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**DISSERTATION ASSESSMENT PROFORMA:**  
 Empirical <sup>1</sup>

<b>Student name:</b>	<input type="text" value="Hannah Kneebone"/>	<b>Student ID:</b>	<input type="text" value="20003906"/>
<b>Programme:</b>	<input type="text" value="Dance"/>		
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<b>Supervisor:</b>	<input type="text" value="Fiona Brooker"/>		
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**CARDIFF METROPOLITAN UNIVERSITY  
Prifysgol Fetropolitan Caerdydd**

**CARDIFF SCHOOL OF SPORT**

**DEGREE OF BACHELOR OF ARTS (HONOURS)**

**DANCE**

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**Is there a Stereotype of Male Contemporary Dancers Presented  
in British Popular Culture with Particular Reference to Current  
Televised Media, and how does this Impact on Male Participation  
in Contemporary Dance?**

**(Dissertation submitted under the discipline of DANCE)**

**HANNAH KNEEBONE**

**ST20003906**

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Contemporary Dance?**

Cardiff Metropolitan University  
Prifysgol Fetropolitan Caerdydd

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## Abstract

This research aimed to identify whether a stereotype of male contemporary dancers exists within popular culture and televised media. It then addressed how this impacts upon male participation and entrance into contemporary dance. The study developed knowledge around the lack of participation and provided suggestions on how this could be improved.

This study followed a mixed qualitative and quantitative research design, including a media analysis, survey and two interviews. The media analysis looked at three clips of male contemporary dancers within popular television in the past three years, to identify and establish the presented stereotype. The survey, formed through identifying key themes in existing literature relating to the research question, was completed online by 12 male participants. Two interviews were conducted, one with two male final year sport students and one male final year dance student; these were also formatted using the key themes identified and incorporated the video clips used within the media analysed as a point of discussion. The findings were then compared to identify the stereotype that exists and the impact that this has on male participation in dance.

The stereotype identified presented a feminine view of male contemporary dancers, which seemed to be problematic for both dancers and non-dancers. Essentially males who do not dance do not want to start and males that do dance feel that there is not a fair representation of male contemporary dancers within British culture because of this stereotype. The research underpins ways in which future research and practice could alter these stereotypes and change the way male contemporary dancers are presented in the media, resulting in an more positive image to encourage male participation in dance.

# Chapter One

## Introduction

## 1.0 Introduction

### 1.1 Sex, Gender and Dance

There is often confusion when it comes to discussing sex and gender. Hanna (1988) suggests that sex is something a person is born into and therefore evolves physically whereas the gender of a person develops throughout a person's life subject to their sociocultural experiences. Glover and Kaplan (2000 p.1) state that "gender is used to mark the difference between men and women". This may be where the confusion between the two issues arise. Physical attributes, for example genitalia, are easy to differentiate in most cases as it is something that can literally be seen. Therefore the ability to class a human as man or woman physically is less contentious in comparison to the mentality and behavioural attributes of a person. Glover and Kaplan (2000) goes on to suggest that the use of the term gender in this context that has been previously highlighted, sets out stereotypical views and what we as a society class as natural behaviour for men and women, setting a so-called norm for society to follow and up-hold, both socially and biologically. From this it can be assumed that along with behaviours there are also particular activities that are associated with predominantly men or women.

It can be argued that dance is one of these activities, supported by Thomas (2003) who suggests that the majority of dance performers and participants are women. Mennesson (2009 p.174) suggests that this hasn't always been the case stating "that ritual dances in most religions are often reserved for men" however, she later indicates that since the late 1800's dance, western theatre dance in particular, has become increasingly associated with femininity.

From this it is inferred that males are reluctant to become involved with dance, consequently it was of interest to further this research and discover what the representation of the assumed natural behaviours within gender and dance are and whether this influenced this issue of low male participation in contemporary dance.

## 1.2 Popular Culture, the media and dance.

Popular culture, as specified by Lull (2000 p.165), or “cultura popular in Latin languages, refers literally to the culture of the people”. Barker (2008 p.485) defined this as “The Popular transgresses the boundaries of culture power and exposes the arbitrary character of cultural classification.” This use of the classification, power and boundaries along with Lull’s definition suggests that there is a mass general consensus amongst people living with in a specific culture. Marshall and Sensoy (2014) state that “culture produced for mass consumption seeks to erase difference and make certain sexist, racist, classist, and colonial representations seem natural.” Here it is suggested that this is conveyed through the media, an example of this being through television. Pope (2002) furthers this by stating that “the media now occupy a central role in defining and interpreting the very nature of the world according to certain values, cultural principles and ideologies”. This indicates that the media and television influence perceptions and stereotypes within popular culture.

In current British media, through numerous broadcasters, hundreds of television programmes are shown on a daily basis, with Pope stating that “we spend from 18 to 35 hours per week watching TV”. Christopher (1999) suggests that there is high competition within the industry regarding attracting large proportions of viewers, which indicates that broadcasters recognise what is likely to attract viewers through identifying what is popular, perhaps in terms of existing programmes, and then adopt similarly formatted productions which relates back to the theme of popular culture.

This is evident in the vast increase of reality television visible within British media, supported by Gilligan (2013) who suggested that reality television is currently dominating broadcasting schedules, confirming the position of Reality TV within popular culture. This directly correlates with an increase in terms of the visibility of dance within popular culture as presented in the media, on programmes such as Britains’ Got Talent (2007) which present a wide range of dance styles and Strictly Come Dancing (2004) which focuses on competitive Latin and ballroom dance styles. These examples of Reality TV follow a talent show format, with a competitive nature, focusing on contestants’ journeys throughout what tends to be a series.

McMains in Carter and O'Shea (2010 p.261) identified this as "the promise of personal transformation". She suggests that this genre of television is successful due to the entertainment it provides which consequently engages and attracts audiences. Each week contestants are judged by a panel, scored and/or voted off of the show until eventually one remaining contestant is crowned the winner.

With this apparent increase in the visibility of dance within popular culture and the media in recent years, it is appropriate to consider if this has any influence, impact or representation of what has been brought to attention already within this chapter. It is suggested that "natural" male and female behaviours are presented and maintained in society, and that dance is viewed as female behaviour. Popular Culture mediates desired roles and behaviours, particularly for young people. The image of male contemporary dance as presented through popular culture may result in a stereotype of the male dancer, which may in turn impact on the decision of young males to become involved with contemporary dance.

The next chapter will review existing literature that contributes to the knowledge of the themes of sex and gender, popular culture and the media and the relationship that this has with dance in order to further explore the ideas introduced in this chapter.

Chapter Two  
Literature Review

## 2.0 Literature Review

### 2.1 Sex, Gender and Stereotypes

As introduced in Chapter One through Glover and Kaplan (2000), due to the biological attributes of a person's sex, there is an expected natural behaviour that they should demonstrate and uphold socially, regarding gender. It can be argued that there is a variation across different cultures of what the natural behaviour of men and women is, as suggested by Glover and Kaplan (2000). For the purpose of this study it is necessary to focus on Western Culture in order to present a discussion that is usefully focused.

Within the category of gender it is appropriate to recognise subgenres of Gender Roles, and Sexuality. Glover and Kaplan (2000) implies that the gender role of a person is how an individual behaves and whether they are masculine or feminine. Hanna (1988 pg. 11) suggested the stereotypical characteristics of masculinity and femininity portrayed in western culture, stating that hegemonic females are "emotionally expressive... dependant, passive, cooperative" whereas hegemonic males are "emotionally sparse... independent, active, competitive".

Yelland (1998, p.3) reiterates the differences in the expected behaviour of males and females when stating that there are an "established standard of ways in which boys and girl should behave" and that this is in many ways enforced upon a person at an early age. This is through children themselves as well as family members, institutions such as schools and teachers, and the media. This infers that within culture what is considered to be natural behaviour is reinforced and a conscious effort, on behalf of teachers, parents and children alike, is made to verify that this remains the most common and hegemonic trait of behaviour, through the encouragement of others to follow this expectation.

This is reinforced by Stoller (1968) who suggested that it is in early childhood that expectations of masculine and feminine behavioural attributes is imprinted on to the person. Hanna (1988 p.8) furthers this idea by stating that "by 3 years old children know how to classify themselves and others", which may be through

appearances that are stereotypical to males and females. For example long hair and dresses for girls and short hair and trousers for boys.

This is evident through documentation on toilet facilities which in many cases shows stickmen in what appears to be feminine or masculine clothing on, indicating which toilet is for which sex. Another example of this, as stated by Fisher and Shay (2009, p.8) is the “well known “pink and blue” syndrome which assigns colours that represent an array of “correct” behaviours for boys and girls”. This can be inferred literally or metaphorically. Literally, it implies that it is a common western tradition to dress baby girls in pink and baby boys in blue, which automatically creates the generalisation that if a child is wearing pink they are a girl and if they are wearing blue, a boy. Metaphorically it is possible to infer that the “pink and blue syndrome” are somewhat boundaries that constrain a person to behave as what is expected by the general public from a young age or even birth.

This sets up the discouragement of boys to acquire stereotypically feminine attributes and girls, masculine. This is supported by Yelland (1998 p.2) who states “those who do not perform within the socially accepted boundaries of masculinity and femininity, risk marginalisation.” This implies that at a young age, a person will conform to what is stereotypically expected of them due to the sex that they were born as and the hegemonic gender role associated with that sex. This consequently could influence a lack of women partaking in what is predominantly seen as masculine activity and men in predominantly feminine activity.

Johnson and Kivel (in Aitchison 2007 p.97) state that individuals are “compelled to be a gender and to express that gender through the appropriate dominant cultural expression”. This is where the issue of sexuality can become distorted and confused. Yelland (1998 p.3) specifies that children who are able to move between the binary categories of what girls and boys are supposed to do, are treated with suspicion. Therefore, those who adopt characteristics typically belonging to an opposite gender role to what they are categorised under, based on their biological sex, may become accused or under suspicion of homosexuality.

Here it is necessary to recognise the gender hierarchy that is apparent in Western Culture. Jackson and Jones (1998) put forward that in terms of gender there are social structures in society that suggest the optimum gender role is that of the hegemonic male, presenting hegemonic masculinities. Adair (1992) supports this in suggesting that gender within society has been constructed in a way that females, and those possessing feminine qualities, are in less powerful positions compared to that of males. This suggests that those who possess hegemonic feminine traits, or are female in terms of gender roles, are at the bottom of this gender hierarchical structure. This implies that it is acceptable for women and men who are gay, those predominantly associated with feminine qualities, to engage with feminine activity, however it is not acceptable for those that identify with being masculine to lower their traits to that of the feminine.

Furthering this, Mulvey's (1975) feminist theory known as the Male Gaze, explores the power the male spectator has over the female performer. It can be argued that this is also the case for the male performer. Daly (2002) supports this and suggests that no matter what the gender, the spectator have power over the performer. Therefore this indicates that men who dance compromise their own control, handing power to the audience; thus resulting in lowering their stance in the hierarchical structure.

