Cardiff School of Sport

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TITLE

Issues affecting the participation rates of males in Latin and Ballroom dancing: A case study in South Wales

(Dissertation submitted under the discipline of Dance)

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ISSUES AFFECTING PARTICIPATION RATES OF MALES IN LATIN AND BALLROOM DANCING: A CASE STUDY IN SOUTH WALES
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With thanks to my supervisor Fiona Brooker for the support, guidance and patience she showed throughout my dissertation writing and for making the process an enjoyable one. Thank You.
Abstract

Traditionally dance is seen as a feminine activity and therefore has lower rates of participation amongst males. This has become even more prominent in Latin and Ballroom dancing and is affecting the amount of successful male-female partnerships moving through to professional levels. For many young males the rationale for not wanting to dance may be due to a lack of interest, for others this may be more in-depth. Within this study male youth rugby players and competitive male Latin and Ballroom dancers were interviewed to discover what they believe prevents more males wanting to actively engage in Latin and Ballroom dancing. The results from both focus groups were highly similar and discovered that many young males would like to engage in dance if they were given the opportunity and if certain social barriers were targeted such as gender tagging in sport and masculinity in Latin and Ballroom dancing. From the results an action plan is proposed which aims to change the way in which dance is integrated into the lives of young people, in particular young males, in the hope to raise interest levels and increase the number of males actively engaging in Latin and Ballroom dancing, in a discipline where they are highly sought after.
CHAPTER ONE

INTRODUCTION
Introduction

Background to the study

In a dance environment it is not uncommon to find that a vast majority of the class or school population is comprised of females. Participation levels of males in different dance settings fluctuate greatly throughout the different styles such as: Latin American, Ballet, Contemporary and Street Dance/Hip-Hop. Many young boys and men may have a very basic rationale for not wanting to actively take part in dance as an activity, for example simply having no desire to dance. On the other hand there may be a deeper underlying reason for not wishing to engage in dance activities, such as; traditional stereotypes associated with male dancers, gender tagging and gender identities, lack of opportunity or the culture formed around different sports and activities in particular populations within society. There is also an opposing side to this idea, for example rugby may not have a large fan base within the female population. However, rugby has become so popular within Wales it seems that it is unlikely that the commitment to the sport will die out any time soon. There are also associations within the Welsh Rugby Union that provides opportunities for young girls/women to play rugby. The lack of participation from males in the dance environment is particularly significant in a discipline in which they are highly sought after. Latin American dancing is highly dependent on the male population to allow a majority of competitions and alliances to form because it is a style based on male-female partnerships. This is a particularly important factor when considering Latin and Ballroom dance competitions. Before the age of sixteen, all-female partnerships are welcome in all competitions from closed and inter-school competitions and on the British circuit. However post-sixteen there are fewer competitions that are welcoming to all-female partnerships and become more focused on male-female partnerships. Competitive male partners post-sixteen can prove difficult to find for female dancers wishing to continue after the age of sixteen. According to Thomas (2004) dance remains largely a minority concern in spite of many ‘dance-booms’. This has become more prevalent in Latin American and Ballroom styles as interest levels have increased in other styles such as modern, hip-hop and contemporary. This has become the rationale for designing the research question.
Within Caerphilly, a particular area of South Wales, there is numerous highly successful Latin and Ballroom dance schools who are struggling to recruit young males to form partnerships and complete teams. Within this said area there are over double the number of rugby clubs with successful teams of young boys right the way through to adult men who also gather support from their local community, both male and female.

Existing Literature

It has been established that the participation rates for Latin and Ballroom dancing are very low, particularly for the male population. There are some ideas displayed in existing literature as to the reason for this which will be discussed in the next chapter. Therefore it also important to understand the role dance plays in an educational and cultural setting. There are certain ideas such that there is not enough cultural embedding of dance in social communities and other sports and activities are given more focus. For example rugby is viewed as the national sport of Wales. The Welsh Assembly Government website (2013) states that rugby is not only a popular sport to play in Wales but also attracts a large tourist culture with the big stadiums such as the Millenium Stadium and Cardiff Arms Park and successful national and regional teams. Rugby clubs are scattered throughout each town and village with opportunities for all ages. As well as this the national Welsh rugby team are successful in putting sporting heroes on the map for the country. For example, The Wales Online (2013) often refers to our ‘Welsh Heroes’ when reporting on the progress of the Welsh rugby team during tournaments such as The Rugby World Cup and The Six Nations. This almost makes rugby a sporting culture for Wales. Professional players are seen as ‘heroes’ to the sport where as there are very few Latin dancing ‘heroes’ identified. When discussing the cultural values rugby holds within Wales, Carter and Bishop (2011) reflect on their childhood and how much of their time was spent following the local rugby team with their highly supportive fathers. As well as this they develop the idea that as a community, rugby was so popular that there wasn’t much choice to participate in or support any other sports or activities.
This is crucial in assessing the idea that a strong sporting culture is the foundation of drawing in participants and influencing their commitment to that sport/activity. Associated with this is the idea of role models and how role models in dance are less prevalent within the media and are less accessible to young dancers, particularly for young males who have a lesser influence. These ideas are also associated with the way dance is portrayed within education and how gender roles in sport are approached through a P.E programme. These issues are considered highly important in understanding the underlying issues within the research question. All of these sub-issues will be looked at in further detail throughout the study.

**Justification of the Research**

In order to assess this particular research question the study will be directed towards young males from the Caerphilly area in South Wales. With dance and rugby being at opposing ends of the sporting spectrum within this county it would be appropriate to discover the underlying attitudes of young males towards their chosen sport of rugby and their thoughts of Latin and Ballroom dancing. The results of the study will inform an action plan and put in perspective strategies that can be implemented within the dance community to encourage a greater number of young boys to continue making successful male-female partnerships in an area of South Wales where Latin and Ballroom dancing is successful, yet is overshadowed by a rugby culture. This alone provides justification for the research question.

The next chapter looks at the existing literature associated with males in dance, the culture around sport, in particular rugby in South Wales and general attitudes towards dance. In particular work from authors such as: Gard (2008) and Risner (2009), who aim to make associations between the rationales for males’ not choosing dance and how education, culture and role models influence the decisions people make.
CHAPTER TWO
LITERATURE REVIEW
Literature Review

Culture

How an individual makes choices about the way in which they lead their life, including the sport and activities they commit to, is influenced by culture. As determined by Elwell (2008) the term culture can be defined as the values, norms and material goods shared by a given group. In the instance of this particular research it is the culture around sport and sporting activities that has given way to the value and understanding of what is socially acceptable as a chosen sport or activity to commit to, based upon class, age and gender. This idea is supported by Aschenbrenner and Venable (2009) who suggest that culture represents a way of perceiving, behaving in and evaluating the world. A person’s cultural identity influences their perception of the environment. The cultural path in which an individual takes will provide the branches that allow them to make decisions about the way they lead their life. Peoples and Bailey (2011, p40) state that ‘culture thus affects goals, perceptions of appropriate and effective means.’

