is over and Bruce walks her down to her seat. He returns to the desk to write something.... she ... comes to the desk and pays for ... (the) lesson.

In the second instance, the procedures undertaken when reviewing routines are listed then illustrated by an extract from field notes (Observation 1, pp. 1-4).

1. The instructor and client walk together to the music area. The instructor goes behind the counter and selects some music.

2. They dance their routine through.

3. The instructor corrects their mistakes.

4. They dance the corrected segments of the routine together without music.

5. They dance the corrected segments of the routine together with music.

6. They move on to another routine and repeat steps 2-6.

7. The lessons ends with the instructor walking back to the desk and arranging with the client their next lesson. The client pays for instruction during lesson time, either at the beginning or the end of the lesson.

Lesson 1 (Bruce) Wednesday 9 a.m. to 9.30 a.m.

A female student Lilly is waiting for her lesson with Bruce. Bruce greets her and together they walk over [to] the music area.... Bruce walks behind the bench and selects some music. It is a Waltz. He walks out from behind the bench and the couple dance their routine through. At the end of the music he corrects her faults, "You must keep your back straight there, poise, know what I mean?" Bruce counts the rhythm "1, 2, and 3" and (together they) ... dance through the segment of the routine that they have corrected. They stop and walk back to the music area. They chat ... as he goes behind the bench and selects some music. The music plays and they are still chatting.

Bruce has a large number of Award students with whom he dances on a one to one basis. At the last Award day he partnered 30 clients (See Appendix K). He tends to take the higher calibre Award candidates leaving other instructors to work with the lower Award candidates. A small proportion of the Award candidates are also Dancesport competitors.

1:1 Social lesson.

Although this type of lesson does occur in the Studio no observations of such were recorded with Sue, Bruce or Adam during the six week period. One of the other female instructors (Sue's daughter) took a young man for this type of lesson. On one occasion the researcher answered the Studio telephone and booked him in for his lessons. He said he just wanted to brush up on his footwork as he had to attend a wedding in the near future.

Couple, Award, Social or Competition

The next types of private lesson are those comprised of couples who are either award, social or competition dancers. However some couples may be involved in a combination of the three.

1:2 Award Lessons.

These lessons are not common but do occur. One advantage of these double lessons is that it reduces the cost of private lessons for clients. Bruce, Sue and Adam occasionally take two people (same sex) once for a lesson. The clients are working towards an Award at the same level. The following extract from field notes (Observation 17, pp. 23-24) describes such a lesson. A similar pattern is utilised to 1:1 lessons except the instructor dances with firstly one client, then the other.

Lesson 8 (Bruce) Wednesday, 4.30 p.m. to 5.00 p.m.

- 16.40 Bruce has two girls for a lesson [Jordan's partner Verity and ... Karen]. There are three couples practising on the floor. Sue has a young competition couple for a lesson.... Bruce puts on a Waltz and dances it with the eldest girl. Six competition couples practice on the floor now. Bruce is interrupted by a boy wanting his practice book signed.
- 17.00 Bruce puts on music and dances a Rumba with Karen while Verity dances the same steps along with them.

17.20 Bruce calls out the timing for a Cha Cha routine to the girls. He dances it with Karen, then the other girl. He cues it, "2,3, Cha Cha Cha".

The phone rings and Bruce answers it.... Bruce puts on Jive music and dances the routine through with each girl.

1:2s Social (couple) lessons.

There is a pattern of instruction which becomes evident from observation of couples having a social lesson. The major difference between the 1:1 lesson and the 1:2 lesson is that the instructor must demonstrate both the male and female parts of the routines, and dance with either partner where necessary.

The procedures undertaken when teaching a new routine are:

1. The instructor and the clients walk on to the dance floor together.
2. The instructor models the male or female part and cues the routine while the client/s observe.
3. The instructor models and cues the routine while the client follows.
4. The instructor models and cues the routine to the other partner who observes.
5. The instructor cues and dances the routine with one of the clients, then the other. This may be repeated a few times.

6. The instructor asks the couple to dance the routine together.

7. The instructor puts on the relevant music and observes the couple dance the routine together.

8. The instructor corrects the client/s mistakes.

9. The couple dance the routine together again with or without music.

10. They dance the routine together again with music.

11. They move on to the next routine.

12. The lesson ends with the instructor walking back to the desk and arranging with the clients their next lesson. The clients pay for instruction during lesson time, either at the beginning or the end of the lesson.

In the second instance, where clients are revising routines already learnt:

1. The instructor and clients walk together to the music area. The instructor goes behind the counter and selects some music.

2. The couple dance their routine through.

3. The instructor observes them then corrects their mistakes.

4. They dance the corrected segments of the routine either together or individually with the instructor.

5. They dance the corrected segments of the routine together with music.

6. They move on to another routine and repeat steps 2-6.

7. The lesson ends with the instructor walking back to the desk and arranging with the clients their next lesson. The clients pay for instruction during lesson time, either at the beginning or the end of the lesson.

The following extracts from field notes (Observation 1, pp. 19-24.) describe a social dance couple's lessons with Sue.

Lesson 3, (Sue), Wednesday, 2.00 p.m. to 3.00 p.m.

Sue then greets her next two clients (a senior couple) who have just entered the Studio. "Hello, how are you today?", she asks the woman, "how's your big toe, is it back to normal?" Sue then says to them, "How about you warm-up with the Waltz?" It's not really a question more like an instruction. The couple talk for a moment with her then Sue goes to the music area ... and selects a Waltz. They begin to dance. Sue stops them, "Uh, uh, start again". Sue cues ... now as they dance, "1,2, and 3, slow down, slow down, slow down. 1,2,3, 1,2,3".

She follows the couple around the floor, all the time she is counting out the rhythm.... she follows the couple watching their footwork. They stop and go back to the left side of the floor.... "1,2,3, 1,2,3,". Sue looks down at the couples feet as she calls out, "1,2,3, whisk, weave, 1,2,3, spin turn.

The same couple were observed for another lesson a few weeks later (Observation 6, pp. 11-12).

C Grade amateur couple, Don and Barbara. While the second (Observation 3, pp.28-30) follows the same couple as they have a lesson with Sue.

Lesson 9 (Bruce), Friday, 5.00p.m. to 6.00 p.m.

Bruce's next lesson is with Don and Barbara who are both amateur competitors and assistant instructors. Bruce (begins their lesson by) talking to them about their performance in the Asian Pacifics. He says, "I thought it was a good opening".

Bruce stands behind the music counter for about 30 seconds as they dance the long side of the floor. He calls out, "Hold it, I've got a couple of things in mind".... He is looking at revising their routine choreography wise. He dances the steps with the woman as the male shadows his steps. They spend some time doing this then Bruce puts on their music, 'Am I Blue (Foxtrot)' and dances it through with the woman. Bruce says to them, "Now let's combine both those ideas" and the couple dance together.... Now the couple dance together and Bruce stands near the desk and watches as they perform their routine. He suggests that they add in more push-off. He watches as they try to. He says, "Okay, slow it down". Bruce now dances with the woman as her partner watches. Now the couple dance it together again. Bruce asks them to do it again at three quarter pace....

17.35 Bruce discusses choreography and gives them some directions as they practice the Tango....

On another occasion (Observation 3, pp.28-30) Sue was taking the same couple for a lesson.

Lesson 7 (Sue), Wednesday, 5.30 p.m. to 6.30 p.m.

17.35 Sue looks for her next couple Don and Barbara and ... asks them to wait while she goes outside (to give a client some change). They wait and when she returns they talk for a few moments before they dance their

Samba routine while Sue watches. Sue then stops the couple and they walk to where she is standing. They stand together on the dance floor as Sue talks to them.... It is small points, fine details that she corrects, such as hand on hip.... Sue adds in extra bits to their routine.

- 17.45 Sue stands and watches and calls out timing. They stop. She talks to them, they focus on her and nod in agreement then they dance the segment through again.

Group lesson with formation team

The third type of private lesson is with a group, the junior formation team. In 1992 Sue has focused on preparing two formation teams of children for competition at the Australian Championships in Melbourne to be held in December.

The lessons follow a pattern:

1. The instructor calls the children together on to the dance floor.
2. The instructor explains to the children what they will be doing.
3. The instructor issues orders to either the whole group, to parts of the group, for example to the girls or to the boys, to individuals or to all three.
4. The group performs the routine.
5. The instructor observes the group and corrects either the whole group, part of the group, or individuals.
6. The group performs the corrections.

7. The instructor either adds something on to the routine or moves on to another section. Steps 2 -7 are repeated.

8. At the end of the lesson the instructor calls the group together and talks to them about their performance.

The researcher's first impression of Sue's work with the formation teams was her assertive approach with the children. The following extracts are taken from field notes (Observation 7, pp.7-8 and Observation 9, p. 2).

Lesson 1, (Sue), Thursday, 5 p.m. to 6 p.m.

The first observation of Sue with the teams showed another approach to lessons not normally seen during other private lessons. "Girls when I say 4 a 2 get your bum out of there" she says, her voice raised. Sue shows signs of irritation when one group of girls misses her cue and doesn't move fast enough. She says, "Chicken you're supposed to be up here" to a particular girl. The other children laugh at this and make fun of her. Sue says to them, "Don't be silly I call lots of people chicken in a lesson". Sue just stands and looks at them. Its obvious from the look on her face she isn't pleased. One of the children challenges her about a particular sequence that Sue has been getting them to attempt, "It won't work" says the girl. Sue says, "Well it does work I've seen it work". She is not smiling now and looks a bit cross.

Sue generally stands out in front of all the children, sometimes she even stands on a chair out front and issues orders to them. Sue says to the group, "Alright have we got everybody ready?" as she goes behind the desk to put on her dancing shoes. A mother goes up to talk to her while she does this. Sue says to the children as a group, "Come on everyone lets go". Sue spends a lot of time explaining choreographic information to the children.

"Just a reminder Jeanie and her girls 1 a 2, 3 a 2,".
 She then tells John what beat to move off on.
 (Observation 7, pp.7-8).

Group Lessons

Many group lessons are conducted at the Studio. Some are for regular clients while others are for casuals. Another type is for special groups such as schools or wedding parties. The regular, casual and special group lessons may be given to either adults, teenagers, children, schools or wedding parties.

The following descriptions are typical of group lessons observed. The first (Observation 5, pp. 8-11) is of children's group lessons on Saturday mornings where most instructors participate in the class and the second is of a school group who travel to the Studio for lessons.

Children (incorporating regular and casual clients)

Lesson 7, (Sue and by Bruce, Saturday, 12.00 p.m. to 1.00 pm.)

12.00 Sue and Bruce talk together behind the music counter. There are a lot of little children in the Studio now, it looks like a group class is about to begin. The children are asked by Bruce to form a circle for the Rock Barn Dance. The other instructors help organise the children. There are about fifty (50) children here.

- 12.05 Bruce stands behind the record counter and asks the children to take a new partner for the Evening Three Step. All the instructors stand in the centre, facing out. Sue goes around asking the children who are sitting at the side (of the dance floor) ... to get up. She tries to encourage them to dance. Some decide that they are going to sit it out but others decide that they are going to join in.
- 12.10 Bruce puts on the music and calls the steps out over the microphone while they dance. After a while he stops and they continue on without the cuing....Bruce asks the children to split up into their groups.... They break into twelve groups.

Special Schools

The next group lesson is for a special group. A private primary school class who bus to the Studio once a week for lessons (Observation 4, pp. 5-9).

Lesson 3 (Bruce) 2 (Sue) Friday, 1.30 p.m. to 2.30 p.m.

The Studio doors open and in come a class of children.... Sue talks with the teacher. The children are seated on the chairs set up around the Studio.

- 13.45 Sue asks the children are they cold today, and "Is anybody new?" " No, so we all know what we are doing?" Sue says "the Disco dance". She stands in front of the kitchen and the children stand behind her. Sue cues the steps as she dances through the dance [routine] with them. Bruce is sitting behind the desk. Sue takes them through the dance again. Bruce stands now and watches, then goes behind the music counter and cues up some music.
- 13.55 Bruce comes out and takes the six (6) boys behind him. Sue takes the twenty (20) girls behind her. They begin to teach the Slow Rhythm. Bruce calls out the steps as he demonstrates them. They walk through the steps again and he says, "Take your partner and we'll do it to music". Bruce asks the girls who were there

last term to take the boy's part. Sue continues to get them into pairs and they start to do their dance.

Staff Lessons.

Staff lessons are for training purposes. The staff have both practical and theoretical training. The Studio has a set syllabus of routines that staff must learn to teach Award clients up to Gold Award standard.

Although staff training does occur in the Studio it does not generally involve Sue or Bruce as instructors, rather they have delegated this task to a senior staff member who was not the focus of this thesis and therefore was not specifically included in the observations. He oversees staff training. He prepares the staff for amateur theory and practical examinations and ensures that their practical abilities are up to scratch. Adam did remark that he had time scheduled with Sue and Bruce for staff training. This was mainly for choreographic help with the higher award routines. The researcher did not observe Adam's training sessions but did confirm times set aside for this purpose in the Studio diary.

PART B

Demands

In Part B of this chapter the demands made on the instructors and proprietors are discussed in two sections. The first section outlines the observed demands made upon instructors, and the coping strategies used by the instructors. The second section identifies the instructors' perceptions of the demands. In summary the accuracy of the conceptual framework is discussed.

Observed Demands

There is one major demand made upon instructors at Acme Dance Studio (See Figure 7). This is time. This is divided into two further demands, physical and social. These demands are clearly seen during lessons, competitions, in the administration of the Studio at functions, and whilst parenting. The demands cannot be seen in isolation as more than one may occur simultaneously. However, for the purposes of this thesis they are discussed separately.

