

Pipsa Nieminen

FOUR DANCE SUBCULTURES
A Study of Non-Professional Dancers' Socialization,
Participation Motives, Attitudes and Stereotypes

I dedicate this book to the memory of my mother, Linda Maria Mäkeläinen, who supported me in my studies but reminded me that the value of a person and life do not depend on the level of education.

ABSTRACT

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Neljä tanssin alakulttuuria. Tutkimus tanssinharrastajien tanssiin sosiaalis-tumisesta, osallistumismotiiveista, asenteista ja stereotyyppioista.

Yhteenveto

Diss.

Dance is generally perceived as a single cultural form. However, the various forms of dance are different at their cores, having varying purposes and functions. Dance subcultures might, then, be expected to reflect these differences. This study was designed to investigate the four dance subcultures (folk, competitive ballroom, ballet and modern dance) to determine, firstly, dancers' socialization into dance and, secondly, dancers' participation motives. The third focus was to determine dancers' in-group and intergroup attitudes toward dance, and the fourth part of this study was designed to investigate the in-group and out-group stereotypes among various dance forms. Based on the theories of self-categorization and social identity it was hypothesized that in-group attitudes of dancers would be more favorable than intergroup attitudes. Correspondingly, it was hypothesized that in-group stereotypes would be perceived as more favorable and more heterogeneous than out-group stereotypes.

The subjects were three hundred and eight non-professional folk, competitive ballroom, ballet and modern dancers ranging from 16 to 61 years of age. The subjects represented different regions of Finland. The data were collected by questionnaire and supplemented by nine personal interviews.

The results indicated that the mother's influence was significant among those who had started dancing at a young age. A friend of the same sex was influential among all respondents regardless of the age at which they had taken up dancing. Among men the influence of a friend of the opposite sex was also significant. The involvement of other family members in dance correlated most strongly with folk dancing. The dance teacher or coach was perceived as the most encouraging person in every dance form. The most wide-ranging past and present dance activities were found among modern dancers.

The dancers cited several reasons for being attracted to dance. Factor analyses revealed four motivational factors: 1) Self-Expression, 2) Social Contacts, 3) Fitness, and 4) Achievement / Performing. Two contradictory motive items, Breaking Away from Daily Routines and Preparing for a Career, were considered as individual motivational items. The participation motives differed most between folk dancers and modern dancers. The broadest motivational background was found among folk dancers, and it seems that folk dance has adopted some new art- and performance-oriented functions in

addition to its previously established social and recreational functions. Self-Expression was the motive most emphasized by dancers who had received broad training, who engaged in dancing with high intensity and who displayed career-oriented future expectations. The importance of Social Contacts was negatively related to breadth of instructional background and positively to persistence in dancing. Breaking Away from Daily Routines was positively related to persistence and negatively to intensity of dance participation. Preparing for a Career was related to breadth of instructional background, intensity of dancing, career-oriented future expectations and age of respondent. The Achievement / Performing motive was rated highest by young female dancers who engaged in dancing with high intensity and held expectations of a future professional career. The broadest motivational background was found among folk dancers. Gender, age, breadth of instructional background, persistence in dancing, intensity of dancing, and expectations of future involvement variously related to the participation motives among the four dance forms.

The results concerning dancers' attitudes, strongly confirmed the hypothesis that dancers' in-group attitudes were more positive than their intergroup attitudes. Gender and number of years of dancing did not relate to dancers' intergroup attitudes. The age of dancers, out-group familiarity and earlier involvement in a certain dance form had only few relationships with the dancers' intergroup attitudes.

Dancers' in-group and out-group stereotypes among the four dance forms significantly differed on all traits. In-group stereotypes were perceived as more favorable than were out-group stereotypes, supporting the hypothesis of in-group favor. Out-group familiarity had only a few relationships to the ratings, bringing them closer to the in-group ratings.

Keywords: folk dance, competitive ballroom dance, ballet, modern dance, socialization, involvement, motives, attitudes, stereotypes

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Pipsa Nieminen

CONTENTS

ABSTRACT

ACKNOWLEDGEMENTS

LIST OF ORIGINAL PUBLICATIONS

1	INTRODUCTION	13	
	1.1 Personal background to the study	13	
	1.2	Rationale 16	
	1.3 Short introduction to the theoretical concepts of the study	19	
2	THE ORIGINS AND FEATURES OF FOLK DANCE, COMPETITIVE BALLROOM DANCE, BALLET AND MODERN DANCE	21	
	2.1 Folk dance.....	22	
	2.2 From social ballroom dance to competitive ballroom dance	24	
	2.3 Ballet.....	25	
	2.4 Modern dance	26	
3	DANCE INVOLVEMENT AND DANCE EDUCATION IN FINLAND.....	29	
4	SOCIALIZATION, MOTIVES, ATTITUDES AND STEREOTYPES	32	
	4.1 Socialization	32	
	4.2 Participation motives	35	
	4.2.1 Functions	of	dance
	35		
	4.2.2 Dancers' participation motives and their relationships to various background and involvement variables.....	36	
	4.2.3 Athletes'	participation	motives
	38		
	4.3 Attitudes	40	
	4.4 Personality traits and stereotypes.....	43	
5	FRAMEWORK AND THE AIMS OF THE STUDY	47	
	5.1 Framework of the study.....	47	
	5.2 Aims of the study.....	50	
6	METHODS.....	52	
	6.1 Subjects	52	
	6.2 Procedures and instrumentation.....	53	
	6.3 Statistical methods	55	
	6.4 Factor structures, reliabilities, and validities of the scales	56	
	6.4.1 Socialization	and	involvement
	56		
	6.4.2	Motives	
	56		

	6.4.3	.....Attitudes	58
	6.4.4	.....Stereotypes	59
7	RESULTS	.....	61
	7.1	Socialization into dance involvement and participation profiles	61
	7.1.1	Dancers' socio-economic and educational background	61
	7.1.2	Becoming involved in dance	61
	7.1.3	The influence of significant others on dance involvement	64
	7.1.4	.....Involvement in dance, other cultural activities, and sport	66
	7.1.5	.....Familiarity with out-group dance forms	69
	7.1.6	.....Expectations of future involvement	69
	7.2	Participation motives in the four dance forms	70
	7.3	The relationships between participation motives and background and involvement variables	72
	7.3.1	.....Gender and participation motives	73
	7.3.2	.....Age and participation motives	73
	7.3.3	.....Breadth of instructional background and participation motives	74
	7.3.4	.....Persistence in dancing and participation motives	75
	7.3.5	.....Intensity of dancing and participation motives	77
	7.3.6	.....Expectations of future involvement and participation motives	78
	7.4	Dancers' in-group and intergroup attitudes	80
	7.4.1	.....The in-group and intergroup attitude-profiles of dancers	80
	7.4.2	.....Attitude differences among the four dance groups	82
	7.4.3	.....Age, gender and intergroup attitudes	84
	7.4.4	.....Educational background and intergroup attitudes	84
	7.4.5	.....Years of dancing experience and intergroup attitudes	85
	7.4.6	.....Perceived out-group familiarity, earlier dance experience and intergroup attitudes	85
	7.4.7	Some qualitative perspectives on the data	87
	7.4.8	The relationships between participation motives and attitudes	89
	7.5	Classification of dancers into four dance groups on the basis of the socialization, motivation and attitude variables	92

7.6	In-group and out-groups stereotypes.....	93
7.6.1	..... The relationship between familiarity and out-group stereotypes	96
7.6.2	..... Comparison of out-group and in-group stereotypes among the four dance forms	96
7.6.3	Classification of dancers into in-group and out-group on the basis of trait assignments.....	99
7.7	The portraits of dancers found in this study	100
8	DISCUSSION	104
8.1	Methodological considerations	104
8.2	Socialization.....	106
8.3	Participation motives.....	108
8.4	In-group and intergroup attitudes	113
8.5	In-group and out-group stereotypes	116
8.6	Recommendations for future research.....	118
9	CONCLUSIONS	120
10	YHTEENVETO	122
	REFERENCES.....	126
	APPENDICES	140

LIST OF ORIGINAL PUBLICATIONS

- I. Nieminen, P. (1997). Participation profiles and socialisation into dance among non-professional dancers. *Sport, Education and Society*, 2, 221-234.
- II. Nieminen, P. (1998). Motives for dancing among Finnish folk dancers, competitive ballroom dancers, ballet dancers and modern dancers. *European Journal of Physical Education*, 3, 22-34.
- III. Nieminen, P. (in press). Participation motives in relation to background and involvement variables among dancers. *Dance Research Journal*.
- IV. Nieminen, P. & Varstala V. (in press). Finnish dancers' attitudes toward folk, competitive ballroom, ballet, and modern dance. *Dance Research Journal*.