In certain areas of the world, dance and in particular Latin American dance, is deeply rooted in culture. Although each individual Latin and Ballroom dance has different origins and developments the original roots began in Africa and from there the rhythms adapted by the Cubans. Herbison-Evans (2012) introduces the culture of dance and the emergence of Latin dancing by stating that,

Dancing played a substantial part in all three component cultures: European, Negro and Indigenes...Through the Seventeenth and Eighteenth centuries, a gradual fusion of the three cultures produced a new culture: Creole. As European dances were imported to Latin America they were adopted and ‘Creolized’. In Cuba, the Contradance became the Contradanza Habanera (i.e. from Havana) with the adoption of a syncopated rhythm. (Herbison-Evans, 2012, p4).

This demonstrates how a culture provides a strong foundation and roots dance as a form of tradition within a community. As stated, culture can have a powerful influence on an individual’s choice to participate in a dance activity and in Cuba; dance has been embedded into the culture for so long it is accepted as the norm.
This is supported by Chasteen (2004) who states that Cuba’s passion is dancing and in Havana regardless of age, class or gender people will participate in dance on many levels and that is an acceptable form of leisure activity which is also highly competitive. This idea indicates that it is the culture around dancing in Havana that allows for acceptability as well as of the accessibility of dance making it popular. Similarly in South Wales, where dance is not driven culturally compared to other sports, rugby has a deep cultural connection with both males and females throughout the classes and targets a wide spectrum of age groups. According to Mangan (1996) rugby has achieved great status in Welsh culture, as a part of a shift away from distinctive dress and language. This is something that has developed from a history of rugby in Wales.

It is recognised that as a British culture there are many dance traditions that are still existent such as folk dancing as well as tea dances and balls. However these appear to be dying out and causing a decreasing level of interest among young people, no matter what style the dance. This could be due in large part to a cultural shift for young people, the lack of availability of accessible dance classes or a shift in a cultural history around dance. According to Gilbert and Pearson (1999, p180) ‘It isn’t dance culture that has changed; ‘mainstream’ British culture has altered to accommodate it.’

Brinson (1991) identifies that this issue could also stem from the grassroots of dance and how young people are delivered a dance education in school,

The treatment of dance in schools as a physical education subject, rather than an art like drama, reinforces this separation of dance from a common context with other arts. Dance in the curriculum is seen as adding a gloss of ‘expression’ to physical movement. (Brinson 1991, p.6).

Here Brinson (1991) suggests that it is how dance is treated in the curriculum that has a damaging effect on the perception of dance for young people. Although dance can be placed in a physical education setting it is important not to lose its status as an art. Dance is an art form with physical capabilities and by placing it in a P.E setting it is being falsely identified as a highly physical sport like other activities that branch from P.E.


Gender Identity

According to Carroll (2009) gender roles are culturally defined behaviours that are seen as appropriate for males and females. These behaviours take into consideration attitude, personality traits, emotions, body language, and that this is a fundamental basis for deciding whether someone should behave like a male or a female. However this idea has recently come into question as models of masculinity and femininity are quickly changing. Many of our gender traits will be determined biologically and others moulded by society. This idea is supported by Nevid (2008) who identifies that in our culture, a stereotypical female is perceived as caring, nurturing, gentle and domesticated, and a stereotypical male is perceived as tough, reliant and independent. However, Nevid (2008) also states that gender roles have changed and are still changing. This contradicts the work of Carroll (2009) who suggests that our gender roles are fixed and defined culturally whereas Nevid (2008) identifies that our gender roles are self-determined psychologically and can be made individual.

Levels of participation between males in females in both competitive and social dance are significantly different. Some underlying reasons for the difference in participation levels can be linked to how comfortable individuals are with their gender identity, how the use of stereotypes and gender tagging against boys and men who wish to dance whether it is competitively or socially and also the lack of masculine qualities it demonstrates. This is accepted by Hanna (1988) who supports the idea that in spite of efforts to establish respectability of a male dance career problems still remain and it is possible that a combination of these ideas may provide a young male with a rationale for not wanting to participate in dance. The work of Hanna (1988) has changed little over the last 25 years and is supported more recently by Gard (2008). When carrying out research on the opinions of young boys, Gard (2008) discovered that for some, a dancing body was ‘weird’ or ‘pointless’ or just ‘gay’, something they contrasted with sport. Alongside this a common misconception of dance as an activity, is that, often it does not provide a substantial amount of physical activity, therefore lacks the masculine qualities that attract males to other sports that involve high levels of physical contact, such as the use of violence,
forceful contact and highly displayed speed, strength and team work. This is supported by Flood (2007, p.128) who stated that, ‘masculinity and dance remains under-examined, due in large part to the overwhelming Western notion that men don’t dance and to the homophobic assumption that men who do dance are gay.’ This is also supported with the results of the study from Gard (2008) stating that almost all young boys expressed negative feelings towards any kind of modern dance or stage dancing. For many, dance was also an activity that did not provide enough opportunities for physical contact and therefore generated a negative perception.

As well as the need for physical contact there is the issue around the gender identity of a male dancer. When discussing masculinity, Kimmel and Messner (2001) highlight that current discourses in contemporary masculinity and gender, as well as the findings of leading researchers on boys and young males show a direct correlation between postmodern masculine identity and homophobia (Cited in Risner, 2009). Bearing this in mind, in order to gain a full understanding of the experiences of young males who are classified as dancers requires particular attention to the corresponding affiliation between masculinity and homophobic attitudes. This relates back to Gard’s work in which young males have a strong association with dance being ‘gay’ and ‘weird’. When giving meaning to the situation Risner (2009) isolates that,

When we consider seriously this mask of dominant masculinity that society imposes on boys and young males, we see more clearly not only the disruptive cultural resistance but also the overwhelming courage necessary for our male students to pursue dance study and consider a career in dance. (Risner, 2009, pp. 57-90)

Again there is a pinpoint focus on how society can make young boys and males feel uncomfortable pursuing a career in dance because of the stigma attached to being a male dancer. A research article written by Taschuk (2009) identifies themes under which to provide inspiration and motivation teenage boys to dance. The themes include: positive role models, dynamic movement opportunities, self-expressions and athleticism.
Under these sub-headings Taschuk (2009) was able to understand that in order for male role models to become more prevalent in dance then there needs to be a greater emphasis placed upon male teachers coming forward and teaching dance. As well as this it was evident that the greater exposure young males have to successful role models, where dancers and performances are exciting and engaging then the likelihood is that their enthusiasm will grow.

Linking back to the views on how individuals are culturally defined Thomas (2004) uses the connections between men, disco dance and clothing when discussing the role of gender in cultural reality and states that,

> Gender is itself, of course, culturally defined. We are not referring here simply to differences of genital equipment and so forth. However, the fact that, in any society, ‘maleness’ and ‘femaleness’ is a socio-cultural-physiological-phenomenon and the fact that gender roles differ considerably from one society to another, does not alter the fact that for any given individual the experience of gender identity is an absolute boundary which is existentially insurmountable. (Thomas, 2004.)

Here Thomas has identified the links between culture and the development of the gender roles that are submerged in these cultures. What Thomas (2004) associates with men in dance does not conform to what men are looking for in a sporting activity. As previously discussed by Gard (2008) many young boys found that dance does not provide enough physical contact or opportunities to show off athleticism compared to that of high level contact sports such as rugby, by which McMillan (2006) describe as a sport that depends highly on speed, strength and the ability to deploy immense levels of tactical thought. As well as a deep rooted culture, particularly in Wales, the descriptors of rugby are likely to stand out much more to a young boy than that of Latin dancing.