Physical and Social Demands

Teaching Demands

Bruce, estimated that the Studio has a client base of about 700 persons, and that they are permanent students (Interview 1, p. 20). To cope with the instructional demand Sue and Bruce employ other instructors to share the load. There are "six professional teachers and 12 - 14 amateur teachers ... who ... assist ... groups with us" (Interview 1, p. 15).

Each lesson makes different demands upon the instructors depending on the level of the lesson, and the personality and level of expertise of the client. However, there are certain demands which are common in all lessons. The instructor is expected to dance with the client or clients, observe the client/s skills and techniques, correct any faults and encourage the client/s to continue learning ballroom dance. This means teaching or setting a routine, cuing, demonstrating, dancing with - leading the client/s, encouraging the client/s, verbally or physically correcting the client/s faults and demonstrating routines or steps to them.

Teaching lessons also has a social component in that the instructor must be able to communicate with the client on two levels, instructional and social.

Teaching routines.

Instructors use a variety of methods to teach a routine. Verbal and visual (demonstrating) cuing, leading (dancing with the client) and repetition. Cues may involve footwork - routine steps, rise and fall (heel, toe), timing (1,2,3 or 1 a 2 or slow slow quick quick), topline (upper body shapes).

Bruce brings all the couples together and they now go over the Foxtrot. "Remember the feature of this is its slow and quick quick" says Bruce. He gets the men to stand behind him and has them shadow his steps as he cues the steps, "walk, feather, open telemark, slow run, quick quick, slow quick quick, chair, open promenade, and slow pivot, hesitation" (Observation 1, p. 46).

Bruce says, "Now from the end of that, you've done your spot turn, you're going to close your feet, meringue in a Latin hold, hockey stick type turn, check across right leg, spot turn, 2,3,4, 2,3,4 and away left foot". They now dance these steps together and then he says, "We've got a spiral in between, then alemana to finish"....Bruce does the steps and she follows. He also explains the timing.... She dances alone then with Bruce (Observation 13, p. 13).

He (Bruce) cues them, "Down, up, lower, heel, lower".... Bruce models the next bit (Observation 13, p. 38).

Observation.

During the lesson instructors must observe the clients dancing to be able to improve the client's skills, even when they are dancing with them. This enables the instructors to correct faults performed by their clients.

Bruce is taking his first ... client of the day. He is checking her footwork by looking down at her feet as she dances (Observation 2, p. 1).

Correction.

There are numerous forms of correction: verbal correction to timing, footwork, line of dance, topline or, physical correction, where the instructor must physically assist the client into the right position. The instructors also utilise the two mirrors in the Studio. The instructor may use visual cues to correct a fault or demonstrate either a correct or incorrect version of part of a routine.

When she makes a mistake he (Bruce) stops, explains the correction, which includes modelling the steps, then, they dance it through together (Observation 2, p. 1).

Sue now has a lesson with a teenage male, they are on the dance floor and she adjusts his head position with her hands. She then stops and models a portion of the Waltz and ... they re-dance that section together (Observation 2, p. 34).

Bruce checks their top line then corrects it. He asks them to look ... at the mirror and (to watch) his body position when he lunges and (tells them)

that the angle of the trunk lean is dependent upon the lunge (Observation 2, p. 38).

Floor.

There is a demand for space on the dance floor, especially when there are many instructors on the floor.

The teenager classes have begun. There are five groups as well as Bruce, Sue and Adam taking lessons, so the floor is quite crowded (Observation 3, p. 28).

They continue on with their routine, weaving around the others on the floor (Observation 1, p. 42).

It is usual practice for anyone doing a Samba, Waltz, Tango, Foxtrot, or any of the New Vogue dances to utilise the outside floor, thus leaving room for the more stationary dances (Rumba, Jive) to be performed on the inside floor.

Bruce stays in the centre of the ballroom as there are many groups dancing on the outside (Observation 1, p. 37).

The unspoken rule is to stay out of Bruce and Sue's way when they are taking private lessons, even when other instructors are conducting similar lessons. Those lessons involving high Awards or competition couples take precedence over those instructing lower Awards or social lessons.

Adam is taking a lesson at the same time. They are dancing around the floor at the same time as Bruce. They stop to let Bruce and his partner through (Observation 1, p. 1).

When a competition is approaching the Studio gets busier as couples come in to practise their routines.

An elderly couple have come in to practise and they are on the dance floor at the same time (as Bruce and his client). They dance on the outside edge of the floor (while Bruce and his client use the inside floor) (Observation 3, p. 4).

Music.

Demands on music are sometimes simultaneous with one instructor requiring a Tango and another wanting a Waltz. If possible the instructors utilise the music that is playing at the time however, this does not always suit the lesson. Should this be the case the instructor usually waits until the current music is not being used by anyone on the floor and then changes it to their own choice.

Bruce goes to the music area to choose some music to dance (to) with his client. He has to wait until another song has finished playing as an instructor is using it for his group. Bruce eventually puts the Rumba ... on (Observation 1, p. 37).

Sue has a lesson with a teenage boy and they dance the Foxtrot together.... Bruce takes the music off and she turns and makes a hand gesture. He says, "Oh were you using it?". She just looks at him. He puts the music back on (Observation 4, p.21).

Interruptions.

Instructors are sometimes interrupted during lessons by the telephone, a personal enquiry (person walking in off the street) by another instructor or parent. Sue and

Bruce are also interrupted by children wanting their record books signed. Competition couples (children, teenagers and adults) must keep a record book containing practise times and comments about their dancing. The children must have a certain number of practise hours to qualify for financial support (fund raising) at the Studio to attend the Suntory Australian Championships in Melbourne in December.

Bruce dances it with the girl. His son interrupts him to ask him to sign his practise book. He does (Observation 1, p. 26).

Dancing.

Whether they are instructing an individual, a couple, or a group all instructors dance with their clients for some portion of the lesson.

During a one to one lesson,

Bruce puts on Jive music and dances with Carrie (Observation 19, p. 16) Sue takes a lesson with a couple. Sue stands and watches them and cues their Waltz by counting. She then dances the Waltz routine with the boy, then the girl (Observation 19, p. 7).

On another occasion Bruce was teaching a group lesson at a primary school:

Bruce winds the music (tape).... Bruce uses the microphone to call out the steps as he does them and the children dance the Disco.... A couple of the kids don't have a partner so Bruce dances it through with them (Observation 2, p. 4).

Physical demands are highest when taking clients for Gold awards or higher as the routines at this level are technically more difficult and require greater physical exertion than Awards at a lower level. When Award days are imminent extra lessons may be required to bring the candidate up to scratch thus requiring more physical effort from the instructor/s. For example Bruce on average teaches 12 lessons a day but prior to the last Award day he was teaching 14-15. In particular Bruce, Adam and Sue usually find themselves in this situation due to the large number of Award candidates that they instruct.

On Award days physical demands are great. Not only does the instructor dance with each client but the number of hours worked with minimal breaks are long. Bruce took 30 candidates through their Awards during the Award Day, fifteen (15) of these at the lower Award levels, Bronze to Gold and the other fifteen (15) comprised of fourteen (14) Star Awards and one Golden Award. As previously mentioned, these higher Awards are more physically demanding than the others. Sue took fifteen (15) candidates through with one Star Award, and Adam twenty-six (26) candidates, two of which were Star Awards (Appendix K). Candidates bring family and friends to watch them dance who sit at one of the forty-eight (48) tables set up around the edge of the dance floor.

The day began with Sue, Bruce and Adam arriving at the venue by 7.00 a.m. and leaving at 4.30 p.m. (Nine intensive hours). The instructors also make numerous costume changes and must pay attention to their physical appearance and personal hygiene.

Physical Appearance.

Ballroom dancing by its very nature places the instructor/s under pressure to have immaculate personal presentation and at Acme Dance Studio all three instructors observed are always impeccably groomed. No doubt parents are aware of the image presented by the instructors to their children.

Sue is wearing white tailored pants, a white fluffy jumper, her hair is pulled back into a pony tail with a white ribbon in it. She wears gold accessories and gold dancing shoes (Observation 3, p. 5)

Today Bruce is wearing black trousers, brown belt, black shirt and his jumper is black (Observation 5, p. 3).

Instructors take particular trouble with their physical appearance for special events, such as Award days or competitions where special dress costumes are worn by both men and women.

Adam goes to change into his new catsuit and tails.... The cost of the suit was approximately \$600.00 (Observation 6, p. 1).

Sue comes out from the change rooms again, she has changed into a skin tight pink Latin costume, it is very unusual (Observation 14, p. 16).

Sue and Bruce make frequent costume changes. Sue changes into four or five different ballroom dresses during the day. Each time she changes costume she changes her dancing shoes also. Her hair is done elaborately with glitter and sparkles in it (Observation 14, p. 7).

Bruce is judging, so he is dressed in a black dinner suit and bow tie. His wife has on cream tailored pants and a cream fluffy jumper that has beading around the neck.... Sue says ... "I've brought along some work to do for the formation team" (Observation 11, p. 1). (Sue is working out choreography and costuming effects).

During the competition, Sue and Bruce's two sons danced in the juvenile grades and were suitably attired in black suits and bow ties.

Instructors often have a change of clothes at the Studio.

Bruce goes to change his shirt while (the client) goes to change out of her ballroom dress (Observation 12, p. 11).

Personal Hygiene.

The instructors are required to dance with their clients for part or all of the lessons. This involves close personal contact with the client and instructors are aware of personal hygiene. For example:

Bruce and his partner walk over to the music area. As he walks behind the bench he takes a spray of mouth freshener and sprays some into his mouth. He then selects some music for Tango. The couple dance the Tango (Observation 1, p. 3).

Sue ... takes her powder and lipstick from her bag and freshens up her make up (Observation 1, p.19)

It is quite hot dancing in costume especially for Bruce who wipes sweat from his face with a small towel after each event (at the Award Day) (Observation 14, p. 15).

Networking.

Networking includes chatting to clients - providing encouragement, parents and officials in all types of situations.

Competition

Adam, the part time instructor is not included in this section. He stated,

"I don't teach competition at all.... I think it's a mutual thing. Bruce and Sue feel that if you're going to teach competition then you have to go to all the competitions, but I can't go to the competitions because I work.... They are held on Sundays and I ... work every Sunday" (Interview 1 Adam, p.18) .

From informal discussions with competitors at the Acme Dance Studio the Studio's competitive couples expect Sue and Bruce to attend the competitions that they have recommended.

The competition component of ballroom dance instruction places extra demands upon the instructor-proprieters. At a recent competition that Sue and Bruce attended as observers, administrators, and parents. Bruce was also a judge. The competition continued for 10 hours. Bruce divided his time between networking, observing the Studio's couples and judging, while Sue observed the Studio couples performing, worked on her formation team choreography and costumes and looked after the children.

Observer.

During competitions Sue and Bruce observed competition couples perform and offered encouragement and advice to Studio couples. They also noted mistakes made by the couples and either advised them of corrections at the time or left them until the couple's next lesson in the Studio.

Together they (Sue and Bruce) watch as the couples (from the Studio) compete and make comments to each other about their performance. "They won't be able to start that far apart in the Australians" says Bruce. (Observation 11, p.6)

Bruce says, "They need to compete more often. They just aren't in that situation often enough and the pressure gets to them" (Observation 11, p.13).

They spoke to a couple about their performance and advised them how to tackle a problem encountered in the previous heat before the final.

Sue directs her comment to Darrel who is sitting at our table, "You got anchored down here, try to move out" (Observation 11, p.12).

As the Studio's competitive couples leave the dance floor Sue and Bruce congratulate ... [them]. Sue gives them a kiss on the cheek or a pat on the back (Observation 11, p.8).

Administrator.

When a competition is approaching Sue and Bruce take on extra administrative duties, ensuring couples are registered correctly and collecting monies for competition fees. Sue may also advise couples about costuming and can recommend a tailor.

Sue performs administrative work at the competitions. This encompasses a range of duties, assisting a novice couple with their paperwork to making fine adjustments of bow ties to competitors and styling hair.

Sue goes to find a male competitor who is dancing in his first competition today. She has filled out his registration card for him to take to the adjudicators (Observation 13, p. 9).

Judge.

Bruce identified the following factors that judges (adjudicators) consider when observing a competition couple:

Technique, stance, costuming, ability to dance and flamboyance (Observation 2, p.13). Bruce was not asked to judge when his own sons were competing.

Networking.

As previously mentioned competition presents an opportunity for Sue and Bruce to network.

Bruce is chatting to other officials and checking through a list (Observation 11, p. 1)

Bruce stands near the table watching and talking to ... people. He is given an envelope. He then gives it to Sue. It contains information of the Australian Open Championships coming up.

During the competition Bruce purchased a variable speed compact disc player from the studio owner and was very happy about the bargain he received.

Sue, Bruce and Adam admit to not being able to take food during the day however all the instructors go out for a meal at the end of the day.

Administration of Studio

Organizing.

The organizational work involved in running the Studio is demanding and complex. Sue and Bruce are responsible for most of the administrative work carried

out in the Studio such as banking, typing of letters, printing of promotional and other materials, buying provisions, toilet paper and cleaning equipment, tea, coffee, milk. Maintenance of equipment, compact disc player, tape deck, record player.

Banking.

Bruce and Sue attend to the financial details of the Studio. Bruce regularly banks money from fees, competitions and functions.