I INTRODUCTION

1.1 Personal background to the study

As dance educator of physical education students, my teaching area includes folk dance, ballroom dance, jazz dance, creative dance, modern dance, and tap dance. Recreationally, I have been most actively involved in modern dance, jazz dance, folk dance and competitive ballroom dance. In ballet I have only had experiences of weekly classes for beginners lasting one year and some brief workshops. I have also had some contact with competitive ballroom dancers due to my sons' ballroom dance involvement, which lasted a few years.

I have found my work among physical education students highly challenging and rewarding. I find that I need continuously to analyze the content of our dance studies, i.e. to find the most important content for students who will be teaching dance in various schools. In the field of dance, outside the academy, expectations about what should be offered are often very high. It is a hope of dancers and dance educators that physical education teachers who are working at schools will include more dance in their programs thus making their students more skillful and more interested in dance.

For my part, in my classes, I try to emphasize the importance of enjoyment as a goal while being together and dancing folk dances. However, during creative dance classes my focus is on the elements of movement, such as space, time, energy and flow. I give students tasks which allow them to flow, stretch, lean, reach, and to lose their balance while playing with two opposing forces. After the period of creative dance we are studying new social dances and I want the male students to find the main methods for leading ladies in the changing figures of jive. We also discuss the meaning of social dance skills in contemporary culture.

Music Television more and more plays a central role for young people in giving dance information and appreciation, therefore, teachers of physical education are forced to teach the latest dance trends. Naturally, teacher

education is not able to provide the student with the steps of the future dances; we need rather to make them willing to follow trends critically and positively and have a readiness for further education.

I follow the development of dance by participating in dance seminars and congresses. The following stories are based on these memories. We are having a folk dance seminar, and the participants are talking about the problems of taking participant-oriented folk dances on the stage. Naturally, folk dancers worry about the small number of classes given in folk dancing at schools. Similarly, the lack of male dancers as well as their negative attitude, in general, toward folk dancing are dealt with in those discussions. The final conclusion for solving this problem emphasizes the importance of increasing the quantity and quality of folk dance studies in the teacher training programmes. After returning to the department I am thinking over the challenges given to me, and re-organizing the contents of the courses. As a result I find I have increased the number of folk dance classes by a few extra hours, at the cost, naturally, of other dance forms.

I feel satisfied since participating in a new seminar which deals with dance teaching in schools. This seminar has the theme "dance for children". On the basis of the preliminary team work we are discussing the importance of creative dance, which was seen as a basic way of working for developing the child as a whole and for giving every child the chance to have positive experiences. This, of course, means that the aforementioned content also needs to be offered in teacher training institutions.

The next meeting deals with dance in general, and the participants represent many different dance forms. In the morning session there will be presentations about ballet and modern dance. People argue about the best age and the more suitable method to start systematic ballet training for children. They also discuss how teachers should pick out the most gifted children and guide them to get more advanced training. Eating disorders and nutrition are also dealt with in the seminar. Modern dance representatives are trying to find out how it would be possible to make the public more interested in modern dance performances and what kind of possibilities there are to find support for performing groups of free-lance dancers. The few participating folk dancers are silent and they look a little bored. During the folk dance session in the afternoon the participants have changed, more or less. New persons have arrived while some of the art dancers and teachers excuse themselves, saying how sorry they are because their trains will leave before the last session. The ballroom dancers did not participate in that seminar because at the same time they had their own meeting concerning the new rules for figures and children's costumes.

Dance performances are interesting happenings and it is possible to observe dance performances from different points of view. In my home town, I use to observe not only performances and dancers, but also the audience. Naturally, in the audience you see many "dance persons", most of whom are the very ones who are involved in or connected with the dance form in question. In ballet and modern dance performances you will not see many ballroom and folk dancers and vice versa. It seems that dancers are mostly interested in their own dance form, and this may also be seen by the lack of interest and appreciation in their behavior during the above mentioned seminars.

People in general, are talking about dance in many different connections and in

many different ways. What does “dance” mean to me, to you, to other people? The way a person talks about dance depends very much on the person and on his or her relationship to dance. “Dance” may remind you of Saturday night dancing in the pavilion, the ballroom dance competition during the coming weekend, the hot disco atmosphere during your holiday, the folk dance group seen in Greece, a new boy with glasses who did not notice you in your folk dance group, Swan Lake on TV last night, a strip-tease dancer, or your deepest wish to become a ballerina.

Visualizing dancers - true or false? If I were to visualize the different types of dancer, I would give the folk dancer long, blond hair. A female folk dancer would be slightly above her ideal weight, wear a smile and have an out-going personality. She would be dressed in a cotton blouse and full-length skirt. I can see the same girl twenty years later. She has put on some weight, her hair is shorter and her face is wrinkled, and not just from smiling. However, basically she looks like the same smiling person as in her former picture.

The ballet dancer would be small in stature, delicate in build, small breasted, narrow-faced, long-limbed and ethereal-looking with hair pulled back into a small, tight bun. She would be standing with feet turned sharply outwards in her pastel-coloured leotard and thick leg-warmers.

The modern dancer would also be a girl. She would have rather close-cropped hair, a rather idiosyncratic face, a striking earring in one ear only, a powerful body and a noisy laugh. She is wearing heavy platform shoes, black loose pants and an oversize shirt fitted on one side, leaving one shoulder bare.

Finally, the competitive ballroom dancer, also a girl. She would be wearing heavy but cleanly applied make-up and would have beautiful bronzed skin. Her statuesque profile would be distinguished by long, false eyelashes and the gleaming rouge on her cheeks. She would be wearing a richly-toned lilac and black Latin-American dance outfit and her dainty feet would be encased in a pair of high-heeled, satin sandals the same colour as her dress. She would be in an upright posture exuding self-confidence with one foot delicately extended in front of the other. There is no question that she is aware of her good looks as she stands ready to be judged.

Picturing the male counterparts of these female dancers needs a little more development. A male folk dancer might look like a younger brother of Tapio Korjus (a popular Finnish athlete), blond, smiling and very Finnish looking. A male ballet dancer will obviously have a Russian look. A male ballroom dancer will be drawn as beautiful, neat, and well-groomed. However, I need to think about a picture of male modern dancer. Could he be tall and idiosyncratic like Jorma Uotinen or Clay Taliaferro, or slender and vigorous like Tommi Kitti, or perhaps he will be poetic like Reijo Kela. Anyhow a male modern dancer will look highly individualistic and he will be dressed casually rather than for the office.