This literature makes apparent the influence that culture and society has on a person at a young age. It would be interesting and beneficial however, to investigate whether or not society and culture continues to shape influence or even change an adolescents' understanding of these issues.

## 2.2 Dance in Relation to Sex, Gender and Stereotypes

Gard (2006 p.5) states that “little scholarly attention has been paid to the experience of male dancers” with the focus being predominantly on females, therefore for the purpose of conducting research that is relevant, it is appropriate to focus on male dancers throughout this study. In Chapter One the issue of low rates of male participation in dance, presented through Thomas (2003) arose. Gard (2006) suggests that in western theatre dance male participation is noticeably low, compared to other genres and contexts of dance, for example street dance and social dancing in pubs and clubs. It would be justified to assume that the western general public may view western theatre dance as a feminine activity due to this low participation.

Hanna (1988) supports this when suggesting that it is mainly women along with gay men that predominate in Western Theatre Dance with Fisher and Shay (2009 p.32) going further to state that male “ballet dancers are described as “feminine, homosexual, wimp, spoiled, gay, dainty, fragile weak... Sissy”. This may be due to the semiotics of ballet fitting that of feminine binary codes for example, Anderson (1993) suggests that there are preconceived notions in terms of the qualities of ballet being graceful and elegant which challenges the stereotypical, hegemonic masculine binary codes. From this it can be inferred that ballet is seen as a feminine activity, however western theatre dance is not only ballet, but also includes contemporary dance, therefore it would be interesting to see whether or not the views discussed about ballet are the same as that of contemporary dance.

Gard (2006) suggests that it can be. This is by implying that contemporary dance is hard to define but as a subgenre of Western Theatre Dance, along with ballet, it is justified to make the assumption that the context and connotations of the two subgenre’s may, whether intentionally or not, get confused with one another. Therefore suggesting that assumptions made of contemporary dance may not be due to a direct experience and judgment of contemporary alone but of other genres and perhaps dance as a whole.

Gard (2006) takes the story book “Jump” (2006) as a topic for discussing the issues that have arisen so far in this chapter. He focuses on boys starting dance, in

this case ballet and the social pressure from others, such as family members that can influence this.

He states (2006, p.2) that “the authors link dance with certain norms of male behaviour” and explains that the story suggests that there is a general assumption of dance not being an activity associated with, in his words, normal males. Gard also suggests that although dance in general may be seen widely as a female activity, specific genres can hold this connotation more so than others. An example he gives of this is ballet. This implies that the stereotypical aesthetic of a genre of dance, may sit more comfortably with feminine binary codes that are shown in Hanna (1988) than those which are masculine. For example, a stereotypical aesthetic of ballet may be, soft and gentle, a typically feminine quality, compared to that of hip hop dance where the stereotypical aesthetics of being strong and aggressive slants further towards masculine binary codes. This suggests that it may be more socially acceptable for a male to become involved with one genre of dance over another. Because of this it would be necessary to focus on one genre of dance for the purpose of this study, and as Gard, along with some of the literature that has previously been discussed, touches upon ballet in this context it would be interesting to see if the same themes occurs within a contemporary dance context.

Gard (2006) highlights that the same bodily behaviour performed within a range of contexts or activities can be viewed in a completely different manner, socially. Gard uses the example of a male jumping in the context of a basketball game being socially acceptable and in many ways welcomed whereas a male jumping in the context of ballet is not. It is inferable that it is not the act of jumping itself which is controversial, it is that in western culture it appears to be more acceptable for a male to be part of a sports team rather than a dance class or group. This suggests that it may not be what a person actually does or how they do it that creates a social majority preference within feminine or masculine diversities but it is certain contexts that are socially connoted with stereotypes and prejudgements.

Johnson and Kivel (in Aitchison 2007 p.97) stated that “The dominant ideological messages around gender... are created, perpetuated, maintained and enforced in the social institutions and social structures of society, making dominant

hegemonic categories seem natural and/or unproblematic”. Therefore it is necessary to explore areas that impact upon social structures, including that of popular culture. Also, identifying that Gard (2006) has looked at how a mediated source, a book, can portray and highlight stereotypical issues with in dance and gender; it would be beneficial for this study, to see if other sources of media can not only present these ideas in society but whether or not they can also influence them.

### 2.3 Popular Culture, Globalization, the Media and Celebrity.

Tomlinson (1999 p.1) states that “Globalization lies at the heart of modern culture”. He defines globalization as referring to “the rapidly developing and ever densing network of interconnections and interdependences that characterize modern social life”. This infers that through technological advances, in terms of sources such as the internet and the media, it is easy for different countries and cultures to share, access and even be influenced by one another. This is where the notion of a globalised Western culture can be recognised.

Another strand of Globalization is the concept of Bio Power. Mooney and Evans (2007) suggest that this is where institutions put pressure on individuals to conform to the norms of society. Lull (2000 p.50) reiterates this and states that “messages supportive of status quo ideology emanate from schools, businesses, political organisations, trade unions, religious groups, the military and the mass media” An example of this may be the appropriate occupations that they are expected to partake. This relates back to Yelland’s (1998) suggestion of young children learning a standard of being and what is expected of them due to their sex. To further this it would be relevant to recognise specific institutions and conduct research to whether or not this is the case, and also to identify how it does this.

“The gradual globalising of life... has produced a multi-ethnic Britain, with a plurality of identity and heritages” (Christopher 1999 p.1). This suggest that British culture cannot be defined as one singular thing, that there are many layers and different cultures that exist alongside one another. However, as previously discussed, as it can be argued that there are hegemonic binary codes, there may also be a hegemonic British culture, a strand of which could be identified as popular culture. The definition of popular culture was presented in Chapter One, and suggested that there is a mass general consensus within given specific cultures. This implies that there are stereotypical, hegemonic views that exist within societal groups that are conformed to.

With globalization sharing ideas and concepts between countries, it has also shared figures in the form of celebrities. Rojek (2001) suggests that celebrities are linked closely with the public and act as role models by having a strong impact on them and that this is determined by the media. Rojek (2001 p13) states that “mass media representation is the key principle in the formation of celebrity culture, (and the) public consume this.” This suggests that so called celebrities appearing through the media can influence trends, opinions and behaviour amongst the consumers, the general public which buys into this. Rojek also suggests that the celebrity themselves may not be in control of what they are portraying to the public and can be controlled and influenced by others around them. This indicates that they have a preconceived purpose to either influence or enhance opinion and to a certain extend the actions and beliefs of the public. Dyer (2004 p.4) supports this theory and states that “Stars (celebrities) are produced by the media industries”, and suggests that the audience receiving the celebrity does not come to their own assumption of the person, that slightly differing opinions may exist, but this are the opinions that have been made available by the industry that manufactures them. It would be necessary to further this idea through considering whether this notion of role models and influences stop at celebrity or whether this can be found in other institutions and social structures that the public have access to.

Mastronardi (2003) looks at the relationship between adolescence and the media. He focuses on media consumption, this in relation to culture and also to

women. He suggests that the media can create and alter perceptions of gender stereotypes. For example, Mastronardi suggests that what is portrayed in popular

culture, through the mediated use of music and television, can create gender stereotypes of women. Lull (2000) supports this by stating that the media has the “ability to persuade people”. He suggests that mass media both reflects and creates social reality. To develop this it would have been valuable to decipher whether or not this is the same with stereotypes, in particular that of gender, and further, dancers.

Rojek (2001) suggests that mass media, brings people together, with television doing this more so than any other form of media. Television is now thought to be widely accessible to the majority of the public in Britain. From what has been discussed, it is evident that what is shown as popular culture through television can impact a culture in various ways. Using the definitions of popular culture as previously stated, in terms of its relation to television this can be inferred as television that receives the highest ratings, which are viewed by the majority of the people. With this added element of competition for the most viewers amongst different broadcasters, Christopher (1999) suggests that there is a conscious effort to show what is guaranteed to be popular with the general public and what they will buy into, which relates back to the idea of the public being the consumer. This suggests that television does not necessarily influence or challenge hegemonic opinions and stereotypes but supports and reiterates them. To develop this idea it would be interesting to conduct an analysis of a sample of television broadcasts to see whether or not this is the case.

In consideration of what has been discussed throughout this chapter, key themes have reoccurred and have become identifiable. Therefore to further this research it is appropriate to identify whether or not a gender stereotype of male contemporary dancers exists, and what, if any, this stereotype is. It will also be necessary to recognise whether this exists within the media; in order to create detailed research it is appropriate to focus primarily on a single aspect of the media, in this case, television, to do so. It will then be suitable to explore whether this has an impact on young males’ participation in the art form, how this is apparent and to what extent it does so.

## Chapter Three

### Methodology

## 3.0 Methodology

### 3.1 Approach to Research

The research area, which explores the concept of stereotypes that surround male contemporary dancers, and the influence of the media upon and the participation within this, was addressed following a mixture of qualitative and quantitative research. Gratton and Jones (2010, p.35) state that this method of research is appropriate if “both approaches investigate the same phenomenon” and as both forms of research focused on the same themes and concepts identified from the literature review, justifying this approach. This is supported by Silverman (2010 p.14) who states it can be “helpful occasionally to combine” the methods. Gratton and Jones (2010) go on to suggest that quantitative methods are appropriate in collecting data from a large sample that does not go in depth compared to that of qualitative studies that aim to uncover deeper data from a smaller sample; both of which were relevant to this research.

A qualitative approach was adopted for the majority of the research; this was selected due to the necessity of collecting data that was in depth and about personal experiences. Conducting research that allowed for individual responses and experiences to be voiced was a priority of the study. According to Silverman (2010 p.6) “the authenticity of human experience is a strong feature of qualitative research”, consequently this was an appropriate method that coincided with the aims of this study. However, as suggested, the use of quantitative research allowed for a larger sample of participants to be used, and consequently as the research aims to discuss themes such as stereotypes, it was appropriate to identify a research method that allowed to collect numerical data that represented a larger sample. Thus the quantitative data aimed to support what was discovered through the qualitative research. The Ethics Forms corresponding with this study have been approved by an Ethics Committee (See Appendix A).

## 3.2 Selection and Description of Methods

### 3.2.1 Media Analysis

Firstly it was appropriate to discover whether there was in fact a stereotype in the British media, in particular on television, therefore the first form of data collection took the shape of a media analysis. This aimed to identify if and how stereotypes of contemporary dance, and in particular male contemporary dancers, were portrayed, using what Silverman (2010 pg.105) identifies as a “model of naturalism” which records what is seen in an objective manner.

#### 3.2.1.1 Samples

For the media analysis three television clips were located through YouTube (2005) (See Appendix B for URL addresses of clips). The clips were selected the following criteria:

- being broadcast in the past 3 years to ensure the provision of recent, up to date and consequently relevant research that is valid
- being broadcast on British television, thus having the appropriate audience of the British public and existing within British culture
- that showed contemporary dance, and male contemporary dancers, maintaining a focus relevant to that of the research question, again ensuring validity
- With viewer ratings of over 1 million, meaning a large number of the British public accessed the television program therefore adhering to concepts of popular culture discussed within the literature review.