"I'll be back in a few minutes, just going to the bank to get some change" says Bruce (Observation 1, p .4).

Paperwork.

Many forms of paperwork are maintained in the Studio. Some examples are the Studio diary, brochures, newsletters, notice board information, award day notices, tickets for awards and competition information.

Bruce now makes a phone call. He says ... "all the book work and phone calls a man has to do around this place. I hate book work" (Observation 12, p.14).

Most of this work is conducted by Sue and Bruce with other instructors contributing to the diary.

Telephone.

Sue and Bruce try to answer most phone calls at the Studio even if it means interrupting their lessons to do so.

The phone rings and Sue answers it. The male instructor she ... (is taking) for a lesson ... stands and waits (Observation 1, p. 12).

They also have an answering machine which is sometimes left to answer a call when they are too busy or unable to answer themselves such as when Bruce is teaching a school group:

There is a phone call but he leaves it for the machine to answer (Observation 12, p. 2).

Staff.

Organizing staff is primarily achieved by Sue and Bruce's. They do utilize volunteers when necessary, to prepare for awards and on the Saturday morning children's lessons and offer them discounted lessons for their efforts.

(Bruce) is having a discussion with one of the mothers (Candy) that does fund raising. She also takes money for the children's lessons at the desk when the others are busy. It's on a voluntary basis (Observation 5, p. 9).

Personal Enquiries.

There are many interruptions to instruction for example:

A woman walks up to the doors of the dance Studio and says she was just interested. Bruce walks up to her and says hello. They walk together to the desk and he gets a pamphlet out that contains information about the Studio classes and prices ... he hands it to the woman and she takes it and leaves (Observation 1, p. 5).

On another occasion,

A seller comes into the Studio and asks Bruce if he wants to buy a giant atlas. He shows it to him. Bruce declines saying that he hasn't got any kids who would use it (Observation 3, p. 1).

Food.

Sue and Bruce and their children spend most of their time at the Studio. This means that many meals are eaten there. There is a kitchen at the Studio which is equipped with a stove, microwave, fridge and television and they occasionally eat a meal there. Much of the food eaten is purchased from delicatessens or take away food shops.

Bruce goes to buy some milk and comes back with a tomato juice and a pasty. He sits down behind the desk and eats it as he reads the paper (Observation 2, p. 22).

Bruce normally eats a meal when he gets home from the Studio about 10.30 or 11.00 pm (Observation 1, p. 16). On other occasions like competitions and award days food is purchased from the venue.

The boys (Jordan and Tim) come back with a bucket of chips and soft drinks (Observation 11, p. 3).

Music.

Bruce buys the music for the Studio. He goes to one particular music shop where he regularly buys compact discs. He has a special deal, buy a certain amount and get some free. Bruce numbers the tracks on compact disc so that its easy for staff to see which tracks match each dance.

Cleaning.

Bruce and Sue take responsibility for the maintenance of the dance floor. Bruce frequently grates wax on to the floor to prevent the surface from becoming too slippery.

Bruce grates wax on to the floor and then talks to the woman about re-arranging her lesson for this week (Observation 13, p. 1)

Both Sue and Bruce purchase consumable goods for the Studio, paper towels, toilet paper.

Fund raising.

As the proprietors of Acme Dance Studio Bruce and Sue also oversee fund raising activity undertaken in the Studio. The fund raising committee (composed of parents and competitors) raises funds for the annual ballroom dance championships held in Melbourne in December. This year both Sue and Bruce had to put in extra time to attend meetings and to organize the trip interstate for the Studio's competitors and families, one hundred people.

Many extra tasks needed to be attended to as a consequence of the fund raising. Events were held throughout the year, for example a quiz night, cake stalls, children's disco, cabaret, raffles. Sue spent a lot of her own time outside the Studio organizing the costumes for the formation team. Studio Tracksuits were also organized for the trip and were sold at the Studio.

Choreography.

Both Sue and Bruce work on choreography for their competition couples, higher Award candidates and formation teams. They must set aside time to listen to music and test out ideas. Sue was seen working out some choreography on paper for the formation team during a competition.

Award Days

Acme Dance Studio instructors encourage their regular clients to undertake medal tests or Awards and these take place every three months.

In interview, Bruce said,

"We've noticed that over the years that if there's people coming in and dancing and [they] don't have anything to achieve, then they don't come for a very long time.... With the Award system like any examination system it sort of gives them something to achieve".

Award days are held on a Sunday, four times a year. March, June, September, December. The 1992 Award calendar can be seen in Appendix C along with the order, style and ranking of Awards undertaken in Appendix B. Sue and Bruce's busy daily schedule is made even more hectic when an Award Day is approaching as extra duties are necessary to prepare for the event. All instructors in the Studio hand out a printed form (prepared by Sue and Bruce) to their students that has the details of the Award that they (the student) will be attempting, cost of the Award, details of the Award Day, venue and starting times. Sue follows up each instructor to ensure that he/she has given each client their form. The student brings it back with the money and the teacher or a volunteer will process the form, collect the money and present them with their ticket/s.

Organizing.

Holding four Award Days a year means Sue and Bruce must organize judges, instructors, a venue, compiling and printing of programmes, trophies, judges reports, scribes for the judges, music tape, compere and other related items. This is a large task and Sue and Bruce are helped by two volunteer client couples. One wife helps Sue organize the programmes and both act as scribes on the day while one husband comperes and the other acts as ticket person at the door. In return Sue and Bruce give them a discount on lesson fees. Sue, Bruce and Adam all arrive early on the day allowing Sue and Bruce to organize such things as the marshalling area where candidates have their names checked off prior to each event and the judges' table. (Observation 14, p.2)

Instructors (1:1 with candidates).

The Studio instructors dance on a one to one basis with Award candidates. This means long hours are spent dancing (up to nine hours) during the day, which is physically demanding.

It is 7.40 am and Bruce is already here and putting on some music. Adam dances (with a candidate) ... centre floor. Now Bruce takes the floor. There are people sitting at the side of the floor. A mother and daughter, some (other) instructors are already here,.... one of the volunteer couples ... with their children. People are setting things up, the marshalling area, tables.... Sue is helping to set

up the marshalling area.

Bruce puts on some music and he and his candidate dance a Viennese Waltz.

People stand at the side of the floor talking then move about their business.... A gentleman sets up a video tripod.

Bruce puts on some more music and Adam dances Samba with his candidate.... Bruce says, "Well they're the first two anyway", as he hands over the music to a younger man who is attired in a dinner suit and bow tie.... The music changes to a Tango and Bruce and Lisa dance. Bruce is wearing a sports shirt and long pants. Lisa has on a leotard and shorts (Observation 11, p. 1).

The physical demands are greatest when taking the higher Award candidates through their routines. For Star or higher Awards the instructor dances with the candidate alone, with no other couples on the floor. Sue, Bruce and Adam are the only instructors from the Studio who take these Awards at present and the observed Award Day was the first time Adam had taken candidates through at this level. A comprehensive picture of the number, level of candidates and their instructor is contained in Appendix K.

Award days require much physical and mental preparation. The hours worked for instructors on the day are long and require periods of intense concentration and effort. Each candidate dances with their instructor and each candidate performs different routines at various levels. Each routine has to be remembered by the instructors, simultaneously with good floor craft to avoid

collisions with other instructors. The mental strain is most apparent in Bruce and Sue, who take the highest number of Gold Awards and above. The following is an extract from the Studio's Award Day describing a higher Award event.

The compare announces, "For an extra special event Bruce and Lisa are going to perform for you a Golden Award in the Modern style. They will do a Waltz and a Tango". Sue stands and watches and then adds, "For those of you who are new to it today, the Golden Award is the second highest Award. Lisa was an active competitor but injured her knee which has kept her out of the competition scene, but we'd love to see her back again".... Lisa is wearing a white ballroom dress which has white feathers scattered over it. She has long dark hair which is done up into a roll with curls cascading off it. She wears white satin shoes. She looks very graceful and is a lovely dancer. Bruce is wearing black tails with a white shirt and black bow tie. When they finish dancing, Sue asks everyone to put their hands together for Lisa doing her Golden Award and the audience applaud. (Observation 14, p.15)

Bruce had to re-arrange his lessons the following Monday to allow him to leave early due to a lack of recovery from the Awards.

"We had medal Awards yesterday and I'm feeling absolutely shot on my feet, not 100 percent, so I was wondering..." (Observation 15, p.1).

Venue.

The Studio has a long standing arrangement with Studio Two and as usual this venue was used for the Studio's Award day.

Programme.

Sue with help from a volunteer organizes the programme for Award Days (each one a full day's job) which is typed and distributed to each instructor on the day. A copy of this schedule is placed on a notice board in the Studio two weeks prior to the actual Award Day for clients to note the times and order of their Awards.

On the day the programme begins with the compere announcing,

"Event Number 1, New Vogue bracket, Tracie Leigh or Swing Waltz" and he calls out the names of the candidates and their partners (the instructors). The respective instructors including Bruce and Sue come out onto the floor and begin to dance with their candidates. Different levels of Awards of the same mode, (New Vogue or Modern or Latin American) are examined in the same bracket, therefore if the candidate is not required to dance a specific dance they (the instructor and the candidate) stand to one side waiting for the dance) to finish before they rejoin the group. The compare announces, "Thank you candidates and your final dance in Event No. 1 is Gypsy Tap".... (Observation 14, p.5)

Trophies.

Award trophies are organized by Sue and Bruce. The candidates Award fee includes a component covering payment of an engraved trophy. The logistics of the Award day meant that 266 trophies needed to be ready for the day.

Bruce then talks to me about the fact that they had trouble with the people who provided them with the trophies for the Awards. Apparently they misspelt names and promised to get them to Bruce by Sunday morning but they didn't fix all of them. He says, They were meant to deliver them by 5 p.m. on Friday night, but didn't show up until 7 p.m." (Observation 15, p. 2).

After the Award Day Bruce was still waiting for the misspelt trophy name plates to be replaced. As a consequence he stopped payment on the cheque saying, "that should bring a response" (Observation 15, p. 2).

Judges.

Sue and Bruce organize for three judges who have qualifications with one of the ballroom dancing organizations to adjudicate, and for two volunteers to act as scribes. This shortens the time required to evaluate each candidate.

At the front of the dance floor is the table set up for the judges. There are seven chairs behind the table. Each has a stack of papers in front of it, the Award sheets, which are typewritten. They have the name of the candidate, the name of the Award and a coloured dot on the far right hand side representing the instructor taking them through the Award. Each male instructor wears a coloured cummerbund and each female instructor wears a coloured scrunchie around her wrist for easy identification by the judges. Sue and Bruce organize volunteers from the Studio to sit next to the three judges and write in comments on the examination sheets as the judges state them. This process ensures that the large number (266) of candidates can be examined in the time given. (Observation 14, p. 2)

Costumes.

The instructors make costume changes throughout the day and at all times look well groomed. Each mode of dance may require a different costume. For example, Ballroom and New Vogue requires tails and bow tie to be worn by the men and a ballroom dress for the woman, Latin American requires trousers and shirt or catsuit to be worn for the man and a Latin style costume for the woman. Each of these may require separate shoes to match.

Adam has changed into his catsuit (Observation 14, p. 3).

Sue and Bruce make frequent costume changes. Sue changes into 4 or 5 different ballroom dresses during the day. Each time she changes costume she changes her dancing shoes also. Her hair is done elaborately with glitter and sparkles in it. (Observation 14, p.7)

Food.

Sue and Bruce have a long standing arrangement with proprietors of Studio Two to provide all food and beverages on Award days.

Music.

Bruce organizes the music for the Award days and sets aside time to go to the recording studio to make the tapes. Each tape contains music for each bracket of the

Awards and as such, is a large job, requiring careful planning and strict timing. They also employ a disc jockey to organize the music on the day.

Functions.

The Studio does hold functions during the year. Most years Sue and Bruce run Cabarets and Family Evenings for profit however this year the events held at the Studio have been for fund raising purposes to financially assist Studio competitors to enter the Suntory Australian Championships in Melbourne in December.

Bruce does conduct other functions at different venues. For example he does disc jockey work for School functions.

Bruce says he did a disc jockey job on Friday night and there were lots of ... people who only wanted to hear Techno music. He said when he put on a rock and roll track ... they all went and sat down so he ... played Techno music all night (Observation 15, p. 7).

Bruce also helped to organize the Studio for the fund raising events, moving tables and setting up.

Parenting

For Sue and Bruce there are family demands that must be attended to in the Studio. Their two children, Jordan and Tim are frequently at the Studio and sometimes the

long hours worked conflict with the children's desire to be at home.

Jordan packs his bag and moves towards the door of the studio. Sue is still talking to the couple who are listening and nodding.... (Twenty minutes later)
 19.05 Jordan asks, "Mum can we go home?".... Jordan goes up to his mother and ... asks again when they are going.... Sue continues the paperworkthe children pack up their school bags and Sue puts on her jumper to leave. It takes a few minutes to get out the door because people talk to her as she goes (Observation 3, p. 31).

Sue and Bruce share responsibility for transporting the children to and from school and sports.

Sue and Bruce's two sons are active competitors in Dancesport. At a recent competition Sue anxiously watched one of her son's perform. As he competed Sue stood watching and counting the beats, "1 a 2", almost silently to herself....(her voice was just audible) Once the event was over Sue went back to her file (Observation 11, p. 6).

The two young boys spend a lot of their time at the Studio. They go directly to the Studio after school and remain there until Sue or Bruce finish work and take them home. Sue appears to be the main care giver. During the Studio's Award Day Tim, the youngest son injured himself and Sue re-arranged her schedule to look after him.