What influence do these images of dancers have on my own behavior? Do they not, in fact, reveal a great deal about my own “attitudes” and conceptualizations? Do I, who in my professional capacity have to cover many

different genres of dance, (and no doubt, enjoy the work) play different roles in

different teaching situations? As a student in modern dance classes I feel different compared to when I am with my folk dance friends or when in competitive ballroom dance rehearsals or competitions. Perhaps partially unaware of it, I am trying to conform to the mental images described above. But how far do my images of dancer types agree with those of other dancers, dance teachers or those outside the world of dance? Do I project my images on to my students while teaching dance classes, and if so, am I doing right or wrong? Are my images bound up with some idea of a dance hierarchy? Is one type of dance educationally more valuable than another? What might be the significance of the fact that my first set of images concerned only female dancers?

Among other matters, I have been debating the questions relating to these issues both with myself and in various discussions and teaching situations (both as a teacher and as a student). I have often experienced the atmosphere and feeling of different dance genres and the attitudes and values of dancers themselves as very different and it is my own impressions that I want to examine by means of this study.

Even though the study is not intended to answer all the questions that have been raised above, it should offer an approach to questions which I and no doubt others as well, find interesting. It would also generate data which could be used in an attempt to gain a better understanding of the social and psychological significance of dance forms, perhaps even to the extent of enabling the development of a socio-psychological theory of Finnish dance culture.

1.2 Rationale

Dance is taught at many institutions at different levels in Finland. During the last two decades dance has gained greater recognition and greater acceptance in school education, in private studios and in dance organizations. The Ministry of Education has also recognized the importance of dance by supporting the dance teacher training programs which have been established at conservatoires and at the Theater Academy.

In the Finnish culture dance ranges from social recreation through theatrical performances to fitness-related activities. Thus dance serves as a source of cultural, recreational and educational experiences. Interest in dance is continuously growing. Among the most popular dance forms are the theatrical forms, such as ballet, modern dance and jazz dance, as well as participatory forms, such as folk dance and ballroom dance. Flamenco, tap dance and new youth dance trends, e.g. street dance and hip hop, have inspired more and more young enthusiasts throughout the country. Similarly competitive ballroom dance has strengthened its position, especially now that the first Finnish couples are reaching the top of the world's ranking lists.

Dance plays a complex and varying role in people's lives. Some individuals dance year after year, some never dance a step. One person is exclusively interested in one and only one dance form while another likes almost all forms of dance. In spite of the growing number of dancers, information about dancers in different dance forms is still quite limited. We do not know how and why people become involved in different dance forms and what role is played by family, friends and teachers in this process. Further, empirical data is lacking about the

reasons for dancing and the variables related to these reasons.

Because sport socialization and the participation motives of athletes have been widely examined, this study will in part use the existing sport literature for comparative purposes. Certain difficulties, however, lie in this kind of comparison.

Dance and sport can be seen as both ritual and play (Sansone, 1988), demanding domain-specific skills, muscular strength, endurance, flexibility, practise and training and where participants' motives and degree of involvement vary. However, many physical educators see dance as a marginal subdomain of sport sharing only some common features with it. Correspondingly, many dancers and dance educators prefer to emphasize the differences rather than similarities between dance and sport. People also often value differences between these two areas, regarding the one as superior to the other, as in the declaration of the famous ballet dancer, Rudolph Nureyev: "I am not an athlete. I am a great artist" (Levine, 1988, p. 254).

It is often suggested that the difference between dance and sport lies in the aesthetic and/or artistic quality of dance rather than physicality. The differences have also been explained according to the different purposes of sport and dance (Best, 1978). According to Best, the most essential feature distinguishing sport and dance is the externally identifiable aim of sport which cannot be considered in isolation from the rules or norms of that particular sport or the requirements set by each particular movement. In "purposive sport" e.g., ice hockey, the aesthetic is normally relatively unimportant, while in "aesthetic sports", e.g., figure skating and gymnastics, the aesthetic of a movement is counted in evaluating their success. Sport cannot legitimately be regarded as art because the principal aim is not to produce performances for aesthetic pleasure; rather the aesthetic is incidental. The purpose in art and aesthetic sport cannot be specified independently of the manner of achieving it. However, aesthetic sport can be seen to be objective while dance is subjective. Sports performances can produce superb aesthetic results, but they are not art, because according to Best (1978, 117), "any art form must at least allow for the possibility of the expression of a conception of life issues...". Furthermore, one of the central conventions of art, in contrast to sport, is that the object of one's attention is an imagined object. According to these criteria, competitive ballroom dancing should be categorized as an aesthetic sport rather than art. Sport and dance also differ in many ways in relation to public attitudes, gender orientation and goal orientation. In general, dance is seen as a feminine gendered world while sport is a masculine gendered world (Spurgeon, 1997).

On the basis of these meaningful differences between dance and sport, difficulties arise when comparing the two forms of physical activity. Thus, one must proceed cautiously when comparing the findings of sport studies with observations made in the field of dance. Although the same terminology is used in both contexts, the words may not have the same meaning. Even among dancers engaged in different dance forms such terms as "achievement" and "competition" may have slightly different meanings, necessitating different interpretations. Generally dance is perceived as only one kind of activity even though the various subdomains of dance differ from each other according to their origins and history. This makes the question about the differences and similarities between the many different sports and kinds of dance even more

complex.

The history of dance shows that conflicts frequently arise, e.g., about grants and awards concerning which teachers, dancers, dance schools, and dance genres should be supported in Finland. However, there are very little empirical data concerning the relationship among dancers and among various dance forms. Even though researchers have been interested in non-dancers attitudes toward dance (Halstead, 1980; Morrison & Krohn, 1997; Neal, 1985; 1991; Tilton, 1983) dancers' in-group and intergroup attitudes toward dance as well as in-group and out-group stereotypes have received no attention among dance researchers. However, attitude formation and attitude change have been seen as important factors in education, and attitudes continue to be the focus of extensive research in social psychology, particularly with respect to hypothesized relationships between attitudes and associated behaviors.

Finnish dance-policy groups have held discussions about improving cooperation among dancers representing different dance forms and between dance and other fields of art. As a result the Dance Council of Finland was founded in 1980 with a board composed of representatives from the various dance organizations. The aims of the Dance Council were, among others, to increase cohesion among dancers and to improve the public perception, appreciation and funding of dance. The Dance Council undertook to publish a dance magazine, *Tanssi* (Dance). However, according to Laine (1991), who was chair of the Dance Council and director of the Finnish National Ballet, the process of promoting cohesion and improving the status of dance was problematic and slow. Today the Dance Council has changed its name and its aims; cooperation among dance forms and the different fields of dance is no longer emphasized. Consequently, today the magazine *Tanssi* deals mainly with art dance. Thus, it seems that a single top-organization cannot serve all dancers with different interests and problems, rather cooperation and closer relationships between individual dancers, not between organizations, should be emphasized.

To strengthen the position of dance in our culture it is important to encourage people to take up and continue dancing. This presumes that we need to understand how people become socialized into different dance forms and what motivates them to maintain their dance involvement. For better cooperation among dancers it is important to improve the relationships between dancers in the various dance forms. For these reasons, the present study was designed to deal with the four subgroups of dancers: folk dancers, competitive ballroom dancers, ballet dancers and modern dancers. The purposes were, first, to study dancers' socialization into dance and their current involvement. The second purpose was to examine dancers' participation motives and their relationships to various background and involvement variables. The third and fourth aims were to determine dancers' in-group and intergroup attitudes, and to compare in-group and out-group stereotypes of dancers.