The decision to use three clips gave an appropriate, manageable amount of material to analyse. Two of the clips were drawn from similarly formatted reality dance talent shows. One from So You Think You Can Dance (2010) a BBC (1922) programme and the other from Got to Dance (2009) a Sky1 (1982) production. This provided the opportunity to discover whether or not there were similar themes across

both of the clips, which aided to identify if a stereotype existed and was being portrayed by the media. It was also apparent, whilst searching for television clips of contemporary dance, that these reality programmes were the most visible platform of contemporary dance in popular culture, which reached the largest amount of people. A clip of dance in a contrasting setting where the main focus of the program was not dance itself, was then identified to add to those which was found on the reality programs. This was from the Opening Ceremony of London Olympics (2012) broadcast on the BBC and met the criteria identified above.

#### 3.2.1.2 Method of Analysis

The media analysis was conducted in an external and internal manner. This meant that the external elements of the clips, for example the context around the programme itself was taken into account and the internal elements, such as the content of the dance itself was analysed where vocabulary taken from the table of binary codes identified in the literature review, was used. The internal analysis has been influenced by Adshead's (1988) method of analysing dance through identifying specific components that exists within the video clips.

#### 3.2.1.3 Ethical Statement

YouTube is a public domain that has its own systems in place that deal with copyright, which therefore indicates that everything sourced through it, is legitimately and readily available to the general public, with those that feature throughout the clips are aware that the public have access to this. It is recognised that the dancers in the clips are passive participants in the study, but as all the material is available in the public domain the risk of harm is minimal.

### 3.2.2 Survey

Secondly this research included a Survey as a final form of data collection, constructed online through Survey Monkey (1999). This was due to the accessibility of the survey. Gratton and Jones (2010) suggest that surveys allows for a larger sample to be discovered as the person carrying out the research does not need to be present to ask the questions, therefore being time affective and allowing multiple subjects to engage with the survey at once.

#### 3.2.2.1 Samples

The survey was accessible online through social networking sites (see Appendix C). The survey was promoted with the instruction of those completing it to be over 18 and male, however it is important to recognise that social media and the internet does not have age or gender restrictions or filters therefore there is no guarantee that this was the group of people that filled out the survey. To reduce the risk of this the first question of the survey asked if the participant identified themselves as being male. The survey also allows to see individual, anonymous responses therefore it was possible to eliminate all responses from female participants from the data. Therefore increasing the validity of the responses.

#### 3.2.2.2 Method of Analysis

The surveys were formed of questions with multiple choice answers created in relation to the themes discussed in the interviews, media analysis and consequently the literature review found in Chapter Two (see Appendix D). With a heightened focus on contemporary dance, gender binary codes and the media, it aimed to create a general consensus surrounding these themes and recognise if stereotypes were present, using statistically analysis.

### 3.2.2.3 Ethical Statement

The data collection of the Survey allowed for the anonymity of each participant to be protected therefore being ethically appropriate for this form of research to have been carried out. However, although aimed at over 18s there was no guarantee that those completing the survey were of an age of consent. There was also no participation information sheet or consent form attached to the survey, therefore those filling it out may not have been fully aware of what they were becoming involved with. However, the survey was voluntary meaning that those who did not want to engage with it, had that option. Therefore meaning that through the completion of the survey the participants were consequently giving their consent.

### 3.2.3 Interviews

Thirdly, small semi-structured interviews were conducted, to ensure in depth responses from participants considering their own experiences, using open ended questions to encourage discussion and avoid leading answers (See Appendix E). Silverman (2006 p.110) states that by using open ended questions “the interviewer allows the interviewee the freedom to talk and ascribe meanings while bearing in mind the broader aims of the project”. This suggests that more personal, credible responses will be given improving the validity of the research. This also follows an emotionalist model that Silverman (2010) suggests focuses on human experiences and responses.

#### 3.2.3.1 Samples

Participants in the interviews consisted of, one male final year university student studying dance and two male final year university students studying sport and exercise science. Firstly, this was due to participants being at a relevant age that recognisably engages in popular culture, therefore being relevant to the research question. This is supported by Mastronardi (2003) who looks at the relationship between adolescence and the media as identified in Chapter Two: Literature Review.

Arguably identified as young adults, their experience of the beginning training in either dance or their chosen sports is relatively recent, producing more reliable and relevant research, than if older participants were used. This is because the participants are more likely to have a clearer memory of their entrance into their chosen activity. The small sample of participant selected allows to not generalise the experiences of the person, which Gratton and Jones (2010 p.169) recognise as “purposeful sampling”, where “the amount of data is important rather than the amount of subjects”.

The use of a dance student allows to discover in depth information amount the experiences of dance belonging to the participant. The decision to use two sport students instead of one was made as it was recognised that the sport students may not have previous dance experience and therefore not comfortably discussing issues relating to dance. Using two peers they were, arguably, able to have dialogue with one another, which led to a more in depth discussion and consequently more reliable responses. However, the downside to this is the recognition that participants may have agreed with what the other said as they felt as though this was the correct response or were perhaps were reluctant to share their personal view as it differed from their peer. Consequently this could have also affected the reliability of the discussion.

#### 3.2.3.2 Methods of Analysis

The questions belonging to the interviews themselves were open ended and informed using findings from the literature review focusing on the participants’ experiences and opinions of contemporary dance, male contemporary dancers and the media. The use of the television clips identified through the media analysis were also watched and used as a point of discussion with in both interviews, creating a consistency and correlation throughout the research. The interviews were then transcribed and analysed in a deductive manner, identifying discussion that correlated with key themes identified within the literature review. Gratton and Jones

(2010 p.36) states that this process is “the development of an idea, or hypothesis from existing theory”. Then, the transcripts were analysed in an inductive manner, which used Gratton and Jones (2010 p.36) defined as “using data to develop an explanation” around already existing theories, recognising points that emerged from the interviews, that were relevant and interesting but not necessarily expected in terms of themes that came from the literature review.

### 3.2.3.3 Ethical Statement

The participants of the interviews were all provided with information sheets (see Appendix F) and signed consent forms (see Appendix G) regarding their involvement in this research. All information included within the presentation of the findings of the research is anonymous and information from the interviews has been presented without using any names. It is also relevant to point out that the participants were recognised as male 3<sup>rd</sup> Year University students studying dance or sport and exercise science in the U.K, consequently reducing speculation and likelihood of easily identifying the participants.

The information obtained through data collection, following the process that has been made apparent here, have been analysed and presented in the next chapter.

Chapter Four  
Results

## 4.0 Results

### 4.1 Media Analysis.

This section presents a media analysis of three video clips firstly internally, basing the internal analysis on Adshead's (1988) framework of components of the dance, and then externally. The themes of Appearance, Movement Vocabulary, Emotion and Visual and Aural Settings were drawn combining themes that arose in the literature review and Adshead's recommended headings. For the purpose of the study the video clips taken from So You Think You Can Dance, Got to Dance and London 2012 Olympic Opening Ceremony, have been named Video Clip One Video Clip Two and Video Clip Three respectively.

#### 4.1.1 Internal Analysis.

Video Clip	Physical Appearance, Body Aesthetic and Costume
1	<ul style="list-style-type: none"> <li>• One dancer</li> <li>• Slender, lean male - athletic</li> <li>• Clean Shaven</li> <li>• Short Hair</li> <li>• Flexible</li> <li>• Costume – Grey/Green fitted top, black fitted trousers.</li> <li>• Body concealed in tight clothes, head, feet and lower arms on show</li> </ul>
2	<ul style="list-style-type: none"> <li>• One dancer</li> <li>• Broadly Built- Wide shoulders</li> <li>• Athletic Male - Muscles</li> <li>• Flexible</li> <li>• Short hair / Face hair</li> <li>• Costume - Colour- Blues, Greys and Black. Shorts, Singlet Top, Unbuttoned shirt over the top, One Sock</li> <li>• Lower legs, lower arms and upper chest on show, part of body concealed in loose clothes</li> </ul>
3	<ul style="list-style-type: none"> <li>• 50+ Male and Female Dancers</li> <li>• Athletic – Muscular, slender</li> <li>• Hair length not visible</li> <li>• Whole body concealed in loose clothing, hands, feet and heads on show</li> <li>• Costume- Colour- Neutral colours, browns and beiges. Deep reds and Oranges. Tunics and trousers worn by ensemble. Male soloist wears Shirt and Trousers.</li> </ul>

Table (1)

The physical appearance and body aesthetic of the dancers were similar amongst the three clips, with two clips featuring solo male performers, and one including male and female performers. All three clips shared the presentation of dancers with a lean athletic build. The costume used in Video Clip one and Video Clip two are similar in terms of using dark colours although they do differ in the style. For example the dancer in Video Clip one wears fitted clothing whereas in Video Clip two looser clothing is used. This contrasts to Video Clip three where Red and Orange colour schemes, along with neutral colours are worn.

The bodies in both Video Clip one and Video Clip three were largely concealed, not showing a lot of skin whereas video Clip one showed the dancer concealed in tight fitting clothes and Video Clips two and three in loose fitting clothes, however in Video Clip two a larger proportion of the body was on show.

Video Clip	Movement Vocabulary
1	<ul style="list-style-type: none"> <li>• Soft, Flowing</li> <li>• Very gestural throughout - gestures include holding head in hands as show in figure (1) and arms reaching</li> <li>• Minimal amount of jumps, one jump evident was a turning leap.</li> <li>• Solo Performance</li> <li>• No apparent narrative</li> <li>• Movement is done in consideration of the audience's view, focus – including eye line - projected towards the audience</li> </ul>
2	<ul style="list-style-type: none"> <li>• Fast, Aggressive, Strong</li> <li>• Multiple high elevated jumps which are seemingly technically and physically demanding for example a complex split leap shown in figure (2)</li> <li>• High Impact</li> <li>• Gestural in parts- gestures again included holding head with hands.</li> <li>• No apparent purpose behind movement</li> <li>• Solo performance</li> <li>• Movement is done in consideration of the audience's view, focus – including eye line - projected towards the audience</li> </ul>
3	<ul style="list-style-type: none"> <li>• Varied contrasting energy, this includes urgency and suspension, sharpness and sustainment.</li> <li>• Grounded movement, ritualistic element.</li> <li>• Movement suggested a narrative</li> <li>• Mixture of choreographic devices - Solos, Duets, Group ensembles and Unison used.</li> <li>• Focus was seemingly more internalised, although still had an element of performing for an audience.</li> </ul>

Table(2)



Figure (1)



Figure (2)

Both Video Clip one and Video Clip two were male solo performances that were performed to a live audience. There is evident use in both clips of the use of gesture along with complex and impressive jumps, rolls and other codified movements to prompt a positive reaction from the audience in the form of applause and cheering. However, the dance in Video Clip Three, showed an awareness of the audience, by the performance inevitable being for them to see, but the focus was more internal to the dance.