Mennesson (2009) acknowledges that from a historical point of view dancing has not always been regarded as a female activity and ritual dances in most religions are often reserved for men. This strengthens the idea that dance is something that is becoming dependant on being culturally driven by social circles and communities to almost keep it alive. In furthering work of Mennesson (2009), the purpose of the study was to analyse the effects of male socialisation in a female based activity.
The research is based around older male dancers who were brought up with a dance career and deeply rooted dance culture. The results outlined that family life and culture played a central role in a dance driven career path for these young boys and presents some detail about the experiences of the dancers and the settings in which their gender socialisation was formulated. Although the results provide a basis of understanding around this issue, the study is focused around male dancers who have been successful in establishing a dance career. They dancers attribute the rationale for this to individual cultural and heritage in which they were able to witness males dominating dance from an early age and not only certain individuals but a vast majority within the dance environment. Although Mennesson (2009) realises that there is an issue of ‘gender norms’ in dance, the research lacks detailed information on why this is apparent in a majority of cases within schools and leisure clubs. Had the participants been selected from a different background and not from a dance perspective then there may be greater insight into why there is a particular stigma attached to males in dance and what it would take to overcome this. The results obtained came from males who were able to overcome the problems they faced and have established a successful career in dance, whereas the focus should now be on those who are struggling to break through or even access dance.

**Latin and Ballroom Dancing**

A strong association with the Latin and Ballroom industry is that an individuals’ gender and sexuality can be influenced due to the femininity associated with Latin dancing and the community surrounding it. A highly voiced belief among people who have come into contact with Latin dancing or have watched it whether in practice or competitive form, is that the greater flamboyance characteristic of Latin better suits gay men, this essentializing stereotype overlooks (or ignores) reality: the majority of men dancing Latin are not gay (Marion, 2008). This is a stigma that is often attached to male dancers and in particular Latin and Ballroom dancers. As suggested earlier when young boys describe a dancing body they associate it with words such as ‘gay’ and ‘weird’ or simply not physical enough to have a desire to participate.
It can also be argued that this identity attached to men in the Latin and Ballroom industry should be seen as an individual approach to appearance and characterisation.

Marion (2008) supports the idea that not all men who dance are ‘gay’. By recognising that men choose to be the type of dancer that they are by the way in which they adapt to the dance environment and choose to perform does not mean that have to be classified into a particular population in society,

The point here is not that the ballroom insider is fully aware of the genders of the dancers but that the more salient difference for predicting where these dancers each fit into the sociocultural ballroom milieu is based on dance style not gender. (Marion, 2008, p.128)

Here it is evident that the social category and a dancer's sexuality is based on their dance style and how they perform and portray themselves to an audience not their gender. However, an approach by McMains (2006) identifies that, in fact, the association between Latin and Ballroom dancing and homosexuality and femininity can more often than not be a true reflection of a dancer's sexuality. The work further states that a ‘gay’ image or projection as expressed through flamboyance, particularly in Latin not as evident in Ballroom techniques, is almost fundamental for producing the pretentious display of Dance Sport. Opposing the work of McMains (2006) is a critique by Ericksen (2011) who advances the idea that, in order to put a stamp on masculinity in Latin and Ballroom dancing would be to continue to embody elements of hegemonic masculinity that is acceptable in a larger culture, a tailored version of masculinity for the larger world.

As discussed previously, men's sexual identity has been a surfacing issue in the dance world for some time. Because of this an appearance of heterosexual masculinity arguably needs to be maintained through social symbolic practices. Further work by Ericksen (2011) focuses on the idea of these symbolic practices and cites that they include: the male partner enticing the female partner to join the dance and the language of leading and following and the sense of authority and power the male dancer has over his female partner.
However there are also physical displays that can be identified as masculine qualities evident in a male Latin and Ballroom dancer. For example the physical strength required to hold posture as well as supporting the frame of the female partner in a dance such as the ‘Rhumba’, supporting dead weight in lifts and drops particularly in the ‘Paso Doble’ and the stamina required to dance five dances over three rounds in circuit competitions.

As supported by Hoffman (2009, p.41) ‘The physical requirements of the dance can be as exciting or even more exciting than the most strenuous sport or exercise routine.’ Furthering this Hoffman (2009) also suggests that muscular and cardiovascular endurance, flexibility, strength coordination, agility and stamina are all essential components of dance. There is also an element of heterosexual ‘sex’ and desire in each of the Latin dances, where the narrative that the couple are trying to convey a component of lust, love and desire. This is further supported by Ericksen (2011) who states that in a vast majority of dance settings coaches will increasingly encourage their dancer and couples to represent a relationship between the partners that enforces a physical and sexual as well as an emotional attraction.

**Summary**

The existing literature above provides justification to the initial research question. Culture, gender identity and education around Latin and Ballroom dancing is evidenced to have some form of effect on the participation rates of young males in this particular style of dance. The findings from the existing literature will inform the methodology chapter of this proposed research question and allow for the construction of the interview guides based upon the current findings as well as allowing for a more in-depth approach to the questions.
CHAPTER THREE
METHODOLOGY
Methodology

Introduction to the Methodology

This research methodology was qualitative in nature and took the form of focus group interviews. The methodological choice of focus group interviews was influenced by previous research conducted around men who dance, where interviews allowed for richer and unexpected information to be discovered as there was room for two way communication and broader, more developed analysis of the questions asked. This is supported by Littosseliti (2003) who states that a focus group interview generally tends to gain a more in-depth insight into the participants views perceptions and attitudes compared to the rigid structure of any other qualitative methodological design.

Previous research indicated that within dance and in particular Latin and Ballroom, attitudes of young males were very negative and also produced a negative judgement with males who choose to dance, not just the activity in itself. Previous research also indicates that culture and gender roles in sport and dance have influenced the participation rates of young males who choose to participate and compete in dance. It was based upon this earlier research that the structures of the interview questions were formulated.

The Current Research

The purpose of the study was to compare ideas and attitudes of both boys and men who dance and those who play rugby and gain a deeper understanding of their experiences in their field of sport. This information could then be used to offer suggestions that may create an increased number of male dancers potentially filtering through to a competitive level. Mennesson (2009) discovered that dance instructors estimate that girls outnumber boys in their classes by a ratio of about ten to one. This is particularly damaging in the Latin and Ballroom environment where a male-female partnership is essential in competing on a circuit. The research design is predominantly inductive in its approach.
Although the research has been guided by existing theory the overall purpose of the study is to discover something new that will benefit the male population in dance. As suggested by Gratton and Jones (2010) here, the pattern is to collect data and analyse that data to develop a theory, model or explanation.