1.3 Short introduction to the theoretical concepts of the study

This study deals with the following concepts: dancers' socialization into dance, their participation motives, in-group and intergroup attitudes toward dance and dancer stereotypes (Figure 1). Because dance can be seen as a social learning context, the cognitive social learning theory (Bandura, 1977; 1986) was used as

a conceptual approach in this study.

Socialization can be seen as a continuous process which includes cognitive, social, and cultural aspects relating to learning and development (Greendorfer & Bruce, 1991). In the socialization literature, the social learning orientations have been the most productive, especially when linked with role theory and reference group theory (Bandura, 1969; McPherson, 1981). Socializing agents, social environments and role learners have an important role in the life-long ongoing socialization process (McPherson & Brown, 1988).

Generally, two categories are focused on social learning. First, socialization into involvement refers to the social and psychological influences that shape a person's initial attraction to an activity socializing a person into specific roles, (e.g., into a folk dancer role or a modern dancer role) (Brustad, 1992; Greendorfer, 1977; Lewko & Greendorfer, 1988; Snyder & Spreitzer, 1978). Second, socialization through involvement refers to the outcomes of involvement, such as the learning of attitudes, values, norms, skills, stereotypes, and knowledge (Kenyon, 1968; McPherson & Brown, 1988; Snyder, 1970).

Thus far socialization and motivation research have been rather separate and little attention has been devoted to the study of various social influences upon motivation and behavior. However, socialization as a continuing process cannot be unrelated to motivational factors, which are essential for maintaining involvement (Brustad, 1992; Greendorfer, 1992).

Involvement in any form of social activity is determined by the social structure of the environment in which the social interaction occurs. The values and social norms of these systems (e.g. dance group, family) provide individuals with the values and norms that suggest which social roles they should play, who they should interact with and how they should interact. Accordingly it can be assumed that, for instance, dance socialization consists not only of dance practises but also of the way persons are socialized into particular patterns of thinking and feeling about dance.

Social learning theories also emphasize the importance of social norms and socialization in the forming of attitudes and stereotypes. Motives and behavior are related to attitudes in that positive attitudes enhance motivation and vice versa. Conformity to expected patterns of behavior during a person's socialization experiences also have an influence on values and attitude formation (Allport, 1954; Goslin, 1969). As the socialization process is mediated by individuals, groups, institutions, and cultural practises, it establishes social ties and teaches individuals to behave according to the expectations of others (Clausen, 1968). Thus, significant others, such as family members, friends, school and the media, and group identity have an influence on the development of positive or negative attitudes toward a particular group (See & Wilson, 1988; Sherman, 1996).

Altogether, the competitive or cooperative, negative or positive relations between groups have their effects on the motives to dance, explain attitudes toward other forms of dance and stereotypes about other dancers. These motives, attitudes and stereotypes in turn determine behavior, which in turn determines the subsequent relations between the groups (Tajfel, 1981).

FIGURE 1 Concepts of the study

2 THE ORIGINS AND FEATURES OF FOLK DANCE, COMPETITIVE BALLROOM DANCE, BALLET AND MODERN DANCE

Different dance forms, such as ballet, modern dance and folk dance are often called styles. However, according to Goodman (Cohen, 1983), they are not styles at all, rather they are genres, which are broader categories encompassing a number of different styles. In this study folk dance, ballroom dance, ballet and modern dance are identified as different *dance forms*, the term *form* being used as synonymous with genres.

Dance forms have been categorized on many different bases even though categorization is often problematic. Dance forms can be categorized on the basis of a historical perspective (Renaissance dances), geography (western dance / eastern or oriental dance), the age of the dancers (youth dance, senior dance) and the skill level or education of dancers (professional / nonprofessional). Dances can also be classified according to the number of dancers or the formation of dances: solo dances, couple dances, group dances, line dances or circle dances. However, most often dance is classified on the basis of its functions and historical development into two broad categories: 1) dance which is performed by individuals or groups without an audience and 2) dance which is meant to be performed for an audience (Kraus, Hilsendager, & Dixon, 1991). According to Martin (1946), the second category is an outgrowth of the first, and both of them play important roles in dancing as a whole. Valverde's (1992) study regarding the perceived values of dancing as participatory recreation supported this kind of dichotomous conception.

Originally all dancing was participation-oriented or, as it can also be put, communal or social. Social dance can be defined as dancing which is done in a social context as opposed to dancing for performance. Dances which are done for ritual purposes are in their essence social even though they are generally assigned to a category of their own. However, social dance can be more or less

social, and some social dance forms today are increasingly adopting features from performance. The second type of dancing can be characterized as art dance or theatrical dance, which is done to show skill, tell stories, display pleasurable designs or to communicate, while participatory dance is done for the emotional release of the individual dancers (Martin, 1963). As a whole, art dance occupies only a minor part of the total field of dance.

The present study deals with two originally participant-centered social dance forms, folk dance and competitive ballroom dance, and two audience-centered theatrical art dance forms, classical ballet and modern dance.

2.1 Folk dance

Folk dance began primarily as a pure, participant-centered dance form which was deeply rooted in the life of the peasants. The history of dance shows a continuous process of interaction between rural dances and the dances of the upper classes and professional artists. In this process, the nobility started to imitate the dances of the lower classes. However, the interaction has also happened in reverse, so that fashionable dances first became popular in the higher social strata and were later adopted by the lower social classes (Niemeläinen, 1983).

The advent of Romanticism in the late 18th and in the beginning of the 19th century was accompanied by an interest in folklore. With the rise of awakening nationalism, folk dance was included in the attempts to rescue a vanishing folk culture. The vogue of imitating peasants' dances by the nobility was also connected with nationalist aspirations in many European countries at the time, and still today traditional dance serves as a means to display patriotic feelings and nationality. (Lange, 1990.)

The form and function of folk dance changed when these dances were taken out of their original context and used in new settings by people belonging to a different social group. In the traditional peasant culture, dance was seldom taught; rather the traditional dance culture was handed down directly from one generation to the next. (Lange, 1990.)

After World War II the traditional village was opened to tourism, and folk dancing was more often performed for non-participant audiences. Traditional folk dance also came more into contact with the professional theater. As a result, the duration of dances has been shortened and the basic choreographic pattern changed. For instance closed circles were opened up for an audience facing the stage (Lange, 1990). Thus the history of folk dance proves that it is not a stable form of dance, rather it is a living and changing part of life, reflecting people and their lives during a certain period (Ellfeldt, 1969).

The history of Finnish folk dance. Owing to its geographical and historical background Finnish folk dance has always had firm cultural connections with both the East and the West part of Finland (Viitanen, 1984). However, dances of the Finnish and Swedish speaking populations are seen as belonging to the pan-European tradition (Niemeläinen, 1983).

Finnish folk dance has certain typical features. According to Rausmaa and Rausmaa (1977), most folk dances are non-narrative dances for 4-8 couples. Dances include many polite mannerisms such as nods but, on the other hand, there is a lot of flirting and teasing between boys and girls. Women and men are equal, i.e., women dance a certain turn first and the men repeat it. Repetitions are very typical of Finnish folk dance (girls/boys, clockwise / counterclockwise, main couples/ side couples). Even though the rhythmic structures of the dances are not very rich, versatility can be seen in the variety of little steps.

Organized folk dancing started as late as the beginning of this century when interest in folk dances grew along with the growing national awareness. At that time folk dancing still functioned as a leisure activity and as a ceremony during a wedding party (Viitanen, 1984). Today the most active folk dance associations are the Finnish Folklore Association (Suomalaisen Kansantanssin Ystävät), the Finnish Swedish Folk Dance Association (Finlands Svenska Folkdansring) and the Youth Association of Finland (Suomen Nuorison Liitto).