Sue's son Tim is brought to her by one of the workers, Sue takes him to one side and looks at his head.... I (the researcher) have heard a few people say that Tim's hurt himself.... The compere announces, "We are going to slot in Event number 46,

presenting Don partnered by his teacher Sue for his Samba Star".

On another occasion Bruce had to leave the Studio to pick up Tim from school when Tim hurt himself and Sue rearranged her lessons to ensure an early departure from the Studio that evening (Observation 19, p. 5).

(Sue and Bruce) talk about trying to organize something so that Sue can leave the Studio early. They discuss the re-arrangement of lessons to allow her to go home by 6.30 p.m. (Note this was at 3.00 p.m. and she actually left at 7.30 p.m.).

Sue assumed responsibility for looking after Jordan and Tim at a competition. Sue's work on costuming for the formation team was sometimes interrupted by the boys coming to ask for money for food and drink. During the day Sue periodically checked on their whereabouts.

During a competition Sue and Bruce were standing together. Their sons Jordan and Tim ask for money and Sue gets some out of her bag (Observation 11, p. 3)

These demands are presented diagrammatically in Figure 7.

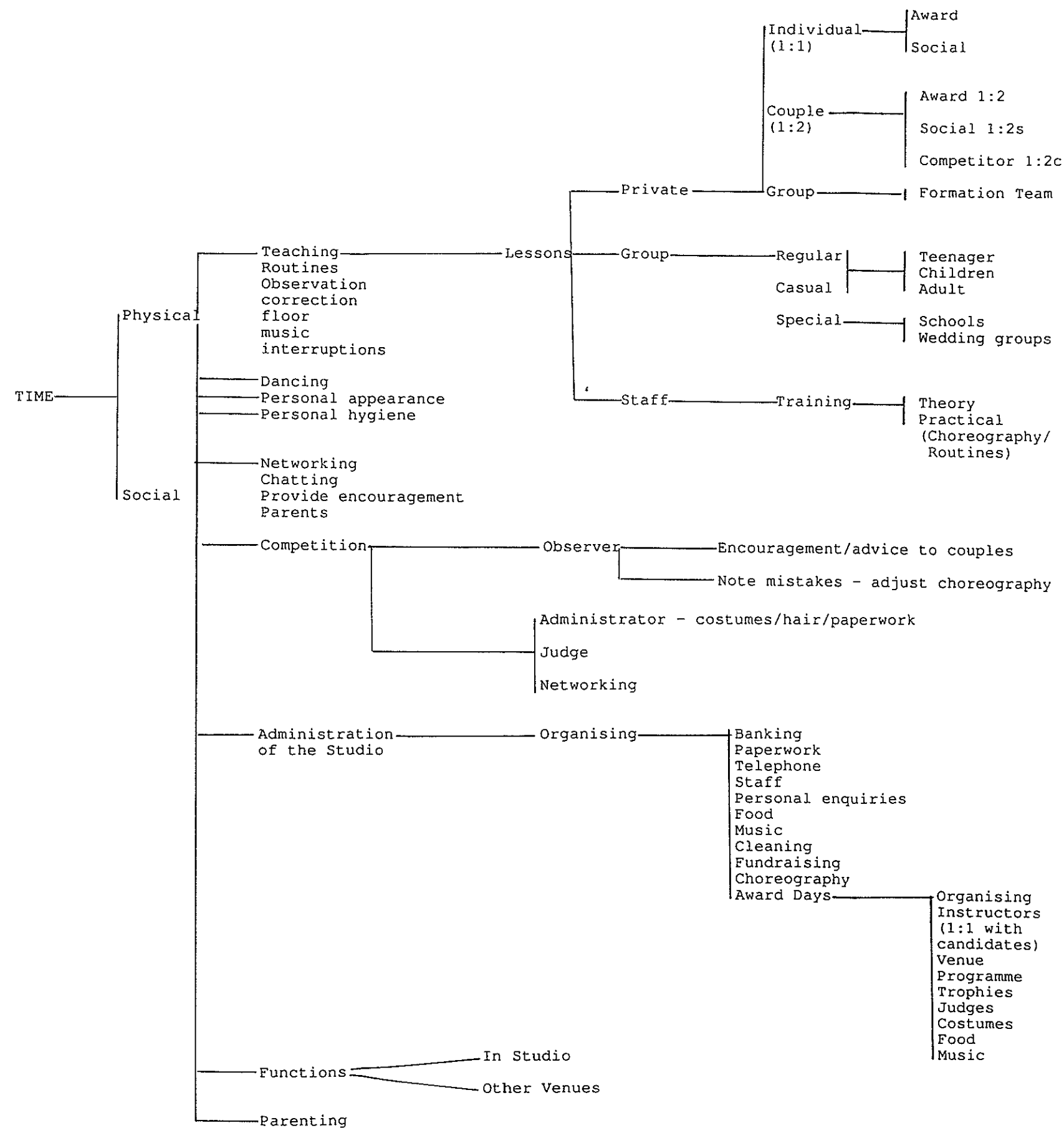


FIGURE 7

Demands made on instructor-proprietors of Acme Dance Studio

Instructors' Perceptions Of Demands

Bruce felt that as a proprietor and instructor the major demand made upon him was time. He also thought that the job was physically and mentally taxing.

Time

According to Bruce:

"Hours of work" are the most demanding facet of running a Studio, "It's a day, night sort of situation where you're basically involved in the day to the extent that retired people and those doing university study have time off to come in and have lessons during the day.... In the past of course it's been our own training that's been necessary to be done, so we used to rehearse during the day three to four hours ... then of course having to work through the night, well say until ten or eleven at night and then of course we work weekends (Interview 1, p.23).

The main part of the stress is just the hours that you've got to keep. The long hours you know, to maintain a successful business.... when I do have a day off I find it difficult to stop, to wind down" said Bruce (Interview 1, p. 28).

Saturday is a busy day in all dance studios and Sundays are quite often taken up with championships or exams. So it's a seven day a week job. (Interview 1, p. 25)

The demands on Bruce and Sue's time means leisure time is affected.

"I don't probably have the leisure time that I'd like to have ... I don't spend enough time with my family ... in a non-business sense, recreation. I don't spend a lot of time at home, I just sleep and eat basically and then move out ... that's the hardest part" said Bruce (Interview 1, p.26).

Physical Demand

Bruce felt that the job of a dance instructor proprietor is physically demanding. He said:

"Just the physical output of having to dance ... I do a lot of private lessons on a one to one basis seventy five percent (75%) of my work is single lessons, so I'm having to actually physically dance with them, so you know obviously ... you get tired like any sports person ... towards the end of the day. You might find you wake up in the morning feeling tired from the day before and you ... still have to be able to motivate ... so you can't afford for that to come across to them too much".

Adam also felt that at times instruction is physically draining.

"Physically it can be hard ... long sessions when I work nine to five ... they can be very draining" said Adam (Interview 1, p. 19).

Sue, Bruce and Adam all commented that it took them quite a few days to recover from the full days dancing (the Awards). Bruce said:

"I'm feeling a little weary. I always think I'll be alright and I come in but I never am".... "Its my legs mainly, they're feeling a bit sore. I had a massage on Thursday, [Awards were the following Sunday] it doesn't cure the problem". (Observation 15, p. 1)

He also said that he was feeling exhausted (after the Awards) and that he was unable to recover within a day or so (Observation 15, p. 1).

Mental

Adam and Bruce spoke of mental demands.

Adam said:

"It can be very mentally demanding, especially if you're going through a day like Saturday when you're teaching a lot of different routines that have similar make up. Some of the turns might be the same and some of the steps might be the same and the differences aren't great. You've got to concentrate all the time" (Interview 1, p. 20).

Bruce commented about remembering the routines on
Award days:

"If you take your mind off it for a split second ... you're gone" (Observation 16, p. 12)

Adam supported this when he spoke of partnering Star
Award candidates said,

"In the Star routines you know straight away there's only you and her.... candidates get very nervous when there's only them out on the floor ... so you have to be mentally alert to that and you have to set a routine that is going to appeal not only to the audience but to the examiners as well....". When confronted by a problem such as the music tape speeding up then slowing down during a Waltz Star routine, Adam said, "You just have to concentrate on the routine and keep going through" (Interview 2, p. 9).

"I think that's probably the greatest fear when you're doing a Star Award. There's the fear that you might lose the routine. It doesn't matter if your candidate does because you just pull them through. You know where they're supposed to go next and you drum into them that if they make a mistake they've just got to pick it up from there and just let you lead them around after that, but if you black out yourself it can be devastating to a candidate, [if] she thinks you don't know what you're doing" (Interview 2, p.12).

Another mental demand was identified by Bruce who said,

"It's recognising the different personalities of people and being able to cope with that, that's something you can't teach anyone, that's something that you learn, you know learning to cope with people's requirements. Sometimes people come in and they're not in a good mood or something like that ... (you have to) get them moving again, so you can achieve something with them within the lesson time.... Of course with competitors if you're dealing with their desire to win ... you're having to produce the goods". "You've got to be able to recognise when someone's losing control because they are losing their concentration, they're getting tired or they're getting bored with what they're doing and learn to vary the lesson" (Interview 1, p. 24).

This is also a social demand.

Social

Bruce also identified stress caused by social interaction with clients by saying:

"I guess the stress put on you by people who sometimes are a little bit difficult to deal with, who don't want to co-operate, who have for some reason not given their best and they're not achieving ... and you're trying to motivate them ... that is stressful". (Interview 1, p.27).

"Sometimes people come in and they're not in a good mood or something like that.... You might have a child for instance that's had a bad session with a parent or something like that and you have to learn to cope and to get that child either to toe the line or to brighten them up or get them moving again so you can achieve something with them within the lesson time" (Interview 1, p. 24).

Bruce felt that, "With competitors if you're dealing with their desire to win you're having to produce the goods for them so that they feel that they're getting somewhere with what they're doing, and ... able to improve their standard (Interview 1, pp. 24-25).

"With competitions they've got to maintain their motivation so that when they go away from you and they do their own training in their own time they have suitable ... motivation to be able to continue on with the work that you've been doing with them in that hour or half an hour between their lessons, which might be a week apart or might be a few days apart" (Interview 2, p. 25).

Parenting

For the instructor proprietors parenting was also a major demand.

"Seventy percent (70%) of the time I spend with the children is when they are here [at the Studio]. They're involved in ... dancing so, in that sense I'm lucky because at least they're here and around me, so it's not as if they don't see me. I'm obviously not able to function in a normal fatherly capacity when I'm here, I'm busy either teaching them or teaching others while they're around", said Bruce. (Interview 1, p.27).

Administration of the Studio

Bruce said:

"That's the part that I don't enjoy the most, the paperwork ... that's generated by running a fairly big business in the dance sense ... even though I personally can direct things along a bit but not when I'm under a lot of dance instruction pressure" . "In regards to running the business and the paperwork that side of it, you know, that's a stressful thing, ... especially if you don't enjoy it (Interview 1, p. 26).

In summary when Bruce was asked whether he received enjoyment from his job. He replied,

"It's a job like any other certainly I wouldn't like to do anything else because I'm into dance and music ... and I enjoy performing, I enjoy watching people performing things that I've shown them and achieving something from it, whether it's a win in a competition or just by entertaining ... people. I enjoy seeing children come from nothing and see them five years down the track when they have become very good dancers, ... but at the same time ... there are days when you get up in the morning and think oh wouldn't it be nice not to be at the Studio today and [be] able to be at home doing something in the garden or perhaps playing golf or just watching television or reading the newspaper or something ... from that point of view it becomes just as much a job as any other office job or anything into dance and music (Interview 1, p. 29).

Accuracy Of Conceptual Framework

In this thesis the conceptual framework put forward in Chapter 4 has been found to be an accurate and representative model for this particular case study and therefore Figure 1 remains the same and is reproduced below.

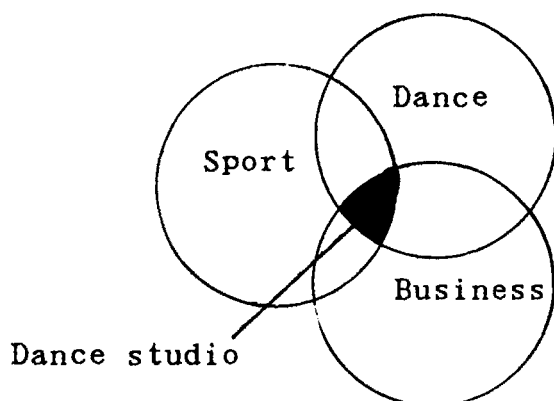


Figure 1. Conceptual Framework

It is the considered view of this researcher that of the three separate entities which converge at the dance Studio the Dancesport facet makes up a smaller segment of the framework than was previously believed.