Overview of the Research Design

A focus group interview was conducted with males aged 12+ who were actively participating and competing in a Latin and Ballroom environment with a female partner. The questions asked contributed to a discussion around different subject areas such as: how they describe themselves as a dancer and dance as an activity, the support they receive from friends and family, social issues they face as Latin dancers, barriers they faced entering a dance career, the culture of dance within their area and why they felt that attitudes towards men who dance were formed. Another focus group interview was conducted with males, again aged 12+, who were actively participating and playing in a youth rugby team. The questions asked contributed to a discussion around various themes such as: how they describe themselves as a rugby player and the sport itself, their attitudes towards rugby players compared to dancers, why they felt these attitudes exist, opportunities they encountered to participate in their own sport as well as dance, support from friends and family and the social standing attitude towards rugby players and the sport. The themes, characteristics and possible interpretations of the results that had become increasingly evident throughout the interview, were briefly discussed and confirmed with the participants.

Recruitment of participants

The participants were recruited through researcher contact with the teachers and coaches of the players and dancers; four Latin dancers and four rugby players were interviewed. All participants were actively engaged in their activity. Prior to the interviews taking place an information sheet (See Appendix A) was given to each participant to give them an idea of the study.
As well as this a consent and assent form (See Appendix B) was given to each participant. A pilot study interview with one of the dancers was conducted prior to the focus group interviews taking place.

This interview lasted approximately 40 minutes and gave an insight into the depth of data that could be gathered from the questions. A pilot study is important when conducting research with groups of participants. As suggested by Gitlin and Lyons (2008, p137) ‘Pilot studies are excellent ways to test the appropriateness of the research design or the validity of the research’. In this instance the pilot study identified that there were few problems with the interview guide and the type of questions to be asked to the participants and that the answers given proved valid towards the research question.

The other three dancers were then interviewed as a focus group on a separate occasion, again due to the schedules of competitive dancers. All four rugby players were interviewed together after a game.

The interview process

A semi-structured interview guide (See Appendix C) was used at each interview; the questions for both focus groups were almost identical and were applied to the specific sport/activity. This allowed for richer and unexpected information to be discovered and allowed for contrasts and comparisons to be made between the data collected from each focus group. This interview technique allowed the participants to feel more comfortable in discussing issues that may have appeared sensitive as other participants were able to share similar experiences and support other group members in areas that had a similar effect on their peers. The semi-structured interview guide ensured the discussion did not veer too far off the intended discussion point. The ages of the eight participants varied from 12-28 years old. This age range provided varied experiences and attitudes towards the questions asked. The fact that both the dance school and rugby club are situated just three miles apart and the participants live in the same community in South Wales provided validity to the initial research question.
As identified within the literature review culture in certain areas of the country, gives value to certain sports and activities and the level of support they receive is based upon the culture formed. The structure of the interviews and the questions asked provided reliability to the research question, as the answers provided are opinions of the people directly involved within the sport and activity in question.

**Data Analysis**

To analyse the data collected, each interview was transcribed and from there the transcripts studied and themes identified. The final themes were then studied to narrow down the findings. This in-depth analysis of the data allowed the small details to be discovered and contribute to the findings of the study. There is great potential with the findings of this study such as helping to inform and educate the dance community and the wider community on dance as an activity and how to apply this practice to help young males overcome the barriers to participating in dance and help them to further engage in the activity. The results chapter indicates the main findings that need to be targeted within the action plan.
CHAPTER FOUR
RESULTS AND ANALYSIS
Results and Analysis

The initial research question indicates that there is an area for development around the value that young males attribute to dance and in particular Latin and Ballroom dancing. As stated within the methodology chapter, the data was collected through means of focus group interviews with a sample of male Latin American dancers and a sample of male youth rugby players. Participants reported experiences from within their own sport and activity as well as giving their opinions around the opposing sport or activity. The results were analysed thematically and each interview transcription was coded under the following themes: gender, dance and sport. Under this coding comparisons and contrasts from both sets of data are made.

Gender
A comparison in both sets of data, and the main theme emerging around gender roles in dance and rugby, is the perception that the individual participants have developed around gender roles within their given sport. Both focus groups discussed the fact that there is a defined assumption around men in dance and in particular their sexuality. When asked to provide a rationale for their opinions their answer was that it was a common belief shared by many. This idea is supported by Callum a youth rugby player,

“People think men who dance are gay.”

Despite their involvement in dance, many dancers are also aware of this stigma attached to dance; this was highlighted by competitive male Latin and Ballroom dancer Daniel,

“Straight away all my friends think I’m gay.”

According to the results this is a common conception of young males. It is evident from the focus groups that young males who do not dance question the sexuality of those who do and even those who do have come to expect this from those who are not integrated in the dance community.
When questioned further on this notion, both the dancers and rugby players shared a common view that the role of gender tagging in sport has greatly influenced their attitudes towards dance and sport. It was determined by the rugby players that dance training and competition is seen as less demanding and more feminine in nature compared to that of rugby based upon their own experiences of what they have witnessed and what peers and friends have spoken about with regards to males in dance. It also emerged that the participants have arrived at the perception that dance is for girls and rugby is for boys through the norms and values that came from older generations of family and what they have experienced in school and the wider community. Some of their experience appeared to have developed in an educational setting. Youth rugby player Jamie recalls how his school dealt with dance,

“They never tried to make us do it, I think the male P.E teachers were quite sympathetic towards us in those cases.”

This idea was also expressed by the dancers. Dean revisits his dance experience at school,

“Dance wasn’t really a subject in school like P.E, our options were football, rugby, gymnastics or swimming.”

All participants indicated that dance was not always an option for them throughout their educational programme. It was also identified that their time spent in school provided them with great influence on their choice of sport. When asked to explain this, participants were open in discussing the relationships with their teachers. In particular how the biggest influence came from the male P.E teachers, who were happy to excuse the boys from dance lessons for further training in the sport of their choice. Another common reason for the participants choice of sport was the affect rugby had within their community and particularly within their families.
When questioned on ways in which their opinions of dance and in particular males in dance could be changed, there was a suggestion that making changes to the curriculum would give everyone the option to try dance of any style. Three out of four of the rugby players also stated that they would have tried out dance as an option in school if it were made compulsory to all from an earlier stage such as the foundation phase. Expanding upon this the rugby players discussed the fact that if at the foundation phase, all class members, male and female, were regularly placed into a dance environment within P.E lessons then this could have potentially changed their perception of dance. The participants felt that the foundation phase was the age at which they were most influenced with regards to sport and social norms. As well as this, the idea of introducing dance at an early age would have provided equality between males and females and made males feel more comfortable with their feelings towards dance and in particular sexuality, moving through to adolescence. However for one rugby player dance was simply off limits as an activity and felt that nothing would change his opinion. The idea of introducing dance into the P.E curriculum was also highly supported by the dance participants who also suggested that it could potentially change the direction of young males’ opinions towards dance.

A strong opposing stance identified in both sets of data was the participants’ response to the idea of dance as a masculine activity. All participants of the rugby focus group agreed that dance is not physically demanding enough to be categorised as a male sport and portray masculinity. However, when asked to discuss the physicality of Latin and Ballroom dancing, the participants of the dance focus group were very persuasive in describing dance as a masculine activity placing emphasis on the speed, strength and power required to hold their own body weight as well as their female partner, also stamina to complete a five dance competition back to back.
Sport

All participants were asked to discuss sport and sporting activities on a spectrum. The sport and activities were categorised by the components of fitness they use, level of engagement from young people, friends and families and their own personal opinions of the sport or activity.