The period which followed the Second World War was a silent time for folk dance until the 1970s, when the folk dance and folk music once again became popular in Finland (Niemeläinen, 1983). The essence of folk dance has changed markedly since then, and today most folk dance groups train for the purpose of performing. Even though the motive to start folk dancing may be dancing for joy, after becoming more skillful dancers want more demanding challenges.

When folk dances are performed for an audience, they are evaluated by the same criteria as the other performing arts (Niemeläinen, 1983). Today folk dance groups compare their skills with those of others taking part in the various competitions. These competitions have improved both the technical skill and artistic expression of dancers, and the stage design of performances. The emphasis on technique has increased interest in folk dance, especially among male adolescents (Hoppu, 1996). National and international folk dance festivals also are highly popular and thousands of folk dancers attend them to meet other dancers and acquire influences from others (Viitanen, 1984).

Folk dance plays many different roles in Finland. It has been included in physical education, recreation, entertainment and social life. Still today there is no professional folk dance group in Finland and folk dancing is utilized relatively little in modern dance and ballet. However, many folk dance groups focus on performance, choreography and expression, and they also see their dance as an art (Viitanen, 1984).

With the increasing importance of performing, competition and comparison among groups, folk dance is rapidly changing. This might shift folk dance entirely away from its current function of serving as enjoyable recreational involvement. Folk dance has already lost its most original function of serving as a ritual and later on as a part of social life. What the future might bring is not yet known. Will folk dance go on in the same direction, or could it be that in the future there will be two different kinds of folk dancing: one looking for the "authentic tradition" and the other one coming even closer to art dance?

2.2 From social ballroom dance to competitive ballroom dance

Competitive ballroom dancing is a standardized and highly technical dance form which is organized in dance sport clubs. Competitive ballroom dance has its roots in the 13th and 14th centuries in the court dances of Italy and France. Court dance, in turn, can be seen as a dignified version of the folk dance tradition which has been rendered suitable for the royal court (Kokko, 1991). Thus the dances of the nobility and the common people have always had a reciprocal relationship. During the Renaissance, the appreciation of formal dance increased among the upper classes. Dancing was a part of social life and a good education, and dance skills as an indication of social status were perceived as important among the nobility (Kokko, 1991).

Around the end of the nineteenth century in Finland the spread of organized activities (e.g. different youth organizations and workers' associations) and improved communications provided young people with more opportunities to have contact with each other, and this changed the traditional leisure patterns (Talve, 1997). Due to the new open-air dance floors and the popularization of the accordion, public dances were held more often. The radio and gramophone became more popular at the beginning of the twentieth century and this changed the character of dance music, with new forms such as jazz (Talve, 1997).

European ballroom dance came to Finland in the 1910s, when the Tango was introduced to the Finnish people (Koponen, 1984). The Tango became popular in Finland even though in Europe and the USA it met with opposition before it was finally accepted in well-bred ballrooms (Martin, 1946). In Finland, ballroom dances were taught mostly by ballet teachers and ballet dancers. The Waltz, Fox Trot, Tango and Quickstep were standardized in England in the 1920s and 1930s and soon after that the first international standards for Latin-American dances were also set. In the beginning all Finland's ballroom dancers came from Helsinki until, the end of 1940s, new dance clubs were founded in other parts of the country. Finnish Championships in ballroom dancing in the 1950s brought ballroom dance more to public notice than it had been before (Koponen, 1984).

In the 1970s, discos became popular in Finland and the open-air dance floors lost their popularity. However, in the 1990s, after two strong disco decades, many enthusiasts attended weekly dancing sessions at special dance pavilions which had been established for the purpose of social ballroom dancing and which had become very popular. Social ballroom dances are also danced at dance restaurants, balls, wedding parties, other family parties, and especially in dance pavilions and open air summer dance floors where thousands of single and married adults used to go weekly. This kind of dancing plays an important role in the social life for many Finns (Suhonen, 1982).

In Finland social ballroom dancing is currently very popular. This in turn has a positive influence on competitive ballroom dancing since these two are always seen in close relation to each other. According to Rosti (1989), social ballroom dancing and competitive ballroom dancing did not officially separate before 1976 when the Finnish Dance Sport Association was founded. The new organization also clarified the relationship between amateurs and professionals (Koponen, 1984). Competitive ballroom dancing is seen as a sport-type dance, since the dancers are members of the Finnish Dance Sport Association, one of the member organizations of the Finnish Sport Federation. Thus competitive

ballroom dance is associated more strongly with sport than with art. However, ballroom dancing is not universally regarded as a sport. For example, in the UK, the Mecca of competitive dancing, it is usually considered a form of creative expression (Rosti, 1989.)

Competitions are organized differently in Standard ballroom dances and Latin American dances. The repertoire of the former includes such dances as slow and Viennese Waltzes, the Tango, Fox Trot and Quickstep. The latter category includes the Samba, Cha-Cha, Rumba, Paso Doble and Jive. Couples are assigned on the basis of their age into child, junior, adolescent, adult and senior categories. The skill-level classes are F, E, D, C, B and A. Ballroom dancers change their skill classes according to their success in competitions. (Rosti, 1989).

The training of dancers resembles athletic training, including both exercises from the domain of ballroom dance itself and complementary exercises. In competitions, ballroom dancers are judged both on technical skill and on expressiveness. Ballroom dances are also performed as entertainment for an audience. The system of categorizing competitive ballroom dancers is very clear and the rules are well known among the dancers. The judging system, which is based on subjective evaluation (just as e.g. in figure skating), might be the most criticized aspect of this system.

2.3 Ballet

Ballet was born in the courts of Italy and France during the Renaissance. According to the dance researcher Au (1988), it would be difficult for people today to recognize the court dance of the 16th and 17th centuries as ballet. The dancers in the earliest ballets were strictly earthbound non-skilled amateurs who performed their figure dances in single-sex groups led by the king or queen. The main purpose of the ballet was to glorify the state, and dances were strongly influenced by current ideas about the arts. In the 17th century ballet was gradually transformed from an amateur into a more professional art. However, the modern identity of ballet with its pointe technique, the tutu, and the desire to create an illusion of weightlessness was not achieved before the 19th century. The term classical ballet indicates that a choreography emphasizes formal values such as harmony, symmetry and order. (Au, 1988)

In contrast to social dance, ballet quickly developed into a performance dance for an audience. The five academic turned-out foot positions which were identified about three centuries ago, are still at the core of ballet training today (Au, 1988). Movements are based on a standard vocabulary with strictly limited forms and rules (Klein, 1987). The goal of ballet is technical virtuosity, which is shown with a controlled body. Typically ballet has tended to give an impression of lightness, and much emphasis in its technique is placed on defying gravity (Ellfeldt, 1980). Sustained movement in the torso and arms and the use of direct rather than flexible spatial movements have always been seen in ballet. Movement upwards, high leaps, balancé and pirouettes are also typical of ballet.

The rib cage is held erect and "the arms seem buoyantly lifted away from the body, the head appears to float atop a long, vertical, relaxed spine." (Cohen, 1983, 341). According to Cohen this is due to the royal court, where moving in

an ordinary manner would have been considered demeaning.

Women's studies researcher Mazo (1977) has examined the image of the stereotyped classical ballet dancer as created by male choreographers. According to Mazo, as soon as the ballet dancer rose up onto her toes in the 1820s and 1830s, an image was created of a helpless and unreal floating being who had died of a broken heart and who could be brought back to life by a kiss.

The history of ballet in Finland is considerably shorter than the history of Finnish folk dance or the history of ballet in the central European countries. Ballet did not come to Finland until the present century. In the beginning of the 20th century there were only a few dance schools in Finland. Therefore many Finnish dancers went abroad to study and perform. Ballet was influenced from the east. The famous Imperial Maryinsky Theatre Ballet School in St. Petersburg became the most important school for Finnish ballet dancers, and formed the style as well as the technical and methodological basis of Finnish ballet.