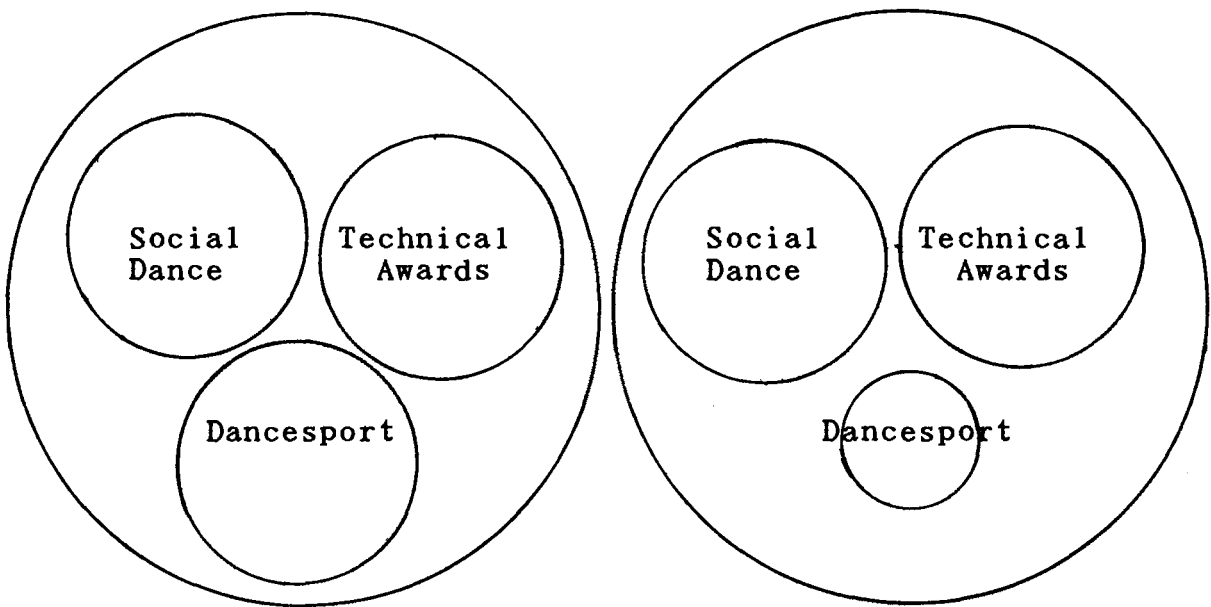


Figure 8. Comparison with *Figure 2* (the three facets of ballroom dance within the setting of the dance Studio).

Summary

This chapter has presented in two sections the findings of this case study. The first section, Part A, presented the background of the subjects, the settings of the study, and a description of lessons typically conducted within the Studio.

The second section, Part B, analysed the demands that were made upon the participants in this case study. The researcher, in this study, found time demands were the greatest factor influencing both the instructor proprietors and the part time instructor. The time demands were seen to be part of both the physical and social aspects of the participants employment. The time demands were further categorised into teaching, dancing, personal appearance, personal hygiene, networking, competition, administration of the Studio, functions and parenting. The range of demands made upon the part time instructor were not as great as those made on the instructor proprietors.

CHAPTER 7

Summary and Recommendations for Further Study

Summary

The purposes of this study were to clearly identify the demands placed on professional ballroom dance instructors as they carry out their work duties; the instructors' perceptions of those demands; to determine how instructor proprietors negotiate the demands of instructing and running a business, and to test adequacy of the conceptual framework.

Two professional instructors who are also proprietors and one professional instructor were subjects in this study.

To identify the demands and to determine how the instructor proprietors negotiated the demands the subjects were observed in their usual work setting, Acme Dance Studio during their normal working hours. Twenty observations were conducted, 18 took place at the Studio and two occurred at another venue, Studio Two. The latter two observations were of a competition and an Acme Studio Award Day.

Interviews were used to obtain the instructors' perceptions of the demands.

The demands on professional full time instructor proprietors identified through observation were:

1. Time
2. Physical
3. Social
4. Teaching Routines
5. Dancing
6. Personal Appearance
7. Personal Hygiene
8. Networking
9. Competition
10. Administration
11. Functions
12. Parenting

The same demands were made on the professional part time instructor with the exception of competition because he does not instruct competition couples or attend competitions, and parenting, as he has no children.

The instructors identified the following factors as major demands:

1. Time
2. Physical
3. Mental
4. Social
5. Parenting
6. Administration of the Studio.

The conceptual framework was found to be adequate with one minor alteration, the size of the Dancesport facet.

Recommendations for Further Study

The findings and limitations of the present study suggest a number of possibilities for future research.

1. It is recommended that further case studies of other dance studios be conducted to establish a comparative data base. It would be advantageous to compare country area dance studios with metropolitan dance studios.

2. As a newly recognised sport the ballroom dance field presents an opportunity for study in both social psychology and physiology of both participants and instructors.

3. The competitiveness of Dancesport participants, particularly children could be enhanced by further study. A study that compares the competitive aspect of Dancesport participants against those of other sports would be beneficial.

4. It is suggested that a future study examine the roles and role conflicts between male and female instructors, both full time and part time.

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APPENDIX A

Glossary

Alemana	a dance step used in Rumba
Cuing	telling the client what, where, when and how to dance
Feather	a dance step used in Foxtrot
Floor craft	the skill of manouvering on the dance floor
Inside floor	towards the middle of the dance floor
Lead	the instructor leads the client into the correct position
Line of dance	refers to the direction of dance and the correct alignments for each move.
Open telemark	a dance step used in Foxtrot
Outside floor	on the outside perimeters of the dance floor
Plait	a step used in the Jive.
Rise and Fall	Part of footwork. Rising on the ball of the foot or using a heel lead. (Note this can also apply to the body rather than the feet)
Setting a routine	Part of choreography. When an instructor decides to formally set the steps of a routine in a particular order with a client.
Topline	The shapes made with the upper portion of the body
Whisk	a step used in the Samba.

APPENDIX B

ACME DANCE STUDIO

ORDER AND STYLE OF AWARDS

World Dance Program (Award Fee \$12.00, includes written report & Engraved Medallion)

Juveniles	Disco, Cha Cha Cha, Slow Rhythm.
Juniors & Seniors	Cha Cha Cha, Slow Rhythm, Waltz.

Social Bronze Awards (Award Fee \$14.00, includes written report & Engraved Trophy)

Level 1	Slow Rhythm, Waltz, Cha Cha Cha.
Level 2	Quickstep, Jive, Samba.
Level 3	Waltz, Rhumba, Cha Cha Cha.

Technique Awards**Bronze Awards (Award Fee \$14.00, includes written report & Engraved Trophy)**

Ballroom	Waltz, Slow Rhythm, Quickstep.
Latin American	Rumba, Cha Cha Cha, Jive.
New Vogue	Parma Waltz, Merrillyn, Evening Three Step.
Bronze Cross (Modern)	Waltz, Foxtrot, Quickstep.
Bronze Star (Latin American)	Rumba, Samba, Jive.
Bronze Bar Award (New Vogue)	Tracie-Leigh Waltz, Tangoette, Carousel (or Merrillyn).

Silver Awards (Award Fee \$16.00, includes written report & Engraved Trophy)

Ballroom	Waltz, Tango, Foxtrot, Quickstep.
Latin American	Rumba, Samba, Paso Doble, Cha Cha Cha.
New Vogue	Lucille, Tangoette, Charmaine, Gypsy Tap.
Silver Cross Award (Modern)	Waltz, Tango, Foxtrot, Quickstep.
Silver Star Award (Latin American)	Rumba, Samba, Paso Doble, Jive.
Silver Bar Award (New Vogue)	Swing Waltz, La Bomba, Barclay Blues, Gypsy Tap.

Gold Awards (Award Fee \$18.00, includes written report & Engraved Trophy)

Ballroom	Waltz, Tango, Foxtrot, Quickstep.
Latin American	Rumba, Samba, Paso Doble, Jive.
New Vogue	Swing Waltz, La Bomba, Barclay Blues, Gypsy Tap.
Gold Cross (Modern)	Waltz, Tango, Foxtrot, Quickstep, Viennese Waltz.
Gold Star (Latin American)	Rumba, Samba, Paso Doble, Jive, Cha Cha Cha.
Gold Bar (New Vogue)	Swing Waltz, La Bomba, Barclay Blues, Gypsy Tap, Twilight.
Gold Star (New Vogue)	Swing Waltz, La Bomba, Barclay Blues, Gypsy Tap, Twilight, Excelsior Schottische.

Star Awards (Award Fee \$23.00, includes written report & Engraved Trophy)

Modern and Latin American Styles - each taken as a separate solo presentation.

Golden Awards

Modern or Latin American Styles - Any four dances in the respective style after all star awards are completed to a satisfactory level.

Oscar Awards

Modern or Latin American Styles - All Five dances in the respective style (a student must attain a pass mark of 85% or more in each dance of the golden award of that style to be eligible to undertake an oscar).

APPENDIX C

A C M E D A N C E S T U D I O

A W A R D D A T E S 1 9 9 2

*	SUNDAY 22nd March 1992	*	SUNDAY 20th September 1992
*	SUNDAY 28th June 1992	*	SUNDAY 20th December 1992

APPENDIX D

1992

Dancer's Calendar

Presented by the W.A. Branch of the A.D.F.
W.A. COMMITTEE

President	Mr. D. Green	451 9646	Committee	Mr. D. Kennedy	275 3799
Sec. W/Prec.	Mr. J. Pons	352 5776	Cumgrave	Mr. J. Whitewood	350 6781
Jur. V/Prec.	Mr. R. B. Rogers	352 4769	(Cont.)	Mr. B. Sharpe	490 2058
Treasurer	Mr. R. Gardner	445 3630		Mr. B. Humphreys	560 5414
Secretary	Mrs. G. Turvey	458 7266		Mr. D. Davidson	596 7537
Committee	Mr. T. Thew	368 1476		Mr. A. Zumbach	537 1018
				Mr. M. Egan	458 7736

March 1992 S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 ■ 31-Monthly Meeting June S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 □ Competitions September S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 December S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	April S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 July S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 October S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 January 1993 S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	May S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 August S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 November S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 February S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28
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COMPETITIONS/CHAMPIONSHIP DATES 1992

Mar 7	1992 Federal Dancer Payment	P.E.C.	Aug 2	W.A.D.M.A. Star Championships	Endeavour	1992/93 PUBLIC HOLIDAYS W.A.
Mar 15	A.D.F. Blue Ribbon	Endeavour	Aug 5	Live City Championships	Endeavour	1992 Mar 2 Labour Day
Mar 21	A.D.F. Annual General Meeting	Endeavour	Aug 9	A.D.F. B-Monthly Meeting	Palma Subiaco	Apr 17 Good Friday
Mar 29	W.A.D.M.A. Payment	Endeavour	Aug 15	Adrian Parfitt Championships	P.E.C.	Apr 20 Easter Monday
Apr 1	A.D.F. B-Monthly Meeting	Palma Subiaco	Aug 30	W.A.D.M.A. Payment	Endeavour	Apr 27 Anzac Day
Apr 5	A.D.F. Autumn Festival	Endeavour	Sep 15	A.D.F. Annual Championships	Endeavour	May 1 Foundation Day
Apr 12	A.D.F. Night of Stars	Endeavour	Sep 25	South Parfitt Championships	Endeavour	Sep 25 Queen's Birthday
Apr 26	West Coast Classics	Endeavour	Oct 7	A.D.F. B-Monthly Meeting	Palma Subiaco	Oct 25 Christmas Day
May 3	A.D.F. Birthday & Champagne Breakfast	Endeavour	Oct 11	W.A.D.M.A. Spring Championships	Endeavour	Dec 28 Boxing Day
May 24	W.A.D.M.A. International Championships	Endeavour	Oct 24	W.A. Open	Endeavour	1993 Jan 1 New Year's Day
May 31	City of Swan Championships	Endeavour	Oct 29	Combined State Finals	Endeavour	Jan 26 Australia Day
Jun 3	A.D.F. B-Monthly Meeting	Palma Subiaco	Nov 14	Federal of Australia Championships	Perth	
Jun 20	A.D.F. Weekend Championships	Endeavour	Nov 22	A.D.F. G-Amen Open Championships	Endeavour	
Jul 5	A.D.F. Ball	Endeavour	Nov 26	W.A.D.M.A. Payment	Endeavour	
Jul 11	Australian Open & World Selection	Endeavour	Nov 12	A.D.F. "Summer" Meet, Champs.	Endeavour	
Jul 19	A.D.F. Winter Festival	Endeavour	Nov 15	A.D.F. B-Monthly Meeting & Party	Palma Subiaco	
			Nov 16	1993 City of Swan Championships	Endeavour	

* Participation in these events will provide ranking points to competitors to qualify for Commonwealth Funding to attend 1993 Australian Open & World Selections in Darling Harbour, Sydney.

The W.A. Branch of the Australian Dancesport Federation Inc. would like to take this opportunity of wishing their Members and all Competitive Dancers, best wishes and good luck for the forthcoming year.

APPENDIX E

ACME DANCE STUDIO

RECOMMENDED CALENDAR OF EVENTS

February 18	CITY OF PERTH C/S	Embassy - K Withers
March 07	FESTIVAL OF PERTH	Perth Ent. Ctr. - Gilkison
March 15	BLUE RIBAND C/S	Embassy AID
April 26	WEST COAST CLASSICS	Embassy -
May 10	AUTUMN FESTIVAL	Embassy - AID
May 24	METROPOLITAN C/S	Embassy - WADMA
June 21	WESTSIDE C/S	Embassy - ADS
July 19	WINTER FESTIVAL	Embassy - AID
? August	STAR C/S	Embassy - WADMA?
August 15-18	ASIAN PACIFICS C/S	Perth Ent. Ctr AID
Sept 13	ANNUAL C/S	Embassy - AID
Oct 11	SPRING C/S	Embassy - WADMA
Oct 24	W A OPEN	Superdrome
Nov 08	RISING STAR C/S	Embassy - AID
Nov 22	GOLDEN WEST	Embassy - AID
Dec 12-13	ADS AUSTRALIA	Melbourne - ADS

APPENDIX F

EDITH COWAN UNIVERSITY
CHURCHLANDS CAMPUS

Form of Disclosure and Informed Consent

STUDY PURPOSE

The purpose of this study is to investigate the factors that may influence professional ballroom dance instructors who run their own dance studio.