From this the participants were able to visualise and arrange an order for the sports and activities with regards to which sports and activities were alike at one end of the spectrum and then those that had different characteristics on the opposing end of the spectrum. When further discussing their own personal spectrums of sport over half of the total number of participants agreed that dance and rugby are at opposing ends due to the characteristics that define them. Rugby was described as aggressive, with a high level of physical contact and as an overarching definition, rough and tumble. Dance was described as feminine, technical and lacking in aggression.

A common ground shared by the participants was the level of support they received from their families and friends. All participants said their immediate family were highly supportive when it comes to spectating, providing financial stability and helping with fund raising for their respective activities.

However, there were also some contrasting ideas from each focus group around what they believed gave them an initial interest in their sport/activity. Rugby player Nathan states,

“Most people in the area play rugby; it’s what my friends do.”

Furthering this, many of the participants of the rugby focus group attributed their passion for their sport to their family members who also play or hold a position in the committee set up of the team in which they play.
Although the dancers all stated that their families were in some way supportive family was not a defining reason for their passion for dance. Dean states,

“My brother tried Latin for a bit but he grew up and his friends did other things… he almost grew out of it.”

The participants of both focus groups placed emphasis on how the community they live in affected why and to which level they chose to further their commitments to their given sport/activity.

Dance

A common understanding between both groups of participants is that street dance has become more socially acceptable among young boys. Harry, who comes from a rugby background, explained his differing opinion of street dance and break dancing compared to Latin and Ballroom,

“It’s [street dance] something you can use more like if you’re out in a club dancing, it’s something you can show off.”

The rugby participants identified that this style of dance is more socially accepted among young boys. The discussion developed to how demanding break dancing and street dancing appears and the qualities that it shares with a sport like rugby: demanding, physical and requires strength.

This was also supported by Latin dancer Dean who stated,

“There are definitely more boys willing to do street dance even though it’s still dancing, Latin just looks different.”

On the other hand the visibility of sports stars taking part in BBC reality television programme Strictly Come Dancing (SCD) seems to have affected the participant’s views on Latin and Ballroom dancing to some extent.
Further analysis of this concept identifies that actually Latin and Ballroom dance is acceptable for some sport stars, such as those in SCD. Both groups of participants agreed on the fact that SCD has made outsiders to the dance world more aware of the complexities of the style and has made it appear more versatile to those who were less enthusiastic about the idea of men dancing.

Linking back to the concept of gender tagging in sport and activities is the idea of the perception of dance. All participants of the rugby focus group agreed that the lack of knowledge around Latin dancing means that the assumption is that men who choose to take up dancing are ‘gay’ or they are ballet dancers. Callum identifies this as a reason for his strong stance against even trying out a dance taster class,

“It’s the gay comment again; I couldn’t take being straight but people thinking I’m gay because I dance.”

Dancer Luke was also able to make a connection to this idea when thinking in the perspective of a male who does not dance,

“To a non-dancer it is possible to automatically think ballet, with tight white lycra and maybe even a little gay.”

Again the participants indicated that this is something that they have picked up on, something that is a social norm to them. One member of the dance focus group recalled a time where he felt forced to stop dancing for eight months due to bullying and hassle from peers during school time. This fear also became apparent within the rugby focus group with one participant who stated that he would try dance if it were not for the fact he knew his friend would ‘take the mick’ out of him.
The perception of dance as a possible career option was notably different between the two participant groups. Those who played rugby felt that they would be able to make more of a career out of a traditional sport than they would out of dancing, as Callum states,

“I really could never picture myself doing it; you couldn’t make a career out of it.”

However those who have experienced the dance world state that with the correct female partner a Latin and Ballroom male dancer can travel and dance in any competition in any country. This was verified by three out of the four competitive dancers who stated that they were aiming to make a career out of Latin and Ballroom dancing.

Summary
The identified themes of gender, sport and dance highlight some key concerns and questions surrounding the perceptions and experiences young men have with sport and Latin and Ballroom dancing. The next chapter offers a response to these ideas in order to suggest an action plan that may impact positively in young males and their understanding of dance.
CHAPTER FIVE

DISCUSSION
Discussion

There are apparent links between what has been discovered in the existing literature and from the results of this study around males in dance. Throughout this discussion, connections can be made under the themes that emerged from the literature review chapter: culture, gender identity and Latin and Ballroom dancing. By comparing and contrasting what has been identified in from existing literature and what has been discovered from the data collected for this study, an action plan will be outlined that aims to tackle the issue within the initial research question, which is to increase the participation rate of young males in dance and the way in which dance is perceived by young people.

Culture

The existing literature around dance as a worldwide phenomenon, in any style, suggested that the initial enthusiasm and support comes from the culture that is created around that particular area. When addressing Caerphilly, an area within South Wales, despite the prominence of the dance schools the cultural trend still aligns with rugby.

The existing and current findings demonstrated that there was and still are clear divisions not only in the participation rates but also in the level of support between each activity. Especially, with regards to the research question, amongst young males. Previous research by Mangan (1996) highlights the impact the traditional game of rugby has in Wales, for both participants and spectators, and stresses how the game has achieved a great status in Welsh culture. Opposing this there was very limited research on dance participation rates in South Wales. Dance has a much smaller base in South Wales and an even smaller population of Latin and Ballroom dancers, both male and female, compared to other sports such as rugby that are highly driven culturally. The idea around the importance of the game for the players and their families was discussed by the participants of the rugby focus group who all agreed that rugby plays a huge part in their own and their families’ lives. As well as the popularity of the game within the community which has a large crowd of spectators for every game, rugby participant Nathan stated ‘most people in the area play rugby it’s what my friends do’.
The dance participants were also aware of the lack of support they and their activity received within their community and stressed the difference in the level of support compared to dancers in different areas of the UK. Dancer Daniel asserted that ‘the amount of boys who dance in England is much higher than here, dancing isn't a Welsh thing.’ This issue provides the basis for the research question. It is evident that all participants of the study were aware that dancing, especially Latin and Ballroom is not something that males in South Wales can consider as an appropriate activity when rugby is so prominent. Those who have chosen to dance feel that they receive far less support from their local community than other sports and activities. When addressing the research question, the idea that rugby is driven culturally in Wales is a prominent factor to consider as a rationale for the lack of male participation in Latin and Ballroom dancing. The area in question in South Wales has five Latin and Ballroom dance schools that are highly successful but are unable to attract enough male interest to raise the number of male-female partnerships within their teams.