Video Clip	Use of communicative emotion
1	<ul style="list-style-type: none"> <li>• Conveys emotion through facial expressions visible to audience</li> <li>• Emotionally expressive - Forced emotion, shown through performance, facial expressions and literal movement</li> </ul>
2	<ul style="list-style-type: none"> <li>• Conveys emotion through facial expressions visible to audience</li> <li>• Gestures aimed toward the audience attempting to create an emotional response</li> <li>• Emotionally expressive</li> <li>• Emotion given through the energy of the performance</li> <li>• Forced emotion, shown through performance, facial expressions and literal movement</li> </ul>
3	<ul style="list-style-type: none"> <li>• Implicit emotion found through relationship between dancers</li> <li>• Male soloist portrayed as protector of young child as shown in figure (3)</li> </ul>

Table (3)



Figure (3)

Both the Video Clips one and two, used movement vocabulary that communicated the theme of emotional expression, however this seemed to be placed on the dancers through what seemed to be mimics and literal representation of the emotion; for example, literal expression of the face and body, such as reaching out for something, was used in communicating this. This contrasted to the third clip, which portrayed emotional expression however this was done implicitly through exploring relationships of the dancers in relation to each other, the space and the movement, rather than literally.

Video Clip	Other components
1	<ul style="list-style-type: none"> <li>• Music- Colour Blind, by Counting Crows, Popular music, Soft melodic song, Lyrics explore different emotions.</li> <li>• The dance was performed to a panel of three judges and a live audience in a proscenium arch format</li> <li>• Before the dance is an interview with the dancer where he describes the emotional journey he has been on that brought him to the audition that day.</li> <li>• After the dance the judges give their feedback were one judge comment s on his emotional expression and the lines of his body. He is then told that he would progress on to the next round.</li> </ul>
2	<ul style="list-style-type: none"> <li>• Music- Depth over Distance by Ben Howard, Popular song/artist, Lyrics describe feelings and relationships.</li> <li>• The dance was performed to a panel of three judges and a live audience in a proscenium arch format</li> <li>• Before the dance is an interview with the dancers where he again describes his emotional journey he has been on and includes a video call to a member of his family where he becomes emotional and cries.</li> <li>• The dance is followed by the judges' comments where the focus on his physicality and skill of the dancer. He is then told that he would proceed to the next round.</li> </ul>
3	<ul style="list-style-type: none"> <li>• Music – accompaniment from Emeli Sande, current singer, singing an old hymn “Abide with Me”</li> <li>• The stage is in an In-the-Round format, with a live audience surrounding the stage, as part of the Olympic opening ceremony.</li> </ul>

Table (4)

Video Clip One and Video Clip two were both formatted in similar proscenium arch setting and showed the dancers before and after their performance, whereas Video Clip Three is presented In-the-Round and did not provide any other information on the dancers. All three clips had a live audience and were musically accompanied by a popular artist(s)/vocalist(s).

#### 4.1.2 External Analysis

##### 4.1.2.1 External Analysis of Video Clip One

Broadcasting details	BBC One, 2 <sup>nd</sup> April 2011 Viewer rating 3.81 million
Context of programme and format	Reality television programme. Talent Show specifically for dance. Public can audition for show to a panel of 3 celebrity Judges. Shows the audition process, introduce us to the contestant, personal, they then audition and then The judges feedback after and you see the follow up reaction of the contestant.
Purpose of programme	The main purpose of television programmes, in particular reality television is entertainment. Aims to find a winner that the public vote for, a competition. The programme itself focuses on the journey of the competitors throughout the duration of the series (until they are voted out). An episode of a running series.
Portrayal of Dancer through programme	In his pre-audition interview, the dancer states how he lost his mother and brother to illnesses and expresses how this emotionally affected him. He also states how his dad had not seen him dance in recent years. The judges comment on the emotion that he presents throughout his dance and he proceeds to the next stage of the audition process being portrayed positively as a talented contemporary dancer.

Table (5)

#### 4.1.2.2 External Analysis of Video Clip Two

Broadcasting Details	Sky 1, 6th January 2013 Viewer rating 947,000
Context of programme and format	Reality television programme. Talent Show specifically for dance. Public can audition for show to a panel of 3 celebrity Judges. Shows the audition process, introduce us to the contestant, personal, they then audition and then The judges feedback after and you see the follow up reaction of the contestant.
Purpose of programme	The main purpose of television programmes, in particular reality television is entertainment. Aims to find a winner that the public vote for, a competition. The programme itself focuses on the journey of the competitors throughout the duration of the series (until they are voted out). An episode of a running series.
Portrayal of Dancer through programme.	In his pre-audition interview, the dancers states how he is 19 and has moved over to Britain on his own from Canada, highlighting the emotional strain being away from his family has had on him. We also see him during a phone call with his mother, where he becomes emotional. The judges comment on his physicality and skill after his performance and also make comments on his appearance in terms of his choice of outfit. The segment ends with him on the phone to his mother again, emotional for a second time.

Table (6)

#### 4.1.2.3 External Analysis of Video Clip Three

Broadcasting Details	BBC One, 27 <sup>th</sup> July 2012 Viewer rating 27.3 million
Context of programme and format	The dance was performed as part of the London 2012 Olympic ceremony within part of the programme that was dedicated to those affected by the 7/7 London Bombings. The programme itself is based within the sports context of the Olympics and is a celebration. A one of programme.
Purpose of programme	The opening ceremony aims to welcome other Countries to Britain competing in the games and promote and share the positive attributes of Great Britain, to the rest of the world, directed by Danny Boyle known for his artistic work in film.
Portrayal of Dancer through programme.	The dancers are not auditioning in this context; they are presented as professionals, dancers brought in for this occasion. The segment does not focus solely on them but also on the singer Emeli Sande that is accompanying them. There is no personal representation of the dancers or aspects of their lives.

Table (7)

#### 4.1.3 Summary of Media Analysis

The analysis conducted has evidenced that although there were differences between the Video Clips, similarities arose throughout, most consistently between Video Clip One and Video Clip Two. From these similarities certain stereotypes of male contemporary dancers presented through television have been identified.

These are that male contemporary dancers:

- Have a particular appearance. A lean athletic build; however these athletic bodies are concealed under clothing. That males tend to conform to wearing dark colours and having short hair
- Are emotional and frequently show these emotions in public settings. This is through portraying hegemonic feminine behavioural attributes externally to their performance and emotionally expressive movement vocabulary internally to the dance
- Present themselves to an audience, dancing to prompt a positive reaction from those watching them

Both Video Clip One and Video Clip Two, were both parts of episodes that exists within a running series which seemed to focus on the emotional aspect of the dancers journey, whereas Video Clip Three does not show a personal presentation of the dancers, and was part of a one off broadcast that promote art that exists within Britain. The aim of the reality talent shows in Video Clip One and Video Clip Two was to engage audiences and encourage them to find to inevitably find a winner.

## 4.2 Survey and Interviews

The following section presents the findings that were discovered through the Survey and Interviews. The survey was completed by 12 subjects, all of whom identified as being male. Those who took part in the interviews have been named Sport Student one and Sport Student two and the dance student will be referred to as Dance Student.

### 4.2.1 Male Participation in Contemporary Dance and Physical Activity

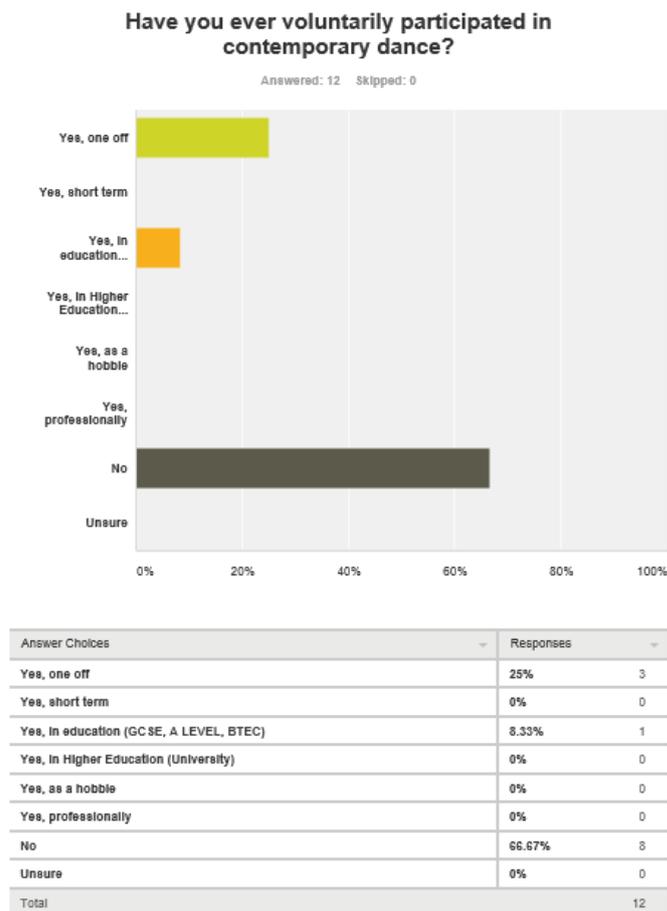


Figure (4)

Out of the twelve male subjects that completed the survey, eight had never voluntarily participated in contemporary dance as shown in figure (4) Both Sports students empathised with this and suggested that the only dance activity they had

been involved with was through educational settings where they had not voluntarily chosen to participate. Neither of their experiences were in contemporary dance.

When asked if either sport students knew males that participate in contemporary dance, Sport Student two replied that he knew one male that he used to go to school with. This is how he described his past peer.

<p><i>“he was an alright lad, a bit odd, a bit feminine, but he loves his dance he does stuff in London and stuff like that. But he bats for the other team if that makes any difference”.</i></p> <p>Sport Student two</p>
---

Table (8)

Sport Student one indicated that the only people he knew involved with contemporary dance were female. This idea of females dancing is reiterated by Dance Student who recalled his entrance into dance through a local performance “variety group”.