2.4 Modern dance

Modern dance was born in the beginning of this century independently in both Europe and the USA. Modern dance was an alternative to and partly a protest against the formalism and sterile movement of ballet (Van Dyke, 1992) as well as the rigidity of the rules of classical ballet. Ballet has been criticized by many modern dancers. Isadora Duncan criticized classical ballet for its attempt to fight gravity (Duncan 1983, 263). Ballet has also been argued to make shapes rather than expressing the things that produce the shape (Cohen, 1983). Instead of lyrical flow and beautiful visual pictures, modern dance aims to use strength and body-weight actively (Siegel, 1977). Consequently, sharply percussive movements without decorative elements are often seen in modern dance (Cohen, 1975). The torso and spine are used in a dynamic way and the emphasis is on moving and falling away from the vertical. However, the vocabulary in modern dance is constantly changing through the influence of individual teachers and choreographers.

The history of modern dance is a history of female choreographers. Prior to the present century, choreographers were men, while the pioneers of modern dance together with the choreographers who succeeded them were largely women for whom dance was a form of human expression and not the idealization of femininity (Lazarus, 1987). The aesthetics of dance was regarded in a new way, which meant the total rejection of the language of ballet. Feminist awareness shattered the myth of the frail ballerina (Citroen, 1984) and freed the female body at the turn of the century (Mazo, 1977). Modern dance did away with shoes and tight dresses which limited movement (Glasstone, 1980). Choreographers also tried to free dance from its spiritual emptiness and lack of emotional expression. Thus, the content and themes of choreography shifted away from fairy tales to the mythological stories of Martha Graham and to psychoanalytical and sexual subjects. Many of the early modern dancers minimized the role of music, which was sometimes composed for the dance after it had been choreographed.

According to Van Dyke (1992, 1) modern dance "has consistently sought significance in the contemporary world, maintaining a critical eye to its own

development, guarding against stagnation and codification, and protecting its belief in the individual vision". Modern dance has no single system of movement and most of the well-known choreographers are dancer-choreographers who have created their own style and technique of movement. Individuality and, at the same time, a holistic artistic vision are typical of modern dance. According to Anderson (1986, 153) modern dance is difficult to define because it is more an attitude toward dance than just a system or technique which "has continued to develop as a result of young dancers learning from and then going beyond -or even actively rebelling against their elders". Although originally modern dance was the very opposite of ballet, over time these two dance forms have come closer to each other, and ballet is today a part of the modern dancers' training and often vice versa.

Concerning the age and body of a dancer, modern dance is not as demanding as ballet. A person who has suitable physical capacities, such as a flexible spine and joints, strong legs and back as well as good coordination, can start dance training much later than ballet dancers who start at the age of 7-8. Because of a more varied vocabulary and less strict demands for a perfect body shape, modern dancers can also go on dancing for more years than ballet dancers (Glasstone, 1980).

Modern dance in Finland. The earliest influences on "free dance" came to Finland from the west when the American dancer, Isadora Duncan visited Helsinki in 1908. The most important stylistic influences, however, came from the German-speaking culture, especially from the Dalcroze Institute of Rhythmics. The most influential person of free dance in Finland was Maggie Gripenberg. She was seen as a Finnish free dance pioneer who worked also as an educator of physical education students. Perhaps as a consequence of this, many of the earliest representatives of free dance were teachers of physical education who also brought their ideas into Finnish women's gymnastics.

Free dance, which came to Finland in the 1920s and 1930s, did not manage to gain a strong foothold as a professional dance form. Compared to ballet dancers, who had their own school at the Opera, free dancers were regarded as amateurs. In the 1960s new trends came from the USA to Finland in the form of modern dance. Riitta Vainio's abstract modernism was a cultural shock to people who were used to pure white ballet. Arvelo (7.6.1988 in Repo, 1989) reported that at that time critics accustomed to classical ballet criticized these "gym teachers" who danced in bare and dirty feet.

Cultural policy changed in the early 1970s and left-wing theater groups were founded. There were also other styles of contemporary dance which were not based on narrative stories but on time, space, force and the flow of the movement. Jorma Uotinen, the present director of the Finnish National Ballet is known for his choreographies, which are free from social themes and which have a visual and dream-like quality (Rauhamaa, 1994b).

In the 1980s, the dancer had to be both strong and sensitive at the same time. Embodiment was the main concept in art and science. Post-modern dance favors the complete disclosure of formerly private areas of the body, individuality and courage. Female identity came to be seen as complex, i.e., woman should be sexy, intelligent, mother-like, male-like and female-like. (Rauhamaa, 1994a.)

3 DANCE INVOLVEMENT AND DANCE EDUCATION IN FINLAND

Dance involvement. The impressive growth in the number of dance enthusiasts in the 1970s and 80s is evidence that the teaching of dance has come from more directions than ever before. Unfortunately, there are no general statistics about the numbers of dancers involved in folk, ballet or modern dance in Finland. The few surveys concerning the physical activity of Finnish people give only rough and partly contradictory data about dance involvement.

Until now, ballet and modern dance training has been almost entirely in the hands of private teachers and private dance schools. These schools serve about 20 000 dance enthusiasts. The number of dance institutions varies from year to year, as some studios shut down new ones are founded. Some teaching in art dance is also given at music institutes and in some specialized schools.

Smolander (1994) estimated dance studios to have about 20000 dance students. The proportion of childrens' dance was 24%, ballet 26%, modern dance 11%, and jazz dance 21%. The age and gender of the students were not reported. In an earlier study, Repo (1989) reported that in 1983 about 9500 of the 19 000 dance students at private dance schools were older than 17 years. The most popular dance forms were jazz dance (45%) and ballet (31%). Only 7% of the dance students were taking classes in modern dance. Less than 10% of the students were male. Two thirds of the schools were situated in the southern parts of Finland.

According to the Finnish Dance Sport Association there were 9150 ballroom dancers in Finland in 1997, of whom 2500 were participating in competitions and 42% were older than 18 years (Koivisto, telephone interview, 21.4.1998). In the 1980s it was assumed that the number of folk dancers was about 40 000. The ages of the folk dancers ranges today from young children to elderly people. This is very different from the dancers in other dance forms. However the age structure of folk dancers is not known in detail.

Surveys concerning dance among the Finnish population as a whole do not exist.

However the few researchers who have investigated physical and cultural activities in Finland have also reported on dance. According to Silvennoinen (1981) dance was one of the least popular physical activities among 11-19 year old boys and girls. The findings of Mälkiä, Impivaara, Maatela, Aromaa, Heliövaara, & Knekt (1988) concerning adults, were in line with Silvennoinen, identifying that only 0.1% of 30-44 year-old men were involved in folk dancing and 0.1-0.7% of 30-77 year-old men were involved in social ballroom dancing. Of women of the same ages 0.1-0.3% were involved in folk dancing and 0.2-1.2% in social ballroom dancing. Among women of 30-44 years, 0.7% were taking jazz dance classes.

In a wide survey concerning the leisure and cultural activities of 5650 Finnish persons (minimum age 10), Liikkanen, Pääkkönen, Toikka and Hyytiäinen, (1993a; 1993b) also investigated dance activities, such as involvement in ballet, modern dance, jazz dance, and folk dance as well as attendance at dance pavilions, discos and dance restaurants. The results showed that modern dance, jazz dance, folk dance and ballet were activities mainly done by girls and young women. Four percent of 10-14 year-old girls were involved in ballet and 10% of the women under 25 years old attended jazz or modern dance classes. Compared to the corresponding statistics ten years earlier, the popularity of the aforementioned dance forms has slightly increased during the past ten years. The popularity of folk dance was at the same level as that of the art dance forms. More men were involved in dance in the 1990s than ten years earlier.