LENGTH OF THE STUDY

The study will be of 4-6 weeks in duration, beginning with three days a week of observations, culminating with a period of continuous observations (1 full working week).

PROCEDURES

- * Observation of the instructors in the studio setting during normal working hours.
- * Interviews will be conducted, 1) before observation begins, 2) mid-observations and, 3) at the end of the observation period. Informal interviews may also occur between these. The interviews will comprise several hours in total, the exact hours cannot be specified. If the parties agree interviews will be tape recorded to ensure accuracy, transcripts will be available for the subjects to review.
- * Documents and Publications.

BENEFITS TO PARTICIPANTS

The potential benefits to the dance studio will be to provide information to the professional ballroom dance instructors about the studio setting and their role in it.

Little is known of the factors that affect professional ballroom dance instructors in a dance studio setting, as there has been little systematic research carried out in the area of ballroom dancing and no research to date that has been carried out on the ballroom dance instructor. The study will broaden understanding of this area.

CONFIDENTIALITY OF THE DATA

REPORTING

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

STORAGE

The data will be stored in a locked cabinet and destroyed after a two year period. The tapes will be erased and all notes will be shredded.

Any questions concerning the project entitled
A case study of professional ballroom dance instructors
can be directed to:

Diana Jonas-Dwyer (Principal Investigator)
Human Movement Department
Edith Cowan University
Churchlands Campus on 383 8227.

I.....have read
the information above and any questions I have asked have
been answered to my satisfaction. I agree to participate
in this activity, realising I may withdraw at any time.

I agree that the research data gathered for this study may
be published provided my name is not used.

.....
Participant'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
Churchlands Campus
Ph: 383 8428

Sample Transcript

03:1

Observation 3: Wednesday 26/08/92

Focus of Observation: Sue

AM

10.25 Bruce and MIA are both conducting private lessons when I arrive. Bruce's lessons began at 9am, he is ^{AND} currently with his second client for the day. Both are female award students.

10.30 There is a phone call. A seller comes into the studio and asks Bruce if he wants to buy a giant atlas. He shows it to him. Bruce declines saying that he hasn't got any kids who would use it. The seller leaves.

MIA gets Bruce a coffee. MIA and I chat for a moment about dancing and working. MIA asks Bruce if he should make Sue a coffee, they joke that it would be just the way she like it by the time she gets here. They make a joke about her not being able to start the car, [apparently she often has trouble starting the car]. Bruce now sits at the desk preparing the banking and doing some paper work.

10.50 MIA is here to have a lesson with Sue. They dance around the floor. All the time they are talking and laughing. Both Sue and Bruce both have a bad case of the flu at present. Bruce leaves to do the banking. some shopping and to take his son's asthma stuff to the school.

03:2

C CORR

1:1

S SOC

When MIA and Sue have danced through the routine Sue says, "I will have to have a think about that so I can see what step we missed out". They dance the routine again until Sue makes a mistake and they joke about her feet being in the way.

S CORR VR3L

M A CORR C

C CORR

S SOC

"Now concentrate, you're doing too many [steps]" says Sue. "You're doing too many. Yes, that's what you said... the music will tell. See that's what you get for not doing Foxtrot for about four (4) weeks". she says looking at me. They then dance again together.

E FTW

10.55

S Q MIA

S SOC

Sue gives some cues as they dance. "on your toes". He makes a mistake and she tells him. "what did you do?". He explains that was what was in the last lesson [the one he has just taken this morning] so it's stuck in his mind. She says "Yes, but you were doing a Waltz".

MIA MUSIC

S SOC

MIA BAL-ROOM

POSITION

MIA goes behind the music bench to select some music. Sue and MIA talk about the other instructors. Now the music begins. MIA comes out and they take up ballroom position in the middle of the floor.

11.00

MIA-MUSIC

S SOC

S SOC
1:1

Now the music begins and they dance until he makes a mistake and loses the step. MIA returns to the music bench and reprogrammes the music. They then dance it through occasionally smiling and laughing together. When then have finished the routine Sue says. "That was a fluke. it didn't quite get there".

SCORE INFO

They stand together and discuss the routine. He says.

SOPRA (CHOR)

"something was wrong" and she thinks about it. "What

did we do?", says Sue and then dances through some

steps. She stops as he talks about why they got out

of timing. Sue says. "and after we did the reverse

CHOR

wave, here it's a chase".

11.05

They both walk down to the long side of the floor

(2nd) and dance that bit through. She cues the

SCORES TIM

rhythm. "quick, quick slow, quick quick slow, quick

quick slow" as they dance it through to the ending.

MIA MUSIC

MIA puts the music on again: "Can we pick it up from

CHOR
PAR-

the Sh?" [this refers to a Sh noise in the music] she

MIA MUSIC

says. MIA finds it on the record and cues it. Sue

CHOR

dances it through alone from the Sh. She comes over

CHOR CHATS
MIA

and takes the music off and they talk about which

steps to include to get them into the middle of the

floor.

CHOR ALWAYS

She dances it through again, but still has to stop

when she loses the timing. Sue dances it through

Sue's self Ftwk
TIM

again and says, "tipple chase and impetus, 1,2,3, open

impetus, slow" as she does so. "Play it again". she

MIA MUSIC

says to MIA who is still behind the music shelf. Sue

looks at me and says, "Frustrating. I had it all set

SCORE

but I've been off dancing with somebody else for a few weeks".

03: 4

SUE TIME 1:1

Now they dance together as Sue cues it. "cross through, quick quick slow, quick quick slow".

2 SETTING
A
ROUTINE

11.15 "Just dance that through to the music. to make sure we've got that bit", she says to MIA. They dance and

12:1 it does work out to be right. She looks at me and

12:20 "says, "so it was a mixture of both ideas". MIA starts

MIA MUSIC 1:1 the music again and they dance the whole routine through.

TIME FLOW

Now Sue counts it through and they discuss choreography, "1, do two steps and a lunge and you.....

TEL SPOT

The phone rings, and I am unsure whether to answer it but I decide not to. They finish dancing the routine through and Sue runs to answer the phone. She takes a message for Bruce.

S Q MIA

S DEMO MIA FOLL

"Now did you get the last bit" she asks MIA, "no", she says and so she models the steps and he shadows

S SOC

11.20

STIM

behind. Sue says to me "did you like that language?

Did you get that? it's la te da te da da boom. It's

not the exact timing". They stop dancing separately

and join together again to dance a section. Sue says

S LORR VRE

MIA O E

to MIA, "you've got to hold that slow". To which he

replies, "which one? and don't say every one". They

1:1 continue to dance. Now they dance it through to the

2 SOC
MIA MUSIC

1:1

S CHOR
SOC

music once around the floor. Now MIA laughs about a mistake he made and Sue laughs too. Once again MIA begins their music again and they dance it through together. Once they have finished that MIA says to her, "I ^know, lose some weight in the bum". They stand on the spot and talk and joke about weight for a few moments.

2 SOC
S MIA 11.25
MIA 02

S SOC

S CHOR
MIA CHOR

S CHOR

"We better go through that Tango before you or I forget" she says. He asks, "will you remember it?" Sue replies, "not without music". She dances it through alone and MIA calls out the steps. He is behind the music area but now he comes out and they work out the steps together.

MIA MUSIC TANGO

S CHOR

S CHOR
MIA MUSIC TANGO

S CHOR

S CHOR

S CHOR
S CHOR

S CHOR
S SELF CHOR

MIA puts on their Tango music. They are going through it but stop as she forgets something and she says, "Oh, Oh, how could I forget that". She then dances it through herself. MIA puts their music on again and they dance through the opening section. They make a mistake, stop and Sue says, "just play the beginning again". He puts the music on again, she is concerned with the tempo. Sue asks him to play it again, she says, "I can hear something there". She then dances it through "slow, quick quick, cha ching" and she dances off around the floor. MIA stays behind the bench. "Slow, boom boom. instead of...It's in the music".

1:1 They now dance it through together stopping when they

MIA SDC

FRIENDS

make a mistake. he makes a joke as he throws up his hands. "so, sue me". They stop, then begin again, mid routine. The music continues to play. She treads on his toe, he grimaces and she says sorry.

Robs
Sue clothes

She is wearing white tailored pants, a white fluffy jumper, her hair is pulled back into a pony tail with a white ribbon in it. She wears gold accessories and gold dancing shoes. The music plays on, it is Toot Tootsie and they both look at me and laugh as they continue to dance the Tango ignoring this song. MIA then goes to take off the music. Sue and MIA discuss the speed of the Tango music and she says, "I think it's going to have to be a tad faster, it's on three and a half take it up to four".

S VEICE MUS
(H) (COR)

MIA TANSO 11.35 He puts the music on and they dance it through.

B-RTASS-shoppies

Bruce returns carrying the shopping into the kitchen.

SENC

"That's it. I'm happy with that...just do it once more to consolidate that". They dance it through together to the music.

auths. it's
consistency

E Corr v6!

The MIA is the one who puts the music on. She says to him, "close" when he makes a mistake.

B Adm.A - money

Bruce sits at the desk and puts some money into the drawer. His wife then suggests he takes some panadol.

T2 2 21

TEL FAM SOC "There's a Tango on that CD Strictly Ballroom", says Bruce. Sue says she will have a listen to it. Sue plays it and she says, "Maybe for a Star or a formation team, but you would need to be careful".

SOMIA CHOR 11.40

MIA ANSW

"You know last week we had trouble with that first bar, where was that?" says, Sue to the MIA. MIA replies, "in the intro".

STO RES. EXPL

11:11

Sue says to me, "I have so many routines in my head at the moment". They [Sue and MIA] begin to dance. MIA misses a step and says, "shit. are you writing that".

22B SOC

Both Bruce and Sue say "that's my favourite word..well not my favourite but one of them". MIA tells me that

MIA SOC
→ B:

I should have been here on Saturday when he was instructing an American girl and the way she talked when she couldn't get a step.

11
POS 005

S 005 TIM

Sue and MIA dance their routine through, she rarely looks down at his feet. but at the end she does cue in the timing.

S 005 SELECTION

Sue says, "at the beginning I travelled too far".

TEL out B

Bruce makes a phone call.

11.50
MIA OS CHOR

MIA puts on their music and says, "will it affect you if I start on the left foot. I'm going to delay a little bit". Sue says, "No" [it won't affect her].

1:1 They join up and dance it. he makes a mistake and says "shit" and they join up again. "What do I do in that turn". Sue tells him to keep his arms down, not too latin... She asks to hear the music again, "I have an idea".

MIA OS
S A MIA OS
CHOR
S MUSIC-LIST

11.55 Bruce leaves and goes to the shops, he asks her what she would like for lunch. She says nothing but shrugs her shoulders.

BLAVES lunch

MIA MUSIC 1:1 MIA puts on their music again, and they dance the routine through.

MEMO I may ask this instructor if I can interview and observe him also as a part-time instructor. He is in the studio three times a week teaching and also for his own lesson. He works in a hotel. We were chatting together and he tells me that this isn't stressful but that his other job in the hotel is, he works shift-work.

CHOR 1:50 They stop and discuss certain choreographic points such as timing. Sue now goes behind the music counter and stops the music. She says, "OK, Friday, 12.30".

S CONF APPT

MEMO
11:15 Sue and I went into the Shoe boutique to do an interview. I just listened to the quality of the recording and it is shockingly bad. I'm glad we are stopping half way it gives me a change to figure out

03: 9

what I'm doing that is wrong. I think I put the microphone in the wrong place. I have now rectified that. She told me that she was involved with xxxxx xxxxxxxxxx and that she danced through her pregnancies until three weeks before the births. I really hope it all comes out OK as there was some great stuff that we discussed. Sue left to take a lesson and I fixed up the tape.

SUB SOC 12.35 Both Sue and Bruce stopped to talk to the couple [Basil and Maud] who are in for their lesson with Sue. They SL2 Comp 1:20 hr are an older couple. [S: Lesson 2] B&M Comp

BT2 SOUT-business

NORMAL
DAY OFF?

BS SICK

Bruce makes two (2) phone calls to cancel some of his evening lessons. He makes another call to confirm a meeting tomorrow to someone Thursday, 11.30am. Thursday is normally his day off. He sounds quite sick with the flu.

- E SOC 12.50 Sue is still talking to the couple. Bruce sits at the BADMIN-LUNCH desk and reads the paper.

MEMO

I have decided to write up what I remember of the interview immediately just in case the recorder did not record anything. This is from memory.

INTERVIEW

S INTERVIEW

We spoke about her involvement in the Asian Pacifics being mainly supervision of children in the opening and other events. She had to supervise 30 children

03:10

E 11.5T

who came from her studio and others. The studio's formation team was involved. The show was being televised. She was also meant to be a hostess for the overseas couples but found that she was really too busy with ~~the~~ supervision to do that job. Sue explained that it was being televised and you never know how much of it will be shown, maybe one and a half (1 1/2) hours or two (2), and that it depends on the sponsors. We discussed sponsorship and that there was such a lack of it in WA for ballroom dancing, especially for State events. They [the studio] did have some sponsorship for a prior event [the National Championships] from Mazda. She saw sponsorship as a major problem, especially compared to basketball, football and the audience. Sue said she acted sociably to the overseas couples and that she was there to get them anything if they wanted it, but that they were mainly self-sufficient. She thought WA was unique to present a big opening ceremony involving dancers from all studio's including Jazz and that this occurred because WA is so small and most people are wanting the show to go off well, so they all worked together. She felt that this was different to NSW where people were much more competitive and she didn't think that this would happen over there. It does not happen at all overseas.