<p><i>“I didn’t really have a choice if I wanted to do it, and I was embarrassed at the time like I was the only boy in the dance group, but the choreographer was my teacher in school as well so I felt comfortable with her... there had never been a boy in that company before... doing their (the dance groups) previous dances I thought I would look camp. No one really tried to accommodate to the fact that I was a boy. So it was quite embarrassing. Like I enjoyed it but the performance side of it was quite exposing.”</i></p> <p>Dance Student</p>
--

Table (9)

Similarly, both Sport Student recalled their entrance into their chosen sport, Rugby for both sport students alike, and football also for Sport Student 2, these were their responses:

*“My brother played football and then he started playing rugby and my dad took me down to the games, and asked me if I wanted to play so I thought I’d give it ago, it’s something that even now when I go home, we all play and watch together”.*

Sport Student one

*“I was playing football from as soon as I could kick a ball, but with rugby well all my mates played it so when I was like 16 everyone stopped playing football in our school and started playing rugby and they were like “you’re a bit bigger, come down and play” and then I just ended up playing it from there for years and stuck at it. I play it more for enjoyment of the sport whereas I play football more socially, five a side, having a kick about”*

Sport Student two

Table (10)

#### 4.2.2 Perceptions of Contemporary Dance.

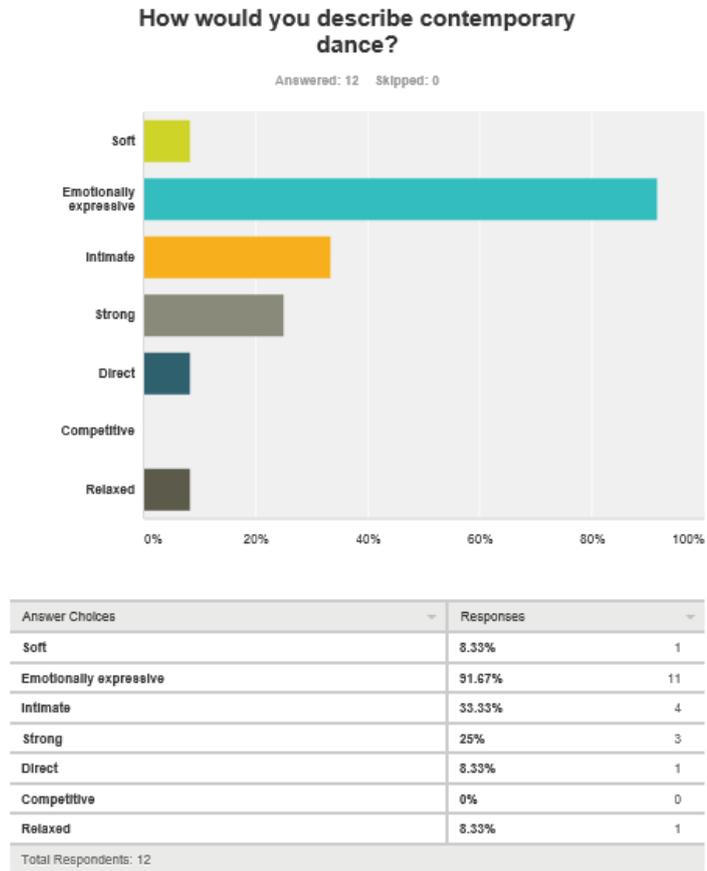


Figure (5)

In both Interviews it was recognised that contemporary dance associates itself with expressive emotion. Dance student stated “I think people too often just think it (contemporary dance) tends to be really expressive high art”. He also suggested whilst watching the first video clip that the dancer is expressing emotion in a very “literal”, “cringey” and “over the top” manner.

Within the interview with sports student, Sport Student 2 described contemporary dance as “people on stage, doing art trying to express themselves in weird sorts of shapes and stuff”. After watching the video clip one, commenting on the dance shown, Sport Student two went on to state that the clip supported his preconception.

*“that’s exactly what I expected contemporary dance to be, like a bit weird a bit trying to express yourself and feelings through dance, I just think he looks a bit odd.”*

Sport Student two

Table (11)

Sport Student one followed this stating “he looks camp doing it... the way he’s moving” Sport Student two supported his peers statement by saying the dancers movements were “feminine”. Contrasting this Sport Student two commented on the emotion portrayed in Video Clip three positively.

*“when the little kid came out it was quite like, it made me think of a father and son and the bond between a father and son, you can’t express something like that through individual emotion”*

Sport Student two

Table (12)

#### 4.2.3 The Media

Contrasting this, Dance Student suggested that the dance on display in Video Clip one is not something that he feels comfortable in promoting as contemporary dance that exists in the current industry.

*“on television it (dance) is for entertainment. But I don’t think it’s a good representation...contemporary that goes on in the industry doesn’t get that type of exposure, if they were to be subjected to that sort of production the performance would get diluted... it would become more mainstream and more popular and lose that special something”.*

Dance Student

Table (13)

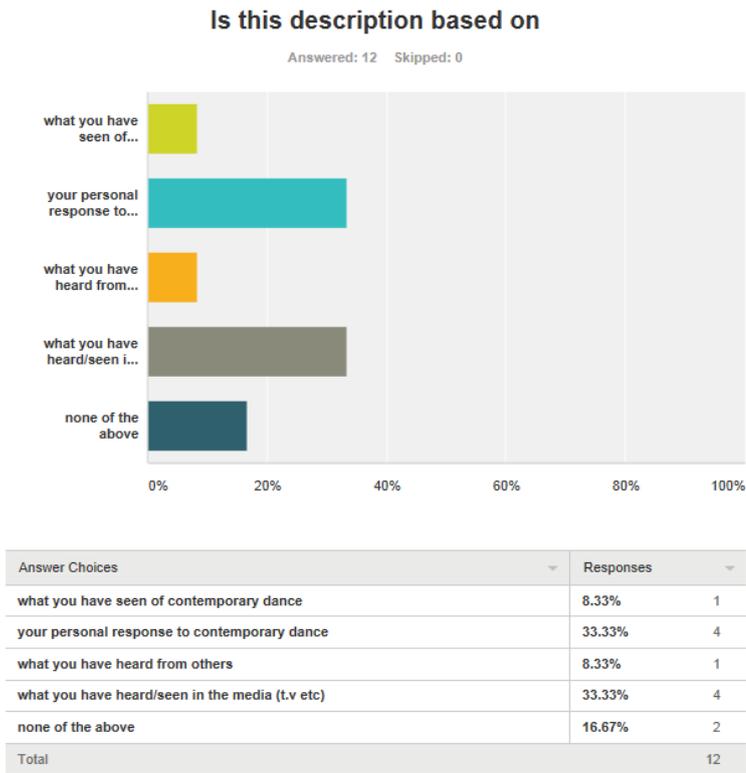


Figure (6)

Dance Student talked about what he called “the manipulation of the media”.

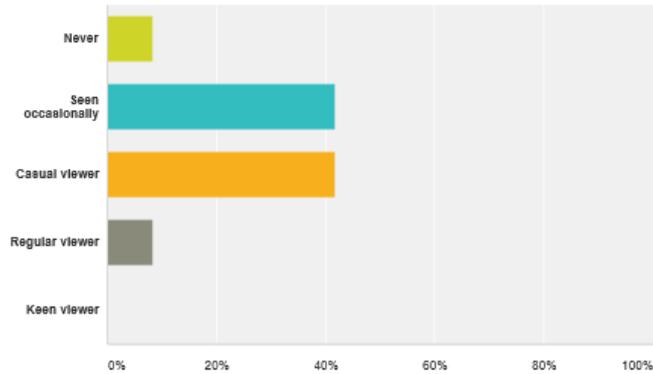
*“Somebody who doesn’t really know a lot about dance, I think they’d be very impressionable when they’re sat at home ... with the TV thing... I think people are so caught up in the media and it’s evident that people believe what they are told. If others on the show are saying this is what contemporary dance is, people watching that haven’t had much or any other experience of it will just take that as fact... the public would just accept it and agree”*

Dance Student

Table (14)

**Have you watched, within the last three years, t.v talent shows?**

Answered: 12 Skipped: 0



Answer Choices	Responses	Count
Never	8.33%	1
Seen occasionally	41.67%	5
Casual viewer	41.67%	5
Regular viewer	8.33%	1
Keen viewer	0%	0
Total		12

Figure (7)

Eight of the participants said that contemporary dance featured on these programmes, one said it had not and three were unsure. All three interview participants were aware of reality television shows, and have watched variations of the format in recent years, including programmes that show male contemporary dancers.

After watching the two video clips from So You Think You Can Dance and Got to Dance, comments from both interviews arose regarding the format of the programmes.

*“They’ve really hammed up that sob story haven’t they...I think it’s what’s expected on these shows, have the sob story, sad music in the background”*

Dance Student

Table (15)

The interview with the sport students reinforced this as shown in Sport Student's responses.

*"They played on the whole sad story didn't they, but that's just Reality TV isn't it, not really anything to do with his dancing."* Sport Student two

*"without knowing his story you wouldn't really think much of it"*  
Sport Student one

Table (16)

The sport student also suggested that personal judgement is made of the participants of these formatted reality shows. In relation to video clip one, Sport Student one stated "he sounds camp". Sport Student two supported this by saying "yea like really feminine... with a soft twangy voice". Sport Student two stated that the dancer "doesn't really look like a lad's lad" and emphasised this through his confusion as to why he the male was dancing.

*"it's like feminine movements, and um I just don't see the point of it, I don't see why he's doing it or what he's trying to get out of it. I mean it's probably good, like he's probably talented but it just doesn't appeal to me".* Sport Student two

Table (17)

Sport Student one also highlighted that fact the dancer was wearing "tight fitted clothes" in comparison to the dancer in video clip two who he claimed looked "a lot more laidback, wearing one sock, his shirts open."

The next chapter will discuss these results, comparing the stereotypes identified through the Media Analysis with the Survey and Interview responses put forward by the participants.

Chapter Five  
Discussion

## 5.0 Discussion

### 5.1 Media Influence on Popular culture, and Communicating Stereotypes

As identified in the media analysis, specific stereotypes of the physical and behavioural attributes of male contemporary dancer are evident on television, which has been addressed throughout this chapter. However, firstly, it was necessary to consider how the stereotypes that have been presented, are communicated to the audience and consequently translated into popular culture.

The media analysis and interview with Dance Student, informed that Video Clip three occurred as part of a one off television programme and although it was viewed by a large amount of the British public, generally, this representation of contemporary dance is not widely presented within popular culture on television. Therefore it is not being viewed by a majority of people and consequently does not have a high impact on the apparent stereotype of contemporary dance that has been established and presented. It is recognised by Dance Student that this representation of contemporary dance is something that exists predominantly in the “high art” setting of theatres.

Through the media analysis it can be identified that Video Clip one and two are representations of media within popular culture as they exist within regular long running series, appearing in primetime television slots that attract hundreds of thousands of viewers. An example of this is the programme Video Clip One was taken from, attracting an audience of 3.81 million in that one episode. This is supportive of McMains in Carter and O’Shea (2010) introduced in Chapter One, who suggested that these programmes attract large audiences due to the entertainment they provide and the close following of individual’s progression throughout the programme. This proposes that as these particular talent shows have the intention of progressing to different stages, the aim shifts from creating meaningful, artistic work, to solely concentrating on the entertainment and impression it has on the audience. This is supported by the Interviews and Survey conducted which showed that all but one of the participants had watched reality television in the past three years.

However, Dance Student indicated that what exists within this forum are diluted versions of contemporary dance. This implies that the stereotype is not a true reflection, which could be problematic in terms of attracting potential participants to the dance form.