As well as the culture around dance and sport as leisure and competitive activities, it has also been identified that there is a particular culture around dance in education. Brinson (1991) discussed the idea that placing dance within a physical education setting is harmful and can affect its status as an art and therefore should be separated as different branch in education, not removed from education completely but honoured just as any other art form. With this idea emerging from existing literature, the data collected from the focus group interviews of this study suggests that dance should be a definite part of the P.E curriculum and offered to all students just as all other subjects are. Dancer Morgan stated ‘I think from a young age in school it [dance] should be compulsory so dancing becomes accepted and is viewed as normal as football or rugby’. This was also a common agreement with the rugby players who, in majority, agreed that if dance were a part of the curriculum then whether they enjoyed it or not would still give it a go as all males would be equal and participating in the same activity. Again this information is vital in assessing the reasons for the lack of participation of males in Latin and Ballroom dancing. All participants stated that their sporting choice was influenced greatly not only by their family and friends but also within their educational environment.
Dance was not an available option in P.E for a majority of the participants within this study and that was in large part down to the culture around traditional sports in P.E for example netball for girls and rugby for boys. In order to increase the participation rates of young males in Latin and Ballroom, dance needs to be implemented into education programmes as well as offered as an extracurricular activity from as early as foundation phase. This will allow young people to create their own impression of dance and may encourage them to continue dancing outside of school hours. It will also give pupils a broader range of options and allow them to make a decision that may not just be the traditional sports that school has offered for so long such as football, rugby, netball and hockey. Although dance may be offered in the form of a different style to Latin and Ballroom it may further encourage young males to experiment with Latin as a style of dance; the reason that many of the dancers that participated in this study attributed to their success in Latin and Ballroom, was accessing it from an early age. A formal educational setting will also inform and encourage young boys in particular, who may feel that dance is a more feminine activity as found in a study by Gard (2008), and raise awareness of the dance community and potentially prevent some of the apparent gender tagging associated with males who choose to dance.

Gender Identity and Latin dancing

Upon examining existing literature and the current data collected from this study it appeared that many of the ideas under gender identity and dance as an activity interlinked and therefore they will be discussed together throughout this section.

The existing literature around gender identity in dance and sport is overwhelming. Relating back to the results section of this study, it appears that there is a common understanding among young people that dance is a feminine activity intended for girls and women and sports such as rugby and football are masculine activities and intended for boys and men. Gard (2008) identified that young boys associate a dancing body as ‘weird’ or ‘gay’. This underlying fear was also supported by both members of the dance focus group and the rugby focus group. Rugby player Callum openly discussed the idea that he believes that a majority of people will see a male dancer and without knowing him personally will assume that he is gay.
The dancers were also aware that they are often perceived as and are attached to the stigma of being ‘gay’. There was also awareness from all participants that the questioning of male dancers sexuality has led to increased levels of bullying. For those participants of the rugby focus group who have limited experience of dance, their underlying fear of even considering participating was based around the perceptions of others. A mutual feeling was that their friends would not be very accepting of their choice and would ‘take the Mick’ as stated by rugby player Harry. The dancers were already aware of this, especially Daniel, a highly successful Latin dancer from a very young age, who discussed past experiences of being bullied in school about being gay. In relation the initial research question the idea that being a dancer influences your sexuality clearly prominent in affecting the participation rates in young males. This idea appears to be a common misconception amongst many young people, the root cause of this problem is unknown but upon meeting with the participants it appeared that this idea is something they have almost been taught to believe by society and the norms that have developed around gender in sport. In an attempt to increase the participation rates of young males, in Latin dance in particular, this problem will be the hardest to solve. It is almost ingrained into the minds of most young people. It is hard to change the mindset of somebody who is already determined that their own way is right. This was becoming more prevalent throughout the interview with the rugby players, no matter how much the direction of the interview changed to put a more positive slant on dance for young males, there were still some participants who were dead against the idea of participating in a dance like activity, never mind Latin and Ballroom style.

Relating back to an earlier idea, another underlying fear of young males about participating in dance is the lack of masculinity that dance portrays. There are some highly contrasting ideas around masculinity in dance between both the existing literature and the current data. Ericksen (2011) suggests that with the dancing element set aside, the overall relationship between the male and female on the dance floor can be highly sexual and therefore very masculine. The lifts and drops require strength and stamina and a successful couple will perform with chemistry and sexual tension.
This idea was also discussed openly amongst the dancers in the study. However, despite the initial doubts of masculinity in dance, the rugby players were also somewhat aware that dance requires high levels of strength and stamina to cope with a demanding dance environment. Despite this awareness there was still a fear around admitting this and being open and honest about the ideas that dance can actually portray all of the masculine qualities such as speed, strength and cardiovascular endurance, that rugby does. It was also openly discussed that often men who dance are associated with ballet which for many is perceived as a far more feminine dance style compared to other styles. For many young males it may be possible that the stigma attached to being a male ballet dancer, rather than a Latin and Ballroom dancer, heightens the fear and reasons for a lack of participation.

Relating back to earlier work in this chapter is the role of education in the perception of dance. All participants of the study were in agreement of the fact that dance played a limited role within their P.E classes, from foundation phase right through to Key Stage Four. As discussed within the results chapter, as students, many of the participants were not given an option to dance in school. For the minority who were given the option it was discouraged by certain member of P.E staff. For example, the male P.E teachers would often excuse the boys from the dance section of the term to gain further practice in a sport of their choice, as stated by rugby participant Jamie. The educational environment can be influential for young people and shapes their impressions of the social world. Excusing boys from dance in school in favour of other sports may influence their view of dance. Whether allowing males to participate in dance during P.E lessons prompts them to pursue dance as an extracurricular activity or not, they still have been given the option and the opportunity to be influenced and educated in basic dance principles.

Another issue to tackle for the participation rate among young males, particularly this time with Latin and Ballroom dancing, is the issue of role models. Again as young people are influenced by their environment and culture, role models also have an increasing part to play in the reasons people attribute to participating in their given sport or activity.
When discussing the topic of role models in this study, all participants agreed that their personal role models have played a huge role in their success in their careers. The rugby participants discussed the media attention their national and regional rugby teams receive and the accessibility of training facilities with their role models.

However for the dancers, their role models were much less accessible to them, often only through seeking out videos on the internet. All participants agreed that there were no prominent role models for Latin and Ballroom dancing. Again this is a huge factor in addressing the participation rates of young males in Latin dancing. The more obvious Latin and Ballroom role models came from the BBC (years of Broadcast) TV show Strictly Come Dancing (SCD). All participants, both dancers and rugby players, were able to associate with the television show and even name some of the male dancers. For the dancers this show was positively affecting the perspective of dance for young males and they commented on a slight increase to the number of male dancers attending the classes as a result. Strictly Come Dancing also had a positive influence on the rugby participants. They were able to make positive comments on the style of dance, the complexity of the different Latin and Ballroom dances and even on the masculinity with regards to the strength and stamina and even the body shape of the male dancers. Another positive to come from the show is that it involves male sports stars and initiates them in Latin and Ballroom dancing. The rugby players agreed that this has provided them with some confidence that no matter the level of difficulty and technique in Latin and Ballroom dancing, dancing is still possible. When discussing the sexuality of the dancers they see on the TV screen the rugby participants also stated that they found it acceptable for these sports stars to dance and need not question their sexuality because they still looked masculine on the dance floor. It is a particularly positive outcome of this study, to understand that a television show has made advances in encouraging young males to participate in Latin and Ballroom dance schools, even if the number is still very low. As well as demonstrating this, the programme has provided males with an insight in to what it means to be a dancer and even break some of the barriers that the participants of this study had with dancing. Evidently the idea of making role models more accessible to young people is also fundamental developing the breakdown of the insecurities young males associate with being a dancer.
Action Plan

Based upon the reasons outlined above there are ideas that can be tried, tested and implemented to encourage young males to have a more positive outlook on dancing and the dance environment.