Her own dance background was: at the age of 4 to 15 she did ballet. From 14/15 on she did ballroom and

03:11

S11JTV

jazz also. Sue turned professional at 20. Her sister ran a dance studio, still does, when she went off to have a baby she stepped into her shoes then turned professional.

BOM 11:11 PM

FAMILY
BUSINESS
IS SICK

They [the couple] begin to dance. Sue and Bruce discuss the re-arrangement of lessons this afternoon to leave him free to go home tonight as he feels unwell.

INTERVIEW

S11JTV

Sue then became involved with xxxxx, and they married and had their own studio. She continued to dance while pregnant. I asked if this was usual at that time and she replied "I didn't care, hadn't thought about it, I just did it. I was all baby, didn't retain fluids like some women. I was healthy and I had my doctor's OK". Sue continued to take lessons, although she pointed out that these were social lessons obviously she couldn't do Stars of anything. She continued to dance because 1) she wanted to and; 2) it helped financially - especially with her last two (2) children with Bruce as they had only just begun their own studio so it helped.

When asked about Strictly Ballroom she said she hadn't seen it, however had heard about it and that it was thoroughly entertaining but the costumes were a bit old fashioned. You know glitzy, certainly a few years

03: 12

SUE

ago it was more glitzy for the guys, whereas now they tried to stick to basic black with some trimmings. She said her son had seen the movie and that he thought it was entertaining but that it was probably not going to do much for ballroom dancing. She commented that ballroom really didn't need a movie that was going to be derogatory about it. She commented that they [the industry] had been trying to make it be seem as manly to do ballroom dancing rather than thinking that they are "fairies". Especially with the Australian males and dads. END OF INTERVIEW RECOLLECTION

B&M 13.10 The couple [Basil and Maud] dance a jive through for two tracks. Sue watches them. Now she comes out and talks to them. He is rubbing his leg and Sue asks "what have you done?" He replies that it was his dog. Now his wife says it was playing. Sue says "what about a bit of Rumba". The couple dance their routine through. When they make a mistake they stop and Sue calls out the timing, "quick quick slow.....". Sue stops them when the woman leaves out a step. Sue now models the step and calls out the timing as the couple dance it through again. Even when they finish their routine the music keeps playing.

S O
S O B S

S TIM

S O B 13.15

S DEMO/TIM

MUSIC-OBS.

B ADMIN

13.20 Bruce is watering the indoor plants that are in the planter on the far side of the studio.

MUSIC Rumba Sue puts on the same Rumba music again. She dances
 Dance 1:22 (F) through a segment of the man's part with the woman.
 Sue's TIM Then she stands there calling out the timing as they
 dance. The couple stop and laugh together when they
 make a mistake. Sue makes some comment to them and
 they all laugh together.

TB ADMIN Pop Bruce sits behind the desk and tries to do some
 paperwork.

ADMIN - MORRY The man [Basil] walks up to Sue and takes out his
 wallet. The couple both walk up towards the desk
 where they chat and laugh about how well the children
 did at the Entertainment Centre.

13.30 They discuss the studio's three couples who are all in
 a particular grade, and how one couple ^{is} ~~are~~ better than
 the others and how exciting it [the next competition]
 will be.

"I think it was a shame they had Juvenile A Grade at
 10.30pm at night", says Sue. They discuss the fact
 that they performed the opening both nights and they
 said there were more people there on the second night.
 They said that it will be a long time before the next
 one [Asian Pacifics] will be held here. Bruce says,
 "unless you want to fly to Japan. In Japan there's
 over six hundred (600) professionals. The top twenty-
 four 24 in this championship were fifteen (15)
 Japanese and five or six (5 or 6) English couples.

03 : 14

They discuss the difference between England some years ago and now. They say it's different now because the Japanese are there. Sue says they haven't been there since 1987. Sue and Bruce say that a relative is thinking about going in 1994 so that they are thinking about going, but it depends on the business.

S SOC
Robs

Bruce seems to be really suffering with the flu, he looks sick. Bruce says that the first time he went to Blackpool he arrived wet and hungry and he just wanted to go home because he was so tired from the trip. "I would never do that again, I'd go to Manchester. It's only an hour away from there".

B SOC

B&E SOC

Bob continues to talk to Sue and Bruce but his wife has gone to sit down near the door and waits for him.

B SOC

"Junior are April, the week after Easter, 1st May is the adult, it would be nice to have the time to do the both, six weeks the boys could have lessons or something", says Sue.

Robs

Bruce looks a little uninterested and stressed, he has his hands holding the sides of his face he looks sick.

B ADMIN PAP 13.40

Bruce rearranges papers and browses through his books. Sue stands with her hands in her pockets. Bruce picks up his keys and paces around a bit behind Sue. Sue sits behind the desk. Mary has rejoined the conversation and they talk about where to buy

B ADMIN

B SOC

03: 15

trimmings for a dress. Sue asks if FID has something in the Shoe Boutique (FIC also sells trimmings for dresses and shoes) and Sue and the woman go in to the Boutique for a look.

Σ TOIM
A-
FID Boutique

13.45 Bruce and Basil discuss a couple and whether they should go up a grade from C to B, or if they should stay in that group. They talk about how they need to stand out as a couple or they won't make it through to the next round. They are talking about the Championships at Melbourne.

Σ² SOC

13.50 They continue to talk for a few moments, then end their conversation. Sue sits at the desk and has a salad sandwich for lunch.

Σ LUNCH

Bruce goes out and then returns at 2pm.

B leaves
RTM

14.00 Another elderly couple are here for their lesson [Lesson 3] Vince and Meg. They talk for a few moments with Sue and decide that they will start off the lesson with a Waltz. Sue follows them around the floor cuing the timing "1,2,3...", for their warm-up dance.

SL3 (RM) SOC 1hr

Σ SOC

Σ TIM

Bruce goes over to the telephone and makes a call.

B TEL OUT

Σ MUSIC WLTZ

Sue puts on some music and says to the couple. "music time". She then follows the couple as they dance their Waltz and counts the timing for them, "1,2,3. and chase out".

Σ TIM/FTW

03:16

B ADMIN

Bruce sits behind the desk and does some paperwork.

SCOTT-FLUR-LOO

S DEM-FLUR-LOO

Sue stops the couple and says, "make sure you are

diagonal to the centre", as she models the body

position for them. The man seems to be very conscious

of me, he keeps looking over my way so I decide that I

will stop writing for a while.

PES
JCS

14.20 Sue continues their lesson. The couple stop every now and then when they make a mistake and Sue then helps them to correct the mistake. They then dance it through again.

B ADMIN-ADV REF
CINEMA

Bruce has a visitor, an advertising representative

trying to sell him advertising time at a cinema. They

sit together and talk about the movie Strictly

Ballroom, "costumes out of date...is taking the mickey

out of it...it's a comedy...three years old".

SSOC
S MUSIC WLTZ

Sue jokes with the couple and there is a lot of

friendly talk. She puts on the music again and the

couple continue to dance.

CLIENT DIFF 25
R OBS

The man seems to be a little defensive, he's always

telling his wife off. Sue handles it well, she is

very personable, she cracks jokes and is always

friendly and smiling towards them.

B -ADV REF

I listen to Bruce and his visitor..."here's the

computer graphics"....they talk about the movie again

and he advises Sue and Bruce to go and see it by next week. He gives Bruce a folder.

S cues TIM

S cues FTW

S dance 12 (F)

Sue calls out the timing to the couple as they dance, Slow, quick quick. Sue dances some of the steps through with the woman and both she and the woman

14.30 repeat them a few times.

B ADV 128

Bruce and the visitor discuss cinemas, I hear XXXX cinema being discussed and I feel like a bit of an eavesdropper on the conversation.

TANGO
S MUSIC LOUD

Sue and the woman [Meg.] are close to me now, the Tango is blaring on the speakers so that I can only hear a few words now and then.

S MUSIC Foxtrot

S CORR Vbl

S cues TIM CORR

Reed Gas

Sue puts on Foxtrot music again and the couple begin to dance. Sue tells them to slow it down and then cues them as they dance, "slow quick quick slow, quick quick, no just turn your hips". She keeps them dancing even when they make a mistake.

B ADMIN 14.35 PAP

Bruce's visitor leaves and now Bruce continues on with his paperwork after he has promised to go and see the movie.

S CORR TIM

S CUES TIM

Sue takes the music off and says, "can we just go over that again, so we get the timing right". She calls out the timing as they dance.

03:18

BUNCH

14.40 Bruce gets out the newspaper and asks Sue, "Don't you want the sandwich". She tells him that she's had enough. "Good I'll knock it off then" says Bruce.

SOBS OUT

CUE DIFF

S STRAT-DEMO(F)
TOPLN

Sue stands on the spot watching the couple dance their Quickstep to the music. The man stops dancing and says, "I can't dance with her, she's swaying". Sue walks over to them and demonstrates the woman's body position as it should be held. The couple then return to the beginning of the floor to begin their routine again.

BINT OUT

14.45 A woman comes into the studio and talks with Bruce who gives her some keys. She is the mother of one of the children who learn dancing here. (Ironing?)

B CUE

Bruce goes to make himself a cup of coffee. He tells me he's pretty hungry today as he walks past.

S DEMO F PART
TIM/FTW

Sue dances a segment of the Quickstep to demonstrate the timing to the woman, she cues it verbally at the same time.

BINT OUT

14.50 The woman (mother) returns to drop back the keys.

B SOC R;
INFO
COMP CPLS
PRAC BOOK

14.55 Bruce talks to me about children and how they keep a record of their dancing practice in exercise books. They also write in comments or their instructors write in comments for them to keep in mind things such as:

03:19

Excerpt from one practise book

MAN: Keep head up and straight

Do not lay your HEAD OVER TO THE SIDE

(like a cocker spaniel dog)

BOTH OF YOU: Please keep your shoulders down so we can see your necks (especially in promenade position).

15.00
CUEBT-DIFF
S SOC

2 SOC

2 ADJRS

S OBS CPL
E ENCR

2 SOC

The couple talk. The man makes a comment to Sue that his wife is dancing too far away from him. They laugh, apparently there is a couple who attend the studio who dance a fair way apart from each other and they joke about this. Bruce joins in the conversation now. Then walks into the kitchen and returns to the desk to do more paperwork.

Sue continues to watch the couples' footwork as they finish their routine. She says, "that wasn't bad". Meg says, "I've got not only one sore toe". Bruce smiles to himself from behind the desk. "Same time next week". says Sue.

ROPS
S COMM ON
Comp Cpls

BIGUE'S
FAM P
CIBIC

15.05 There are some comment sheets hung up on a notice board on the music bar. They consist of comments on competition couples made by Sue.

Bruce leaves the studio to pick up the boys from school. Sue listens to some music from 42nd Street.

03:20

CHOR

E 20C

15.20

she nods her head as if counting the beats. She runs out from behind the music area and grabs a pen and paper and counts out the timing aloud. She asks me "is that too loud". I say "no thats ok". She says, "when I'm listening to material, I usually play it far too loud". She replays the same music about six times.

STEANS

BRINS-kids
FAM

FAM

CHOR

ROES

15.25 There is a phone call and Sue answers it.

Bruce returns with the children.

Bruce and Sue talk about the music. She plays the piece of music from 42nd Street for him to listen to. Bruce asks her to listen to another section of music from it. People begin to arrive with their children for lessons. The mother who just came in walks up to the special notice board and reads the stuff about fund raising.

The children who came in go to get changed.

SLH(DJ) 1.2 AND 1/2 hr

E 20C
S DEMO 1.2

E CORR

E 1.2

15.35 Sue now has two boys [David and Jeff.] for a lesson [Lesson 4]. She models some steps to one boy, he shadows her steps and she looks back at his footwork as he follows her. They do this again. Sue tells him, "it's very important in the ronde that....". They then go through the Cha Cha Cha routine again. Then

they dance it through together. Another boy joins in the lesson. Sue now says to him "Ok Cha Cha Cha".

S 1:2 CUE FOLL The other boy stands behind them and shadows their steps.

SHOW 2 CUE FOLL 15.40 Sue shows them some new steps and they follow.

BL3 (F&N) COMP 1/2 hr Bruce is taking a young couple children [Andrew and Noralle] for a lesson at the same time.

S 1:2 (1) Sue now dances the routine through with one boy. Sue
S OBS TIM now gets each boy to go through the steps as she
S DEMO CUE 2 FOLL counts the timing. Now they all dance it through as
AS OBS TIM she calls out the timing. Sue looks down at their
S OBS FTM feet at they dance. She now goes behind one boy and
S CORR PHYS puts her hand on his shoulder. Now she dances a
S 1:2 (1) segment of the routine through with him. She then
S 1:2 (2) dances the section through with the other boy.

TEL BAUS 15.45 There is a phone call which Bruce answers. It is one of the instructors asking if his couple have cancelled their lesson.

TEL BAUS
2 DIFF CLIENT There is another phone call which Bruce answers. A client wants to talk to him but he explains that he is in the middle of a lesson and that he will get another instructor to work out what she wants to know.

03:22

SDemo ADD
2 CLUE FOL

ETIM
S 1:2 1:1

Sue now teaches the boys the next section. She demonstrates and the boys shadow her. They repeat it as she counts the timing. Sue dances it through with one boy then with the second. As she dances with one boy the other does the steps also behind them. She concentrates on the second boy. She brings them back

Score ADD and they go through the routine from the hockey stick turn.