Dance Student also suggested that what is shown on television is very impressionable on a person and people take what they see as fact, referring to this as the “manipulation of the media” which supports the idea of globalisation and mass media introduced through Tomlinson (1999) in Chapter Two. This suggests that it is in fact the representation of contemporary dance on these programmes that exists within popular culture and therefore highlights and reinforces the stereotype that exists. This is supportive of Mooney and Evans’ (2007) concept of Bio Power where it can be proposed that the media is an example of an institution that puts pressure on people to conform to the norms of society, due to what has been discussed.

Consequently if a stereotype of contemporary dance is presented through television that exists within popular culture, that is undesirable and problematic amongst males, this would impact on the viewer. They would be led to assume that the stereotype presented was an accurate portrayal, ultimately discouraging them from participating within contemporary dance.

## 5.2 The Gender Specific Stereotype of the Appearance of Male Contemporary Dancers

As discussed in Chapter Two by Hanna (1988 p.8) “by 3 years old children know how to classify themselves and others” in terms of gender roles, and more specifically an example given of this was the so-called “pink and blue syndrome” identified by Fisher and Shay (2009 p.8). In reference to the media analysis conducted, it is apparent that Video Clips one and two conform to this with both of the male dancers presented wearing dark shades of clothing including the colour blue. Both male dancers have short hair which has been identified within the literature review as a stereotypical attribute of a males’ appearance within Western and British culture.

This contrasts to Video Clip three where it is apparent that the dancers are degenderized with males and females wearing the same clothes which adheres to a

neutral colour scheme. This suggests that Video Clips one and two highlight the gender of the dancer and the stereotypes being adhered to were made obvious, whereas Video Clip three detracts away from the idea of gender roles. This is through the clothing choice along with the identification of not being able to see facial, and other physical attributes clearly, suggesting that the issue of gender here is not relevant.

This implies that Video Clip one and Video Clip two upholds the stereotypes of gender binary roles (Hanna, 1988) whereas Video Clip three discourages them. However, as identified previously, Video Clips one and two are what exist more visibly in popular culture therefore have the greater impact and influence on the stereotype communicated to the general public. This reiterates Yelland's (1998) suggestion of people conforming to expected behaviour. Therefore, emphasising the physical masculine qualities of male dancers within the art form may make it more acceptable for males to participate in contemporary dance, thus encouraging male involvement.

In the sports students interview, they noticed the costume of the dancers however they did not identify the blue tones of the clothing but the fact that the clothing they were wearing in Video Clip one were tight fitted which they saw negatively in comparison to the dancer in Video Clip two wearing what Sport Student two describes as "laidback" attire. This reinstates what was identified in the media analysis and suggests that there is something that does not sit comfortably with how the male participants viewed the male dancer presenting his body in this way. Therefore, if this was a males' only experience of contemporary dance and they trusted that this was how all male contemporary dancer presented themselves, which is problematic for them, it would automatically discourage them participating in contemporary dance.

### 5.3 The Stereotype of Contemporary Dance as Emotionally Expressive and Feminine

Conflicting with the enforcement of the appearance of hegemonic masculinity as previously discussed, the most common stereotype of contemporary dance to surface from the survey was that it is emotionally expressive. In Hanna (1988) this is a trait that is stereotypically associated with hegemonic femininity. Sport Students one and two both agreed with this in their interview and Dance Student stated that he believes other people view contemporary dance as “expressive” art which supports this, however it is not his personal view. This suggests it is the way in which contemporary dance is presented that influences this rather than the dance itself.

Following this, the media analysis makes apparent that all three Video Clips evidence emotion, with Video Clips one and two doing this literally. However, Video Clip three does this subtly through the exploration of relationships. The male soloist in video clip 3 was illustrated as a protector of the young boy that performs in the dance (see Figure 3). Sport Student two furthers this by connecting this moment with the idea of a paternal bond. This infers that the implicit exploration of emotion does not automatically associate itself with femininity and has an aura of authenticity to it, which dance students states is a more accurate representation of current contemporary dance in the industry. Therefore if the presentation of the dancers’ stereotypical emotion was explored through relationships and other notions that sit comfortably in masculinity and culture, rather than literally showing emotion through holding their heads in their hands as exemplified in the media analysis (Figure 1) or through pointing to their hearts as recognised by Sport Student two, this would deemphasise contemporary dance’s association with femininity, encouraging more males to participate.

Sports Student one and Sport Student two, identified that the contemporary dance shown in Video Clip one and Video Clip two, sourced from the reality formatted talent shows, coincide with their preconception of contemporary dance. Sport Student two described this as being “a bit weird and a bit trying to express yourself and feelings through dance.” For example Sports Student Two stated that the dancer in the second video clip “sounds like a girl”, this opinion stemming from

the fact that he showed and spoke about his emotion and cried on camera which Sport Student One implied is something a man wouldn't normally and shouldn't do, especially not in a public forum.

Both students were initially impressed with the physicality of jumps and rolls in the dancer's performance however the emotion on display seemed to dominate their overall response. This suggests that going against just one hegemonic trait of masculinity has a greater effect on perceptions than of conforming to a number of other traits, and that there is a negative connotation of femininity that exists with this. This coincides with Jackson and Jones (1998) and Adair (1992) that suggests that being male and therefore having the attributes of hegemonic masculinity is optimum, placed at the top of the gender hierarchical structure, whereas being female or possessing feminine qualities is downgrading from that. Therefore a male may not want to be seen as losing power by acquiring stereotypically feminine traits therefore would consequently not want to associate himself with an activity that is not seen as masculine.

Another example of this is in the stereotype of male contemporary dancers performing for the approval of an audience as identified in the Media Analysis, reiterated by the interview responses that recognised the Judging Panels' feedback and comments to the dancers. This supports Mulvey's (1975) theory of the Male Gaze, where the male dancers are putting themselves in a position where they are handing power to the spectator consequently moving down this hierarchical structure.

This along with the stereotype of contemporary dance presented, identifying the emotional traits of femininity, in the context of the non-dance students, has impacted on their view of contemporary dance which has influenced them not wanting to participate in contemporary dance. This was because it is not seen as a masculine activity and they do not want to be seen to move down the gender hierarchy. It can be assumed that if this is the case with these participants this could be the same for many other young males.

As discussed in the literature review Hanna (1988) identifies competitiveness being a hegemonic trait of masculinity. Both Sport Students recognised that the sports they play are competitive and suggested this through highlighting their commitment to training and playing, implying that the ultimate aim is to win. Sport Student two questioned the dancer in video clip one's reason for dancing, and states he does not "see the point of it". This could be because he does not see it as being competitive and does not identify an end goal, something that is arguably obvious in a rugby match, such as scoring points and winning the game. It is interesting to note however, that as identified in the media analysis the end result of the reality shows analysed, is to find a winner, therefore being a competition, yet the sports students do not seem to acknowledge this. It is also interesting to acknowledge that no participant of the survey identified with contemporary dance being competitive.

This may be because if a person does identify with contemporary dance being emotionally expressive, a trait typically associated with femininity, this overshadows the competitive nature that exists, which is emphasised by the format of the show playing on this aspect of emotion, due to the hierarchy in gender roles previously conversed. The decision to focus on the emotional aspect of a male contemporary dancers' life, impacts on the way other males view them. Therefore this results in those whom identify with the gender role of the hegemonic male would feel uncomfortable in presenting themselves in this way and being seen to be feminine, consequently preventing their participation in contemporary dance. Perhaps if the focus was on the training and competitive aspect of their lives, the interpretation of this would be very different. Consequently more males may then recognise the masculine traits of contemporary dance instead of focusing on the feminine traits, which could consequently encourage participation.

In spite of this, Dance student stated that "it's what's expected on these shows, have the sob story" which is very similar to the statement given by Sport Student Two who said "they played with the whole sad story didn't they, but that's just reality TV". Sport Student One went further in agreeing with this but also suggests that the dance on its own prompts a different response to when the story is added to it. This implies that the public is aware that the emotional aspect of a person's story is highlighted by the show itself and maybe even forced slightly

however they still let it affect their overall judgement of the person. Therefore the stereotype of male contemporary dancers presented in the media as feminine and emotionally expressive prevent other males from participating with contemporary dance in a bid to avoid this association with themselves.

The want to avoid this association may stem from what has been discussed in Chapter Two where Yelland (1998) suggests that those who do acquire hegemonic traits from a gender binary role that they biologically are not categorised under, come under suspicion of homosexuality. This was reinforced by Sport Student two who stated that the only male dancer he knew was in fact gay. Thus males who are heterosexual to not want to be perceived or accused of being homosexual and therefore do not actively involve themselves in a stereotypically feminine activity. It can be recognised however that the stereotypes presented in the media are not the only influence of male participation in contemporary dance.

#### 5.4 The Influence of Role Models on Male Participation in Contemporary Dance

From the Literature Review in chapter two it was recognised through Thomas (2003) and Gard (2006) that male participation in western theatre dance is low, compared to that of females. The Survey conducted reiterated this with only a third of the male subjects having ever voluntarily participated in contemporary dance; 75% of these however had only done this in a one off scenario. This reinforces that males do not feel as though contemporary dance is an activity in which they should or can actively engage with.

From the interviews that occurred, the notion of role models in the form of peers, teachers and family members presented itself. This is a furthering of the theme of celebrity discussed in Rojek (2001) Chapter Two who suggested that celebrities and role models acted as an influence to the behaviour and actions of member of the general public.

As an extension of the idea of enforcement and encouragement of social standards and expectations passed on to young people explored by Yelland (1998), it was interesting to note the responses of the Sport Students when discussing their

entrance into physical activities. Both stated that they were encouraged by another male, whether this was a peer or a family member, at a young age to do so. This implies that the idea of society promoting and sharing social norms effect a young persons' decision to involve and associate themselves with an activity. It also suggests that to keep positive relations between the person and who they see as their influencer, in other words, their role model, they are willing to conform and carry out their suggestions as a means of fitting in.

Sport Student one, implies the experience of playing rugby is a metaphor for the bond and connection between his father, brother and self, as it is an activity that they share and engage with together. This indicates that if he decided to stop his participation and engagement in the sport, there is a possibility that this would be lost. Therefore the deterrent of losing a common foundation shared between the male members of his immediate family, is what has encouraged him to continue with rugby rather than pursuing other interests that he may have.

An example of what would happen if a person did challenge this was given by Sport Student Two, when he suggested that he was no longer friends with a male peer in school who decided to pursue his interest in dance, describing him as "odd" and "feminine". Again this suggests that seeing the consequences of what may happen if a male does go against the hegemonic binary role that he belongs to, as discussed in chapter two, acts as a preventive factor of engagement with activities outside of the norm.

Dance Student reiterated these themes when recalling that it was in fact a female that was his dance teacher and encouraged his initial involvement in dance. This suggests that in instances where the role model of a person is of a different gender, it allows for more movement between binary roles, however this idea is something that needs to be explored to see whether or not this is a norm or if this is again something that is discouraged in society. However, the implication made by Dance Student that his de facto involvement in dance was due to being ill and dancing being the only option to continue his involvement in his local variety group, does highlight and reinforce the idea of the want of belonging, security and approval within

a particular societal group as discussed through Sport Student one's bond with family members.