Dance education. Interest in dance in education is growing. The 1980s can be considered a golden age in Finnish dance education. It was the decade that at long last saw the start of university level (Dance Department at the Theater Academy) and vocational dance education (conservatoires) in the country. At the same time students of physical education were given the opportunity to specialize in dance pedagogy. The new Finnish Opera House in Helsinki also generated a great deal of publicity for dance in general. All this gave impetus to a demand for qualified dance teachers and increased the number of people involved in art dance. During recent decades folk dance and competitive ballroom dance have also become more popular. Today there are many innovative folk dance choreographers who want to see folk dance not only as a vehicle for the transmission of tradition but also as a theatrical art form. The latest major changes to take place in the field of folk and ballroom dance in part concern the new four-year folk and ballroom dance instructor program offered by the Oulu Conservatory of Music.

Ten years ago most dance teachers did not have any formal dance education or qualification. However, the dance teacher education programmes which were established in the 1980s -1990s have radically improved the educational level of dance teachers.

Folk dance involvement as well as the training of instructors has primarily been the responsibility of the central folk dance associations themselves. The Finnish Dance Sport Association has taken care of the training of competitive dancers and coaches. In the future, the new dance programme aimed at professional ballroom dance teachers will enrich and improve the possibilities of

obtaining qualified teaching in both ballroom dance and ballet. Adult education centers and women's gymnastic clubs also offers many opportunities for dance involvement (e.g., jazz dance, modern dance, folk dance, ballroom dance) especially for beginners.

Even though the status of dance has improved over the last ten years and more and more young people are involved in dance, it has not gained the status of an independent subject in the school curriculum. However dance has been a part of physical education for several decades. Thus, the amount and the standard of dance teaching given at school depends largely on the skills and attitudes of the teacher responsible for physical education. School physical education is currently now going through profound changes and there are an increasing range of optional courses (including dance courses) available to students. Dance has also strengthened its position in the physical education teacher training program. In addition to basic "compulsory " dance courses the optional specialized studies in dance extend the possibilities of physical education students to get a broader and deeper knowledge of dance than they could formerly obtain.

4 SOCIALIZATION, MOTIVES, ATTITUDES AND STEREOTYPES

4. 1 Socialization

The process of socialization has been examined in sociology, psychology, social psychology, and anthropology. In the field of psychology researchers have been interested in how individual characteristics are related to social behavior and how these behavioral tendencies are learned (Goslin, 1969). In social psychology, group attitudes, behaviors, and beliefs have been studied by focusing on cognitive and social learning approaches.

The process of socialization has been seen as the most important factor influencing the type and amount of involvement in a variety of activities (Greendorfer & Ewing, 1981; Lewko & Ewing, 1981) and the affective consequences of engagement (Brustad, 1988). Thus, socialization is related to various influence processes, mechanisms and issues which in turn, relate to concepts of identity, quality of interactions, and ideological belief systems (Greendorfer, 1992). In general, socialization is defined as an ongoing process throughout life (Clausen, 1968; Mortimer & Simmons, 1978) whereby individuals learn the values, norms, attitudes, knowledge and skills associated with the performance of present or anticipated social roles (McPherson & Brown, 1988). This continuing process means that a person's beliefs, values, and competencies can change at any age (Glenn, 1980).

On the basis of the social learning perspective (Bandura, 1969; McPherson, 1981) learning takes place in a social setting influenced by others, and socialization occurs through the mechanisms of modeling, imitation, and vicarious learning. Imitation and normative expectations as standards are important for maintaining current performances as well as for learning new ones (Wheeler, 1966). The following three elements are emphasized in this process: socializing agents, various social environments and the role learners (Estrada,

Gelfand, & Hartman, 1988). Socializing agents or sources of social support serve as role models. Social environments, such as family, school and dance class provide the opportunity and encouragement for an activity. The role learners possess a wide variety of ascribed and achieved personal attributes, such as personality traits, gender, attitudes, motivation, values, and motor abilities (McPherson & Brown, 1988). In this reciprocal process both the socializer and the person being socialized learn from each other.

Since the 1970s there has been a great deal of research on sport socialization but almost no research on socialization into dance. It is impossible to determine whether this lack of research stems from the absence of a theory of dance socialization, or whether the absence of such a theory is the consequence of lacking research. Whichever may be the case the result is the same: no theoretical basis exists to explain how individuals are socialized into dance.

According to Snyder and Spreitzer (1978), the process of socialization into sport is similar to that of socialization into music, the arts, academic subjects or other fields of expertise. Although fundamentally different in their nature, all of them require extensive training, practise, discipline and performance.

Socialization into sport has been studied from various empirical and theoretical perspectives. Empirical studies first identified a maximum number of factors linked with sport involvement and then proceeded to analyze these relationships in an attempt to explain why an individual initially became involved in sport (Greendorfer, 1977; Greendorfer & Lewko, 1978; Kenyon & McPherson, 1973; Laakso, 1978; Snyder & Spreitzer, 1978). In theoretical studies researchers have tried to explain socialization primarily in the context of Social Learning Theory, according to which individual learning depends on observing, imitating and modeling one's behavior on that of one's reference group and on reinforcement received from significant others (Bandura, 1969; Bandura & Walters, 1963; McPherson, 1981). In the 1990s researchers have approached the socialization process from the perspectives of many disciplines. Thus, Martin and Dodder (1991; 1993) have argued that socialization-related behavior and participation is a function not only of encouragement from others but also of perceived ability. Perceived ability in turn, is linked to the self which develops in a societal context and each individual tends continuously to synthesize and resynthesize a coherent identity in changing social circumstances (See & Wilson, 1988).

The reference group (i.e. socializing agents) has been identified as the most influential factor in socialization and has received most attention (Greendorfer, 1977; 1978; 1979; McPherson, 1981). Many studies have found that it is family, friends, teachers, coaches and other role models who most often function as agents of socialization (Greendorfer, 1977; Dubois, 1981; Higginson, 1985; Laakso, 1981; Lewko & Ewing, 1981). In addition, certain institutions such as sports clubs or groups working with music or dance can serve as socializing agents (Snyder & Spreitzer, 1983).

The encouragement given by significant others has been shown to differ between girls and boys in sports. It is also possible that role learning and even similar encouragement have divergent effects on the socialization of males and females (Weiss & Glenn, 1992). The family is the most likely factor determining early sport involvement among both girls and boys (Greendorfer & Ewing, 1981;

Greendorfer & Lewko, 1978; Lewko & Greendorfer, 1988). The family provides social support for the sport role in many ways, such as creating a positive value climate for participation, giving encouragement, acting as active role models, and giving opportunities to their children (Estrada et al., 1988). The sport participation of the family as a whole seems to have an especially profound influence on the sport involvement of girls (Gregson & Colley, 1986; Martin & Dodder, 1993; Snyder & Spreitzer, 1978).

The father's encouragement and his function as a role model have proved significant in the sport socialization of boys and for girls while the mother and elder siblings have been found to be significant role models for sport socialization among girls (Greendorfer, 1979; Gregson & Colley, 1986; Loy, McPherson, & Kenyon, 1978; Yang, Telama, & Laakso, 1996). According to Laakso (1981), sport socialization is gender-specific, with fathers encouraging sons and mothers encouraging daughters. The mother's strong influence on girls' (N= 8) starting to dance was seen in the study by Stinson, Blumenfield-Jones & Van Dyke (1990). In Alter's (1997) study forty-one percent of the dancers reported that their mother, father, grandmother or friend put them into dance classes.