355 15.50

SDemo ~~NR~~
AS 2 CLUE FOL

Sue now talks to the boys for a few moments and then she teaches them a new routine. She models it and calls it out as they do the steps.

TE SOC
TE OBS

Bruce talks to Narelle's mum and watches the couple dance from where he is.

S 1:2 TIM 15.55

S INST
T TECHN

BASIC TWIL WLZ

S dances 1:1
1:2

Sue is now dancing and counting the rhythm, "1,2,3, hold, 2,3...." The dance she is teaching is the Twilight Waltz. "First of all we'll do it solo then we will do it together", says Sue. Bruce puts on some music for Sue and the boys dance off. When they have been through it once alone Sue then dances it with boy two then boy one as the other boy shadows behind.

OVER I
SOC

A father brings his son in. A MI arrives and says hello. He goes and checks the fund raising notice board and talks to the father.

15.00
S CORR Vrb
F-U

S-FTW NR

Sue explains to the boys that it is very important to brush in towards the heel with the other foot when going forwards to avoid too much rise. Then she takes them through their routine but cues it with rise and fall, "heel, toe, toe, toe, lower".

RObs

[Other children, parents and instructors arrive.

Sue's lesson with the boys is finished and she has a young couple for a lesson now under 13 [John and

SL5 (J&P) Comp 1/2 hr 12^c Penny]. They talk together about their Rumba routine.

S OBS
S OBS

SCORR (M) DEMO
TPL-ARM
SCORR (F) DEMO

S CORR

Penny dances it through. Now the couple dance the routine together. Sue stops them and dances the boys part and models arm movements. Then she models a few steps from the girls part. The couple then dance the routine through together. Sue then stops them and corrects small segments.

BL4 (F&F) Comp 1/2 hr Bruce is taking his son [Tim] and partner [Vicki] for a lesson, the other son [Jordan] is practising with his partner [Celia].

COMPACT (1)
CHILD

S INST INFO Sue is explaining and demonstrating a move in Rumba To
DEMO W/CLIENT FOLL Penny She demonstrates it, then the Penny follows.

COMP 16.10
PAC (3) CHILD
(1) TEN

There are a few couples [three child couples and one teenage couple] practising as well as Sue and Bruce

03:24

STATE I

R OBS

with their clients. Also there are two other instructors on the floor with their clients as well, so the floor is getting busy.

SUE & DEMO

FTW

ETIM

E SOC

Sue talks and models a double spin to Penny then counts it through, and stops to talk to the couple for a few minutes.

ETIM

DEMO ON FOLL

OBS TIM

16.15

The couple dance it through as Sue counts out the timing. Then Sue models it for the boy while he shadows her as she cues the timing.

E MUSIC-RUMBA

E OBS

E DEMO CORR

TIM

OBS FOLLOW

Sue now goes behind the music counter to put on some music. Rumba. She returns to the couple who begin to dance. Sue stops them and dances the opening as she call the timing, Penny shadows her.

E DEMO TIM 16.20

E OBS PART I

Sue continues to modal segments and calls timing, sometimes dancing the male part and other times the females' part.

ETIM EDC 16.25

E MUSIC

E CORR

SUE TIM

E INSTR PAC BOOK

E TIM

E CORR by demo

FOLL - ARM

Sue continues to count the timing then they talk. Sue goes to put on their music again. She stops the couple twice. They begin their routine again. She counts the timing as they dance to the music. Sue is interrupted by a girl who wants her practise book signed to verify the hours of practise that she has done. Sue signs it as she calls out the timing. Sue tells the couple that this [arm lines] is what she wants &

SCORRY 161

tells them that they will have to be very careful about timing.

RODS
FUNDRAIS

16.30 One of the mothers is behind the Gentry Bar selling lollies, soup, sausage rolls, drinks and food, the money goes to fund raising for the championships.

S FAM

SUE

Sue goes and talks to her son about putting away a basketball he is playing with in the studio. He puts it away in the kitchen.

SUE SAYS COMP 15C 161

16.35 Sue then has another young couple [Sam and Nancy] for a lesson [Lesson 6]. They are young not quite teenagers. They stand and talk together for a few moments. Sue asks Bruce "what are we having [music]?" and Bruce replies, "Rumba". She says, no Waltz and the young couple begin their Waltz routine. Sue stands on the spot and watches them for a few moments, then she walks around after them, stopping in one spot for a while then walking after them, all the time she looks at their footwork.

SUE SUE
SUE SUE

SUE SUE

SUE

TEL 5-10-11
10-11-12

The phone rings and one of the mothers answers it. Bruce then walks up to the desk and takes the call.

SUE

16.40 Now Sue counts the timing. "1,2,3, now" as the couple dance. She stops them and says to the boy "you were undecided whether to use the toes or the heel". Now

SUE SUE
SUE SUE

03:26

E 120 (F) Sue takes them back a few steps and dances it through
 with the girl as she follows behind them. They go
 E 120 back down the floor to start again. Sue counts it out
 and cues toe, heels. They stop and stand there
 E 120 talking to Sue. Sue now models part of it for the
 DEMO 120 boy. She talks about the line of dance. They now
 E FLURFT 120 begin again, she talks to him about his head position.
 E FLURFT 120

TE 120
 CLASSES
 16.45

The phone rings again and Bruce answers it. It is
 someone with a query about classes and Bruce tells
 them when classes are held.

E DEMO Tpln Sue models body line for the boy. the couple then
 E corr ballroom stand in ballroom position and she massages his
 E corr shoulders and re-adjusts their arm position. The
 E corr couple then dance. Sue stops them and corrects his
 E DEMO 120 head position. Sue then dances a segment with him
 then the couple join up and dance. Sue stops them and
 E corr phys corrects the girl's leg position.

E 120 16.50 There is a smell of soup wafting through the studio.
 E corr phys As the couple dance Sue physically places his head,
 arm and foot into the correct position. Sue stops
 E corr Tpln them again and tells the boy he needs to be a little
 more over his leg [change his body weight]. The
 E corr 16.55 couple dance again. Sue says, "that's getting
better". They begin again as she calls out the
 E corr phys timing. Sue follows them around and puts a finger on
 his head to keep him from turning his head at all
 while they dance.

03:27

51200 17.00 Sue then dances part of the dance through with the boy. The couple then dance the routine together again.

Scorphy 17.05 Sue gets a cassette tape and places it under the boys' hand (the one that is on the girl's back) so that he must continue to apply pressure to that spot or it will drop. She tells him "think about what we've discussed".

Unkeng *
technique?
Corr 10

S DEMO ADD Sue now adds some new steps to their waltz.

SCORPHY 17.15 The couple now work on the jive. Sue corrects their kicks, "not going for height". Now she adds sway into part of their routine as they perform a change of places.

S ADJ TPL 17.25 Sue now gives them head and arm movements to add into their routine. Another couple that have been practising ask Sue to sign their practise book which she does. Now Sue calls out the timing for the couple as they dance. Sue then dances it through with the boy.

INT CPL BOOK
S 310
SUES TIM
51200 (m)

There are many other instructors coming into the studio now. They are talking together around the desk.

03:28

The couple practise their routine as Sue calls out the timing and then they stand and talk together to end the lesson.

17.35 Sue looks for her next lesson [Lesson 7] which is with

a couple [Danny and Brenda] who are both instructors and competitors. Sue asks them to wait while she goes outside. They then wait and when she returns they

talk for a few moments before they dance their Samba

routine while Sue watches. Sue then stops the couple

and they walk to where she is standing. They stand

together on the dance floor as Sue talks to them. The

studio gets suddenly noisy with five instructors

calling out timing and other couples practising.

Sue models some moves, the couple follow. It is small points, fine details that she corrects such as hand on

hip. Sue dances a segment through with Danny while

Brenda watches, then the couple dance that bit

through as Sue watches. Sue adds in extra bits to

their routine.

17.45 Sue stands and watches and calls out timing. They

stop, she talks to them, they focus on her and nod in

agreement then they dance the segment through again.

17.50 There is a phone call and Bruce interrupts his lesson to answer. He calls his wife to the phone to speak to her daughter. The couple continue to dance while she is on the phone.

03:29

CASE DEMO

17.55 Sue models some moves, then dances them with Danny. Brenda watches. Then the couple dance it through together.

R
NOTE

18.00 I changed my observation position to another side of the floor, closer to the Sue and the couple. Sue

E COPY

18.15 stops them when something needs to be corrected. She

E DEMO

may model some step which they will try or she might

S (RCE) WHEN FOL

go through a few steps with Brenda. As she does this

Danny dances his part behind them. Sue dances a

SUE (R) FOL PTW segment through with Danny and calls out the timing at the same time. Brenda stands and watches. Then Sue

E DEMO APP F

models her steps. Now the couple dance that segment

E TIM

18.25 through to music while Sue calls out the timing.

FAMILY

The eldest son (Jordan) sits at the desk fiddling with pen and paper.

E COPY

E COPY

18.30 The teenagers arrive for teenage group classes. More instructors arrive to take the sessions.

E COPY

E MUSIC

18.35 Sue goes to put music on for her couple. They dance

E COPY

then she talks to them. They dance it through to the

E OBS PTW COR

music as she checks their feet and corrects their

mistakes for the Samba routine. They then stand and

E COPY

talk. The teenager classes have begun. There are

five (5) groups as well as Bruce, Sue and MIA taking

E COPY

18.40 lessons so the floor is quite crowded.

E COPY

E COPY

"It's all in the timing", says Sue to the couple.

FAM

The eldest son (Jordan) packs his bag and moves
towards the door of the studio. Sue is still talking
to the couple who are listening and nodding.

18.45

MEMO

Their lesson ends and I enquire as to the hours that
Sue and Bruce will be beginning work on Friday. Bruce
11.30am and Sue 12.30pm.

ADJ - ADJ

TEL

ADJ

Sue answers the phone and then writes in the
appointments book. She has finished for the day but
she flicks through the appointment diary and writes
down appointments for future lessons. Again Sue

18.50

answers the phone. The two boys [her sons] are play
fighting together in the studio. Sue is still on the
phone. Each time she answers the phone she removes
her earring.

RDS

18.55

E ADJ

13.00

Sue returns to the desk, does a bit more paperwork and
then sorts through the Award forms on the desk - she
may be counting them so she knows how many have been
given out.

ADJ

ADJ

FAM

Sue picks up the green file containing Award
information and looks for Bruce talks to him shows him
the file and then takes a few forms out.

19.05

FAM

Jordan asks, "Mum can we go home?" Sue doesn't answer
immediately so he then talks to one of the teenagers
having a lesson.

in
studio to
have

= DOC

One of the mothers comes up to the desk and talks with Sue. Jordan then goes up to his mother and puts his

FAT: 3:30

arm around her and asks again when they are going.

S ADMIN

She continues the paperwork. Sue asks Jordan to ask

AND

MIA something, so he does and comes back and tells her yes.

= ADMIN

Sue walks out and turns the music down as its pretty loud. She picks up her green file and goes to talk to FIL. she asks her about her students and what Awards they are doing. Sue then goes and asks FISH about the Awards. She returns to the desk and writes down something. She continues to chase up instructors on the floor.

- RE. TO
S LEAVES

19.25

Sue then picks up her bag and keys, the children pick up their school bags and she puts on her jumper to

R. 3:30

leave. It takes a few minutes to get out the door because people talk to her as she goes.

END OF OBSERVATION

APPENDIX H
Schedule of Observations

Date	Time	Hours of Obs.	Hours in Total	Venue
19/08	9.00am	12.35	12.35	ACME
20/08	10.05am	11.15	23.50	ACME
26/08	12.30pm	9.00	32.50	ACME
28/08	12.30pm	8.25	41.15	ACME
29/08	9.55am	8.45	50.00	ACME
02/09	10.25am	4.35	54.35	ACME
03/09	4.30pm	1.45	56.20	ACME
05/09	9.00am	3.00	59.20	ACME
10/09	3.40pm	4.10	63.30	ACME
11/09	3.30pm	1.30	65.00	ACME
13/09	9.25am	10.05	75.05	STUDIO2
14/09	12.00pm	7.15	82.20	ACME
15/09	10.30am	11.15	93.35	ACME
20/09	7.35am	9.00	102.35	STUDIO2
21/09	2.00pm	3.10	105.45	ACME
22/09	10.00am	8.30	114.15	ACME
23/09	10.00am	10.00	124.15	ACME
24/09	4.00pm	2.40	126.55	ACME
25/09	1.30pm	6.40	133.35	ACME
26/09	9.00am	7.00	140.35	ACME

APPENDIX I
Interview Guide

BRUCE AND SUE

INTERVIEW ONE

Topics

1. Recent involvement in Asian Pacific Dance
Championships
2. Dance Background
3. Qualifications
4. Running a Dance Studio
5. Staff
6. Dancesport
7. Types of clients
8. Major demands - Business
- Instructing
9. Enjoyment in job

INTERVIEW TWO

1. Summary of Interview 1.
2. Success as a competitor
3. Staff - hierarchy
4. Membership of Associations/Organizations
5. Competition - Judging
6. Differences in Lessons
7. Teaching children

8. Staff - volunteers
9. Parents
10. Fund raising
11. Demands

ADAM

INTERVIEW ONE

1. Background - personal and studio
2. Studio
3. Training
4. Teaching
5. Demands
6. Changing image of ballroom dance - Dancesport

INTERVIEW TWO

1. Summary of Interview One
2. Competition
3. Lessons
4. Demands
5. Clients
7. Parents

APPENDIX J

Layout of Acme Dance Studio

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