This evidences that the idea of aspiring to role models and adhering to expectations within society and culture has a large impact on the issue of male participation in dance being low. Consequently this suggests that to improve participation rates, there is a need for males already involved in contemporary dance to become more visible and adopt the stance as role model, encouraging more males to become involved. Thus the more male participants there are, the more males it will attract.

### 5.5 Summary of Discussion

From this chapter it is apparent that a stereotypical view of male contemporary dancers is visible within the media and popular culture and that it is this stereotype that exists within British Culture. This is compared to an alternate representation that exists within the confines of high art that a fewer number of the general public engage with due to it arguably being less accessible. This suggests that Contemporary dance that exists in the industry is not part of popular culture and therefore what is shown through this mediated forum has been diluted and altered.

It is evident that the way the media chooses to format the programmes on which male contemporary dancers are visible, impacts on the sustainability of the stereotypes, reinforcing them rather than challenging them, as this benefits the broadcaster more fundamentally by attracting viewers. This is reiterated by the fact that the reality shows where forms of contemporary dance is most visible, are formatted similarly which implies that this is the way that benefits the media most substantially.

Consequently there is a stereotype of contemporary dance being a female activity and that males participating within this possess traits of hegemonic femininity, and therefore do not sit comfortably within what British Culture deems as the hegemonic, optimum male. This consequently impacts, engraves and reiterates the stereotypes into society which is then shared throughout societal groups. An

example of this is through the notion of role models, with males in these positions not being

involved with or having an obvious interest in contemporary dance due to these stereotypes. This then acts as a deterrent for males who potentially could opt to participate in contemporary dance.

Consequently, it can be inferred that the feminine stereotype of male contemporary dancers presented through television that exists within popular culture directly correlates with low male participation in the art form. This indicates that males do not want to be perceived as feminine or decrementing their masculinity and consequently their optimum, powerful stature within the hierarchical structure of gender roles that exist, which reflects and sustains low rates of male participation in contemporary dance.

Chapter Six  
Conclusion

## 6.0 Conclusion

### 6.1 Key Findings and Suggestions

#### 6.1.1 Stereotypes of Gender and the Media

This research has highlighted that the stereotype of contemporary dance being feminine and therefore male contemporary dancers possessing some of hegemonic feminine qualities presented by Hanna (1988), exists within British Culture and the Media. The stereotype is shown through formatted television shows, positioned within popular culture, that focus on and heighten the traits typically perceived to be feminine, in particular the emotional expression, that the individual male contemporary dancers seem to possess. This stereotype acts as a barrier for young males becoming involved in contemporary dance therefore furthering, and providing explanation for existing knowledge of the low numbers of male participation in contemporary dance, that has been put forward by Gard (2006).

It would be beneficial to consider focusing on the masculine attributes of the contemporary dancers, perhaps their athletic, technical abilities and competitiveness, in attempt to challenge this stereotype. It can be recognised that encouraging multiple media corporations to adapt how they currently produce television programmes, would be difficult and is unlikely to take effect immediately. However, it may be possible over a transitional period. This would then deemphasise the stereotype identified and potentially result in contemporary dance being seen as an activity for both females and males, consequently improving male participation in contemporary dance. Alternatively, it can be argued that if male dancers expressing emotion was promoted as a positive male activity rather than a negative, it could change the perception, and narrow view of accepted male behaviours, resulting in more young men participating in a stereotypically expressive art form in which contemporary dance exists. A way of promoting this could be through the use of role modelling.

### 6.1.2 Role models

The research has made apparent the influence that peers, family members and other role models have upon young males' participation in physical activity and dance. For example the Sport Students interviewed in this study, suggested that they took part in sports, that their male role models took part in themselves, which contributed to their lack of involvement in contemporary dance.

Therefore if men who are already involved in contemporary dance became more visible to the general public, perhaps visiting institutions where a large amount of young males can be located, such as schools, they could actively encourage more males to take part in contemporary dance, leading through example, becoming role models themselves. It can be identified that placing men in these institutions would not automatically place them in the position of role models, but if visits were consistent and relationships were built then this could become a viable possibility, resulting in an increase of male participation within contemporary dance. Another approach of this would be to recognise dance within schools exists within P.E, therefore the potential for encouraging male P.E teachers, figures that may already act as role models to young males, to deliver dance sessions within schools.

### 6.2 Limitations and Strengths of the Research Design and Process

An apparent limitation of the media analysis was that two of the clips were taken from similarly formatted programmes, therefore looking at a wider range of programmes could further the research and produced a wider representation of contemporary dance in the media. Conversely, all clips were identified following criteria shown in Chapter Three, which was created considering the key ideas of popular culture as discussed in Chapter Two. Therefore the media analysis was specific, consistent and consequently identified a stereotype that exists within popular culture, resulting in the production of data relevant to the research question.

Regarding the survey conducted, the response of twelve participants, can be identified as being lower than is necessary for quantitative research and therefore a limitation. The low response may be due to it being available online through social

networking sites, as the link may be missed, or merely scrolled over without potential participants recognising taking notice of what the link is, making this problematic to the research. Consequently if this research was to be conducted again, it may be necessary to distribute hard copies of the survey, to selectively target groups of young males, specifically those involved in contemporary dance, through vocational institutions or youth centres perhaps. However, the survey was conducted in order to support and statistically evidence the data obtained through qualitative research, which was achieved.

A larger amount and a wider age range of participants, were originally sought when planning the interview processes in order to recognise the experiences of those in the initial stages of becoming involved in contemporary dance, therefore producing the most relevant, up-to-date and current data possible. Due to the lack of response on behalf of potential participants, and difficulty of identifying males involved in contemporary dance in the appropriate geographical area, this was not possible, therefore a limitation of this study. It would also be appropriate to further this research through interviewing a larger number of males participating in contemporary dance to identify whether or not others agree with the views presented by the Dance Student within this study. However, an apparent strength of this research is the quality of the information obtained through the interviews. The small number of participants allowed for the time and reassurance for them to share in depth details about their personal experience and opinions of contemporary dance, male contemporary dancers and the media. This was key to the quality of data produced through the research, which may not have appeared within larger focus groups, or amongst a larger number of participants.

Overall, limitations of the study were evident, predominantly smaller samples throughout the data collection than initially expected. However, the strengths of the research, in particular the quality of the data obtained, allowed for the relevant information regarding stereotypes and participation in dance and other activities to be attained. This consequently identified the impact that the stereotypes of male contemporary dancers being feminine, presented through televised media, has on young males. It creates a barrier between them and contemporary dance, contributing to the low male participation rates within the art form.

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## Appendices

## Appendix A

### Approved Ethics Forms

When undertaking a research or enterprise project, Cardiff Met staff and students are obliged to complete this form in order that the ethics implications of that project may be considered.

**If the project requires ethics approval from an external agency such as the NHS or MoD**, you will not need to seek additional ethics approval from Cardiff Met. You should however complete Part One of this form and attach a copy of your NHS application in order that your School is aware of the project.

The document *Guidelines for obtaining ethics approval* will help you complete this form. It is available from the [Cardiff Met website](#).

Once you have completed the form, sign the declaration and forward to your School Research Ethics Committee.

**PLEASE NOTE:**

**Participant recruitment or data collection must not commence until ethics approval has been obtained.**

**PART ONE**

Name of applicant:	Hannah Kneebone
Supervisor (if student project):	Fiona Brooker
School:	Sport
Student number (if applicable):	20003906
Programme enrolled on (if applicable):	Dance
Project Title:	How is male dance presented in current media and popular culture in Britain and how does this impact on male student contemporary dancers?
Expected Start Date:	01/10/2013
Approximate Duration:	5 months
Funding Body (if applicable):	N/A
Other researcher(s) working on the project:	N/A
Will the study involve NHS patients or staff?	No
Will the study involve taking samples of human origin from participants?	No

In no more than 150 words, give a non technical summary of the project

This is a qualitative research project that aims to establish firstly if there is a stereotype of male dance and male dancers in Britain and how this is shown through popular culture in Britain and current media, within the past five years, including film and videos, television and music videos. There has been related research studies but all seem to be carried out in the united states therefore it is relevant to do this in terms of Britain. The study will then go on to discuss the analysis of the idea of stereotyping, with young males practicing dance at Key Stage 4, Undergraduate and Postgraduate level, and whether or not this has impacted their involvement in dance.

Does your project fall entirely within one of the following categories:	
Paper based, involving only documents in the public domain	No
Laboratory based, not involving human participants or human tissue samples	No
Practice based not involving human participants (eg curatorial, practice audit)	No
Compulsory projects in professional practice (eg Initial Teacher Education)	No
If you have answered YES to any of these questions, no further information regarding your project is required.	
If you have answered NO to all of these questions, you must complete Part 2 of this form	

<b>DECLARATION:</b>	
<b>I confirm that this project conforms with the Cardiff Met Research Governance Framework</b>	
Signature of the applicant:	Date:
<b>FOR STUDENT PROJECTS ONLY</b>	
Name of supervisor:	Date:
Signature of supervisor:	

<b>Research Ethics Committee use only</b>	
Decision reached:	Project approved <input checked="" type="checkbox"/> Project approved in principle <input type="checkbox"/> Decision deferred <input type="checkbox"/> Project not approved <input type="checkbox"/> Project rejected <input type="checkbox"/>
Project reference number: 13/5/204U	
Name: Peter O'Donoghue	Date: 07/11/2013

Signature:



Details of any conditions upon which approval is dependant:

[Click here to enter text.](#)

## PART TWO

### A RESEARCH DESIGN

A1 Will you be using an approved protocol in your project?

No

A2 If yes, please state the name and code of the approved protocol to be used<sup>3</sup>

N/A

A3 Describe the research design to be used in your project

In order to collect the data for my research I will be using qualitative research. The first part of my research will involve sampling from media sources within popular culture from the past 5 years, of male dancers in film (videos) televised programmes and music videos. With the sampling it will be necessary to identify characteristics through conducting content analysis to establish any stereotypes that may be presented within popular culture. The second part of my research will use focus groups. In total there will be 18 participants, 12 of which being over 18, 6 male non-dancers at university level, 6 male contemporary dances studying at undergraduate level or have graduated in the past 5 years, and 6 participants at the age of 15-18, all studying dance in school/college. The three groups represent different stages of involvement in dance, therefore different perspectives. Those under 18 are at the beginning of training therefore, have a recent experience of becoming involved in dance. All participants will give consent to partaking in the research with those under 18 also providing consent from a parent or guardian (consent forms will be provided). Each focus group will attend one session that will last between 30-60 minute, in a supervised school setting for those in the participants aged 15-18 and in a university setting for those over 18. This is necessary to obtain reliable and valid information and research, in a safe setting where the participants feel comfortable. All information gathered will remain anonymous in the research.

A4 Will the project involve deceptive or covert research?

No

A5 If yes, give a rationale for the use of deceptive or covert research

N/A

### B PREVIOUS EXPERIENCE

B1 What previous experience of research involving human participants relevant to this project do you have?