The cultural aspect around dance and sport is something that is particularly hard to tackle. This can possibly only be developed and not changed. It is more about the awareness of dancing, especially in the area of South Wales where rugby is such an dominant sport. Greater advertising schemes and development schemes within dance schools in this area may be of benefit. There are also potential opportunities for dance schools to work with schools within their community to provide dance workshops for children of all ages through schemes such as Dragon Sports and 5X60. Whether this gives the dance schools an increased number of participants or simply raises the awareness of dance then it may still prove beneficial.

Gender roles in sport is a complex issue that involves more than one person or group of people, yet there are still things that can be done that can explore this idea. Although the idea of sexuality is potentially sensitive to discuss with younger bales, for those males who are at an age where sexuality is a comfortable topic then it should be stressed to young males that dancing will have limited interference in defining their sexuality. Being a male dancer does not mean that you are or will become ‘gay’. The masculinity of dance can be demonstrated effectively in Latin and Ballroom dancing as stated by Ericksen (2011).

Another reoccurring issue was that of dance in education. Based upon the findings within this study it appears that if dance were an option throughout education then it is possible that participation levels would increase. For many males it was the fear of the unknown therefore basic dance taster sessions around popular styles of dance such as street dance and hip-hop which reduces the formal pressures of dance and brings out the fun and creative side to dancing. Taschuk (2009) suggested that certain situations would motivate teenage boys to dance. Here the idea of introducing dance as a sport based activity such as choreographing routines around
a game of basketball or football and the moves incorporated in sport will become far more appealing to young males and even males who are more matured.

A final issue that needs to be addressed is that of role models in Latin and Ballroom. As identified within the study, young males felt it essential to have role models from their respective sport and activities to keep motivation levels high. Dance in general has little coverage within the media compared to other sports. The only dedicated air time that dancing receives are through television shows such as the BBC shows SCD, So You Think You Can Dance and sky One's Got To Dance. These shows are only aired annually yet could have potential effects on participation rates if aired as regularly as other sports and activities. Role models become more evident and accessible for young males. This area is beyond the control of dance teachers but can be interlinked with education and could be used in an educational setting to introduce dance as a masculine activity and give meaning to dance.

Summary-

As discussed throughout the chapter, there are some recognisable issues that have emerged from the existing literature and the data collected from this study that give reason to the lack of participation among young males in Latin and Ballroom dancing. While these issues have been identified there is also direction to tackling these issues and providing a more engaging environment for young males who feel uneasy at the thought of dancing. Based upon the results of this study, the action plan outlined would seem an efficient way forward for increasing the rate of participation for males in dance.
CHAPTER SIX

CONCLUSION
Conclusion

Summary

As a summary of the overall study, it is clear that the participation rates of young males in Latin and Ballroom dancing in Caerphilly, an area of South Wales, have decreased for a number of underlying reasons. Through discussions with the dance participants from this study who all dance for a successful school within the Caerphilly area, it is evident that the participation rate is low and dance schools are in need to increase these figures to keep this particular style of dance going within their dance schools. The findings from the study indicate that young males who do not dance fear trying something that is not popular within their community and are especially fearful of trying an activity that appears highly feminine. Based on the results it also appears that little is being done within education to break these social barriers and encourage young males to participate in dance. Young males who are already successful Latin and Ballroom dancers', believe that a big effect on participation rates arise from young males not being fully aware of what it actually means to be able to dance in this particular way and that it can in fact demonstrate masculinity.

An Action Plan

The findings of this study indicate that changes can be made and actions put in place to increase the participation rates in an industry where young males are highly sought after. The findings indicate that dance, of all styles, needs to made more accessible before it is found more acceptable. As suggested by the participants of the study this can be done within the curriculum and through extracurricular activities. Providing more accessible role models for young and more mature males and equal advertising for both males and females when aiming to attract young people to dance studios will potentially increase the number of younger and older males wishing to try Latin and Ballroom dancing. A development of this study would be to focus on these issues and measure the effectiveness of the actions that can be put into place on whether the participation rates of males in Latin and Ballroom dancing are positively affected.
In order to be able to develop the study further, practical implications would have to be put in place and the opinions of young males re-examined. This again can be done through highlighting dance in the curriculum from foundation phase, putting on dance workshops within dance schools incorporating different styles before placing the emphasis on Latin and Ballroom. Another key development would be to educate young people on the issues of gender tagging in sport and the roles of masculinity within sport and likewise activities.

**Strengths and future Developments**

As with any other study it is important to understand that there are both strengths and limitations to the data collected. A critical reflection of this study would be of the construction of the method of data collection. Although a pilot study was conducted prior to the focus group interviews this was only done with a dance participant not also with a rugby player. Although the pilot study indicated that there were few faults with the structure of the interview guide for the dancers, at some points within the rugby focus group interview the questions became slightly unclear to the participants and the discussion began to dry out. In order to prevent this happening again in a further development of the study, contingency questions will be formulated and initial questions will be broken down and redirected to ensure the understanding is clear. Again related to the structure of the methodology, although the participants were all from the same dance school and rugby team within the nominated area of the study, had other participants also been used from different schools and teams then it is possible that a more varied range of data could have been collected. This would allow for a development of the existing data, making use of the same method.

A particular strength of the study comes from the justification of the initial research question. The problem is current and not only lies around dance but also other sport and activities and focuses on other underlying sub-issues such as gender roles and culture in sport. As well as this, after looking through existing research it appears that Latin and Ballroom dancing has a much smaller research base with regards to men in dance compared to other styles like ballet and contemporary. This particular study has created a building block for this issue.
There are also strengths within the methodology of the study, as mentioned previously; the fact that all participants lived in or were part of a team from the particular area in question meant that the validity of the research was significantly strengthened. Linked to this, a strength of the study is that the prominent areas of research identified within the existing literature were relatable to the participants of this study. Based upon this the study was able to outline developments of the data collected and direction for further use. This is essential as existing research around this subject has been less accessible and predominantly looks at the reasons why, and not how to change the participation rates of boys and men in Latin and Ballroom dancing.

Overall, this study has provided a sustainable justification for the initial research question. The question was generated from a real life issue within the dance community. There is a definite lack of males coming through the Latin and Ballroom style of dance. Existing literature was able to verify the fact that there was a lack of previous research around this area of dance. The question was related back to a specific case study and data was collected from participants, male youth rugby players and competitive male Latin and Ballroom dancers, who could identify with the issue. From the data collected results were formulated and the research question was answered as well as outlining an action plan that aims to further develop the study if the issue of participation rates for males in Latin and Ballroom dancing continues to decrease.
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APPENDIX A

EXAMPLE PARTICIPATION INFORMATION SHEET
Project Title: Issues affecting the participation rates of males in Latin and Ballroom dancing: A case study in South Wales

This document provides a run through of:

1. The background and aim of the research
2. My role as the researcher
3. Your role as a participant
4. Benefits of taking part
5. How data will be collected
6. How the data / research will be used

The purpose of this document is to assist you in making an informed decision about whether you wish to be included in the project, and to promote transparency in the research process.