<sup>3</sup> An Approved Protocol is one which has been approved by Cardiff Met to be used under supervision of designated members of staff; a list of approved protocols can be found on the Cardiff Met website here

I have gained knowledge of research involving human participants and using focus groups through the research process module (SSP5051) as part of my degree. Also in Research into Performance Practice and Analytical and Contextual Studies I have gained an experience and understanding of analysing both performance and dance texts.

**B2 Student project only**

What previous experience of research involving human participants relevant to this project does your supervisor have?

Fiona Brooker has a vast experience of supervising research and dissertations of previous students using human participants. She herself has carried out research involving human participants, and has experience of this in relation to this studies purpose of men and gender stereotypes in dance.

**C POTENTIAL RISKS**

**C1** What potential risks do you foresee?

Participants and researcher alike may feel intimidated by others in the focus group when talking about personal experiences which can affect the psychological state of the person, causing upset.

Participants under 18 are seen as vulnerable therefore may not fully understand what they are being involved in.

Discussion about gender and potentially sexual orientation, participants may feel uncomfortable.

**C2** How will you deal with the potential risks?

To ensure that participants and researcher does not feel intimidated by others it will be made clear that not one particular view is more valuable than another, encourage healthy debate rather than argument or judgement of one another. Also the volunteers will give informed consent to becoming participant there for realise the subjects that will be discussed and the implication of this.

An informed consent and assent form will also benefit those under 18 and it will inform them and their parents/guardians of what the research will include.

No participant will be singled out or asked to talk about their sexual orientation and it will be made clear that the study is about popular culture and media influence on public opinion and males involvement in dance.

When submitting your application you **MUST** attach a copy of the following:

- All information sheets
- Consent/assent form(s)

Refer to the document *Guidelines for obtaining ethics approval* for further details on what format these documents should take.

## Appendix B

### Location of Video Clips Used for Media Analysis

Video Clip One – <http://www.youtube.com/watch?v=bzMelOae938>

Video Clip Two - <http://www.youtube.com/watch?v=Rd-pRAv3Gx8>

Video Clip Three - <http://www.youtube.com/watch?v=jj2LqGvKsLw>

Appendix C

Location of Survey

<https://www.surveymonkey.com/s/P8GFP62>

## Appendix D

### Copy of Survey Questions

1. Do you identify yourself with being male?

- Yes
- No

2. What is your age?

- Under 20
- 20-30
- 30+

3. Have you ever voluntarily participated in contemporary dance?

- Yes, one off
- Yes, short term
- Yes, in education (GCSE, A LEVEL, BTEC)
- Yes, in Higher Education (University)
- Yes, as a hobby
- Yes, professionally
- No
- Unsure

4. How would you describe contemporary dance?

- Direct
- Strong
- Competitive
- Relaxed
- Intimate
- Soft
- Emotionally expressive

5. Is this description based on

- what you have seen of contemporary dance
- your personal response to contemporary dance
- what you have heard from others
- what you have heard/seen in the media (t.v etc)
- none of the above

6. Have you watched, within the last three years, t.v talent shows?

- Never
- Seen occasionally
- Casual viewer
- Regular viewer
- Keen viewer

7. Has contemporary dance featured in these programmes?

- Yes
- No
- Not sure

8. Would you consider voluntarily taking part in contemporary dance in the future?

- Yes
- Maybe
- No
- Unsure

## Appendix E

### Interview Questions – Template

Guide only, allow for discussing topics that emerge from responses that are of interest.

#### Interview with Final Year Male Sport Students

- Ask questions about what they currently study and sports that they currently train in.
- Discuss their entrance into the sport, the influences of this and the context. For example for sport students the level that they play at.
- Ask about their engagement with the media, and specifically television before diverging to television in general and reality television
- Find out if they have any experience of dance, in particular contemporary dance and discuss the impact that this had on them. Discuss if they are aware of any males that participate in contemporary dance.
- Ask how they would describe contemporary dance and their reasons for that description.
- Discuss the visibility of contemporary dance on television and the access that they have to it. For example if they have watched any contemporary dance and in what genre of formatted television programmes.
- Watch the three Video clips used in the media analysis and after each clip, discuss their response to the internal and external elements of the dance, referring to the media analysis if necessary. Do this for each clip and compare the three afterwards.
- Ask if what they have watched reinforced how they described contemporary dance initially
- Ask For any additional responses they have from what had been discussed within the interview and thank for their time.

### Interview with Final Year Male Dance Student

- Ask questions about what he currently studies and dance that he currently trains in.
- Discuss their entrance into the dance, the influences of this and the context.
- Ask about their engagement with the media, and specifically television before diverging to television in general and reality television.
- Ask if they are aware of any stereotypes of male dancers and why they think this might be.
- Discuss the visibility of contemporary dance on television and the access that they have to it. For example if they have watched any contemporary dance and in what genre of formatted television programmes.
- Watch the three Video clips used in the media analysis and after each clip, discuss their response to the internal and external elements of the dance, referring to the media analysis if necessary. Do this for each clip and compare the three afterwards.
- Ask if what they have watched reinforced the stereotype they initially identified was associated with contemporary dance.
- Ask For any additional responses they have from what had been discussed within the interview and thank for their time.

## Appendix F

### Participant Information Sheets

**UREC reference number: 13/5/204U**

#### **Is there a Stereotype of Male Contemporary Dancers presented in British Popular Culture with Particular Reference to Current Televised Media, and how does this Impact on Male Participation in Contemporary Dance?**

##### **Background**

This research project aims to establish whether or not there is a stereotypical view of male dancers in British culture and whether this is created, influenced or highlighted by popular culture and the media, for example in film, on television and in music videos.

The research will be conducted by me, a student at Cardiff Metropolitan University Studying Dance and will be supervised by senior member of staff Fiona Brooker.

The focus of the research is to find out whether or not the decision to become involved in contemporary dance as a young male is affected by, or even acknowledges a stereotypical view portrayed by the media and popular culture.

The study will be presented as part of a dissertation.

##### **Your participation in the research project**

###### **Why you have been asked**

You have been invited to take part in this study as you are currently studying dance at Undergraduate level or have recently graduated from study in the past 5 years therefore having a current up to date, experience of contemporary dance.

###### **What would happen if you agree to partake in the study?**

If you agree for to join the study, then what will happen is as follows.

You will be take part in an interview, which will primarily be a discussion about the media and male dancers. The discussion will focus on your experience of being a male student contemporary dancer and what affected your decision to start dancing and continue it and this level. It will also discuss if you were previously or are currently aware of any stereotype towards you as male dancers.

### **Are there any risks?**

We do not think that there are any major risks to you throughout the study, however you may feel slightly uncomfortable talking about certain topics but we can assure you that in no way will you be encouraged to discuss anything that you do not want to. It is important to point out that this is a study on gender stereotypes in dance, popular culture and the media and an opportunity for you to share your experience of this.

### **What happens to the results of the interview?**

The results of the focus group will be cross referenced, analysed and anonymously written up to form part of the research project. No names of any participants will be included in any writing and any relevant information will be coded with reference to the interview that it came from.

### **What happens next?**

With this letter there is a consent form for you to sign and bring along with you to the interview.

### **How we protect your privacy:**

As it has been stated, privacy is a priority of this study and all information presented will be anonymous. At the end of the study, any information obtained from the consent forms that hold information of your identity will be destroyed.

### **Further information**

If you have any questions about the research or how I intend to conduct the study, please contact me or my supervisor Fiona Brooker.

Hannah Kneebone

✉ [st20003906@outlook.cardiffmet.ac.uk](mailto:st20003906@outlook.cardiffmet.ac.uk)

Fiona Brooker

✉ [fbrooker@cardiffmet.ac.uk](mailto:fbrooker@cardiffmet.ac.uk)

UREC Reference number: 13/5/204U

**Is there a Stereotype of Male Contemporary Dancers presented in British Popular Culture with Particular Reference to Current Televised Media, and how does this Impact on Male Participation in Contemporary Dance?**

**Male non-Dancer at University level Information Sheet**

**Background**

This research project aims to establish whether or not there is a stereotypical view of male dancers in British culture and whether this is created, influenced or highlighted by popular culture and the media, for example in film, on television and in music videos.

The research will be conducted by myself, a student at Cardiff Metropolitan University Studying Dance and will be supervised by senior member of staff Fiona Brooker.

The focus of the research is to find out whether or not the decision to become involved in contemporary dance, or not, as a young male is affected by, or even acknowledges a stereotypical view portrayed by the media and popular culture.

The study will be presented as part of a dissertation.

**Your participation in the research project**

**Why you have been asked**

You have been invited to take part in this study as you do not and have not studied dance at an educational level, and are at an age where you engage in popular media, for example watching films, television and music videos.

**What would happen if you agree to partake in the study?**

If you agree to join the study, then what will happen is as follows.

You will be part of an interview along with a peer. You will take part in a discussion about the media and male dancers, watching clips of male dance from the current media. It will also discuss if you are aware of any stereotype towards male dancers and what your views of this are.

**Are there any risks?**

We do not think that there are any major risks to you throughout the study, however you may feel slightly uncomfortable talking about certain topics but we can assure you that in no way will you be encouraged to discuss anything that you do not want to. It is important to point out that this is a study on gender stereotypes in dance, popular culture and the media and an opportunity for you to share your experience of this.

## **What happens to the results of the Interview?**

The results of the interview will be cross referenced, analysed and anonymously written up to form part of the research project. No names of any participants will be included on any writing and any relevant information will be coded with what focus group it came from.

## **What happens next?**

With this letter there is a consent form for you to sign and bring along with you to the interview.

## **How we protect your privacy:**

As it has been stated, privacy is a priority of this study and all information presented will be anonymous. At the end of the study, any information obtained from the consent forms that hold information of your identity will be destroyed.

## **Further information**

If you have any questions about the research or how I intend to conduct the study, please contact me or my supervisor Fiona Brooker.

Hannah Kneebone

✉ [st20003906@outlook.cardiffmet.ac.uk](mailto:st20003906@outlook.cardiffmet.ac.uk)

Fiona Brooker

✉ [fbrooker@cardiffmet.ac.uk](mailto:fbrooker@cardiffmet.ac.uk)

Appendix G

Copy of Blank Participant Consent Forms

## **PARTICIPANT CONSENT FORM**

UREC Reference No: 13/5/204U

Title of Project: Is there a Stereotype of Male Contemporary Dancers presented in British Popular Culture with Particular Reference to Current Televised Media, and how does this Impact on Male Participation in Contemporary Dance?

Name of Researcher: Hannah Kneebone

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**Participant to complete this section:      Please initial each box.**

1. I confirm that I have read and understand the information sheet for the study, and interview,
2. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.
3. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason.
4. I understand that what I say might be used within the study for research purposes but this will be anonymous
5. I agree to take part in the study.

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Name of Participant Date

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Signature of Participant

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Name of Person Taking Consent Date

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Signature of Person Taking Consent