1. Background information and aim of the research:
In a dance environment it is not uncommon to find that a vast majority of the class or school population is comprised of females. Earlier research suggests that this is in large part due to the stereotypical opinions and social roles associated with males in dance. As a researcher I am interested in identifying the opinions of both males who participate in a competitive dance environment and those males who are members of a youth rugby team, to find points of interest in terms of the extent to which stereotyping and gender tagging may influence decisions, alongside any other issues that arise that lead them to make an informed decision about their chosen sport/activity.

2. My role as the researcher:
As the researcher, I (Rebecca Ford) would like to conduct a semi structured focus group interview with you and gather some ideas on your stance in this area of research alongside fellow participants.

3. Your role as a participant:
Your role is to answer the questions as honestly as possible. Giving as much or as little information as you feel comfortable with and that will help to facilitate a conversation on the proposed research. The questions will not be rigidly structured and will allow for an easy flow of conversation.

4. Benefits of taking part:
The information I obtain from this study will allow better insight into what social or inter-personal constraints do active participants feel may have helped or hindered them in their chosen activity. Also possibly assess ways that may counteract these decisions for future participants.
5. **How will data be collected:**
The data will be collected solely from the information given in the interviews.

6. **How the data / research will be used:**
In agreeing to become a *voluntary* participant, you will be allowing me to use your responses to the interview questions and include them within a larger data set that includes the data of other participants. Your personal data will remain anonymous and will not be reported alone, but within the total sample of participants.

**Your rights**
Your right as a *voluntary* participant is that you are free to enter or withdraw from the study at any time. This simply means that you are in full control of the part you play in informing the research, and what *anonymous* information is used in its final reporting.

**Protection to privacy**
Concerted efforts will be made to hide your identity in any written transcripts, notes, and associated documentation that inform the research and its findings. Furthermore, any personal information about you will remain *confidential* according to the guidelines of the Data Protection Act (1998).

**Contact**
If you require any further details, or have any outstanding queries, feel free to contact me on the details printed below.

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APPENDIX B
PARTICIPANT CONSENT AND ASSENT FORM
CSS Reference No:
Title of Project: Issues affecting the participation rates of males in Latin and Ballroom dancing: A case study in South Wales

Name of Researcher: Rebecca Ford

Participant to complete this section: Please initial each box.

I confirm that I have read and understand the information sheet dated ………. for this evaluation study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.

I understand that my participation is voluntary and that it is possible to stop taking part at any time, without giving a reason.

I also understand that if this happens, our relationships with the Cardiff Metropolitan University, or our legal rights will not be affected.

I understand that information from the study may be used for reporting purposes, but I will not be identified.

I agree to take part in this study on ……..

________________________________________________     ___________________
Name of Participant

Signature of Participant                                     Date

________________________________________________     ___________________
Name of person taking consent                             Date

________________________________________________
Signature of person taking consent

* When completed, one copy for participant and one copy for researcher’s files.
CSS Reference No:
Title of Project: Issues affecting the participation rates of males in Latin and Ballroom dancing: A case study in South Wales

Name of Researcher: Rebecca Ford

Participant to complete this section: Please initial each box.

I confirm that I have read and understand the information sheet dated .......... for this evaluation study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.

I understand that my participation is voluntary and that it is possible to stop taking part at any time, without giving a reason.

I also understand that if this happens, our relationships with the Cardiff Metropolitan University, or our legal rights will not be affected

I understand that information from the study may be used for reporting purposes, but I will not be identified.

I agree to take part in this study on .......

Name of Participant

Signature of Participant ___________________________ Date __________

Name of person taking consent ___________________________ Date __________

Signature of person taking consent ___________________________

* When completed, one copy for participant and one copy for researcher’s files.
APPENDIX C

INTERVIEW GUIDE
Focus Group Interview Guide- Dancers

Introductory Question…

1. Thank you for giving up your time to participate in this research study. Do you understand what the study is trying to achieve?

Incorporate closed questions to get the initial info from dancers…

2. Would you consider yourselves as competitive Latin dancers at this present time? Why? Or is it something you are doing as a hobby/leisure activity?

3. Roughly how long have you been interested in dance or actively engaging in dance? (Prompt for just Latin or other styles as well)

4. As well as dancing do you have any other sporting interests, if so how much time do you commit to these compared to your dance careers?

Open Questions…

5. What drew your attention towards Latin and Ballroom dancing? Or was it dance in general and not specifically Latin and Ballroom? (Prompt ideas such as family, friends, good marketing, culture based in your community)

6. When you watch your peers or other male competitors in a strictly dance setting, what do you think about what you see? (Prompt for physical qualities, emotional attachment etc.)

7. What words would you attribute to a male Latin and Ballroom dancer?

8. I understand that your dance school are highly respected within the dance community and are continuously entering teams and couples into numerous competitions, which also must include you guys? What support does your family and friends offer towards this ‘career ‘you have chosen?

9. What sport would you say is at the complete opposite end of the sporting spectrum to dance? Why?

10. How do people react when they find out you’re a Latin/Ballroom dancer? Why?
11. How do you/did you overcome this?

12. What male role models would you associate with dance in general as well as Latin and Ballroom dancing?

13. What is your opinion of Strictly Come Dancing? What has this done to the Latin and Ballroom community, especially with regards to boys and men?

14. In your opinion is there enough emphasis placed on dance for young people, in particularly young boys?

15. If you were trying to raise the interest rates of young males and Latin and Ballroom dancing, based on your own experiences, how would you aim to promote this?
Focus Group Interview Guide- Rugby Players

Introductory Question…

1. Thank you for giving up your time to participate in this research study. Do you understand what the study is trying to achieve?

Incorporate closed questions to get the initial info from dancers…

2. Would you consider yourselves as competitive rugby players at this present time? Why? Or is it something you are doing as a hobby/leisure activity?

3. Roughly how long have you been interested in or actively engaging in rugby?

4. As well as playing rugby do you have any other sporting interests, if so how much time do you commit to these compared to your rugby career?

Open Questions…

5. What drew your attention towards rugby? (Prompt ideas such as family, friends, good marketing, culture based in your community)

6. When you watch your peers and other team mates in training or game setting, what do you think about what you see? (Prompt for physical qualities, emotional attachment etc.)

7. What words would you attribute to a rugby player? Male and female?

8. I understand that between training and games rugby must take up a lot of your time. What support does your family and friends offer towards this ‘career ‘you have chosen?

9. How do people react when they find out you’re a rugby player?

10. What sport or activity would you suggest is the complete opposite end of the sporting spectrum to rugby? Why?

11. What are your thoughts towards dance in general? Why?
12. Being more specific, what do you understand about and what are your feelings towards Latin and Ballroom dancing?

13. Digging deeper, what are your thoughts on males who dance? Why?

14. What do you think about Strictly Come Dancing? There are ‘sporting heroes’ who enter the competition, many of them rugby players.

15. In your opinion is there enough emphasis placed on dance for young people, in particularly young boys?

16. If you were trying to raise the interest rates of young males and Latin and Ballroom dancing, based on your own experiences, was dance promoted to you at a young age? How?

17. If you could change something to make you more willing to participate in dance of any style, what would it be? (Prompt for more opportunities etc).