For women, friends are an important agent throughout their lives (Greendorfer, 1977). In adolescence friends of the opposite sex become more significant (Snyder & Spreitzer, 1976). Teacher and coach also become more important influences during adolescence (Greendorfer, 1977).

The influence of the reference group on initiating or continuing sport involvement varies according to the gender and age of the individual and the type of sport in question. The relationships between these factors are culture-bound to such a degree that it is hard to draw consistent conclusions. It has been suggested that social expectations, for instance, have an affect on sport activity (Brustad, 1992; McPherson, Curtis, & Loy, 1989). Researchers of sport socialization agree with the general findings that sport involvement is greater among males than females (Greendorfer & Lewko, 1978; Yang, 1997), that participation is higher among the middle and upper classes (Greendorfer, 1978; Laakso & Telama, 1981; Loy et al., 1978; Mc Pherson et al., 1989; Yang, 1997) and that involvement levels differ according to age (Loy et al., 1978, Yang, 1997).

Although girls receive less encouragement than boys to engage in sport, which is seen as a highly male-centered activity, in dance the situation may be just the opposite. Dance is a highly organized and scheduled activity unlike many sporting activities, such as jogging, skiing and cycling. Dance, especially art dance, is closely related to aesthetics which in turn are related to femininity and youth. For this reason it can be assumed that a boy socialized into art dance might be under pressure both from inside the world of dance (am I good enough?) and from his peers outside of dance due to the feminine, homosexual image of the male dancer. Dance forms vary considerably in this perspective, as in social dance the participation of men is more common and acceptable.

It may also be assumed that socialization into dance differs according to dance forms. Some forms of dance, such as classical ballet, are typically taken up by young girls and are not very relevant in terms of long-term participation at a non-professional level. In contrast, it is possible to participate in social dance, folk dance and competitive ballroom dance well into a mature age, and a person

might become socialized into them in adulthood.

4.2 Participation motives

Studies of participation motivation address the factors that lead individuals to take up and continue (or discontinue) an activity such as dancing. Although dance is an increasingly prominent aspect of Finnish culture, there is a shortage of information about and understanding of the motives that stimulate individuals to participate in different forms of dance. Our knowledge of what motivates people to dance at any level is scant. We do not know what criteria people use for choosing a dance form in which to participate or what emphasis persons of different ages, gender, dance experiences, intensity of involvement, and career orientations place on various motives for participating in dance. Numerous dance educators and theoreticians have written about the cognitive, physical, psychological and social benefits of dancing (Hanna, 1987; H'Doubler, 1940; Kraus et al., 1991; Terry, 1971; Ulrich, 1978; Sidney, 1967; Taylor & Taylor, 1995) but there are little empirical data on how much importance dancers attach to such factors. In addition, most assumptions concerning reasons to dance stay on a general level, giving the impression that motives for dancing are similar in all dance forms.

4.2.1 Functions of dance

In view of their different origins and essence, it is reasonable to consider the functions of dance in these four dance forms, since it helps us to find out why people might become involved in and continue dancing. The functions of dance vary according to culture, era, dance form, age and gender (Dethier, 1996). Art dance in particular can be seen as an outlet for personal creativity, as an emotional experience, as nonverbal communication or as a form of self-expression (Dethier, 1996; Fowler & Little, 1977; Hawkins, 1982; H'Doubler, 1940; Kraus et al., 1991; Montague, 1978). Folk dance has generally been seen as a means of entertainment, social affirmation by expressing the joy of life while being involved in a collective dance experience, religious worship or even as competition (Lange, 1990). Social dance offers an important social and recreational outlet and serves as an acceptable form of physical contact with the opposite sex and as an expression of sexual drive between the sexes (Buckman, 1978; Hawkins, 1982; Kraus et al., 1991; Sidney, 1967).

Nowadays even art dance may be increasingly seen as a form of sport where physiological and psychosocial aspects are important (see Cormack, Clarke, Dook, Campbell, Rose, & Embrey, 1994; Rosti, 1989). Taylor (1991) writes that dancing makes it possible for women to experience control over their bodies. Thus for many people dancing is a way to control weight and achieve physical fitness. Having fun, relaxing (Alter, 1997; Thomas, 1993) and especially promoting a positive self-image are often mentioned as functions of dance (Garrett, 1994; Stinson, 1993). Dance, especially creative dance and modern dance, is also seen as a means of education (Kraus et al., 1991; Laban, 1948) or therapy (Kraus et al., 1991; Spencer, 1985). Hanna (1987) explains how traditional dance socializes people into different roles prescribed by their culture.

Similarly, McRobbie (1987) has revealed that both social dance and art dance play an important role in the process of gender identification among girls. While all these factors are widely suggested and believed to lie behind the motivation to dance, there are as yet only a few empirical studies to support such assertions.

Despite originally serving different purposes, social and art dance have become more similar in their functions. Today folk dance is increasingly being performed on stage, which has meant the addition of artistic, expressive and competitive elements. Folk dance groups want to practise technical skills, aiming, among other things, to appear better than other groups (Lange, 1990). Also, the originally participant-centered ballroom dance has become a highly specialized and professional form of dance. Such changes may also affect motivation.

4.2.2 Dancers' participation motives and their relationships to various background and involvement variables

Most dance studies have investigated a single dance sub-culture and therefore researchers have not been able to generalize the findings of such specialized studies to other subcultures of dance or to the wider field of dance as a whole. An additional limitation of these studies is that they have used different instruments; there are, in fact, no well-known dance motivation inventories with tested validity available to researchers.

Because of their different origins and functions it is assumed that the four dance forms may attract people with different needs and different reasons for participating. There are only a few empirical studies on dance motivation and traditionally writers have only suggested "possible reasons" for dance involvement from informal observations and personal experience. The majority of the published literature on dancers and dancing discusses art dancers. Although social dance is a vital feature of leisure culture, entertainment and sexuality, it is still today the least theorized area of popular culture (McRobbie, 1987). Books about folk and social dance are mostly do-it-yourself guides. Very few researchers have considered the various motives for taking up folk and ballroom dance and maintaining dance involvement. In an empirical study of perceived values in dancing among 584 male and female college students, Valverde (1992) noted that social dancers emphasized social interaction and health and fitness more than art dancers. She also reported that the similarities found between communal and performing art dancers involved the "use of dance for emotional catharsis and release of pent-up energy, appreciation for the aesthetic values in dancing, and positive attitude toward perceived ability in dancing" (Valverde, 1992, iii).

In a study by Alter, Denman and Barron (1972), college dance majors (N = 32) were found to be attracted to dance by the challenge of the movement discipline, freedom of movement and self-expression and because dance served as an outlet for emotions as well as by the pleasure of entertaining. Other reasons were contacts with other people and the opportunity to master one's own body, achieve physical well-being and create beauty. In Alter's (1997) subsequent study concerning 96 college dance students, subjects

mentioned such reasons for their taking up dancing as self-expression, sense of accomplishment, integrating the mind with body, emotional release, exercise, remaining physically fit, enjoying moving to music, feeling alive, feeling good, being creative and performing. Rust (1969) reported in her survey of 419 young people (13-23 yrs.) that their motives for engaging in ballroom dancing were the joy of movement and socially acceptable physical contact with the opposite sex. Like Valverde (1992), Ingram (1978) found that aesthetic experience, joy of movement and creative challenge were the most important reasons given for dancing among modern dancers and other members of the Modern Dance Council of Washington D.C. Correspondingly, Thomas (1993, 77) reported of art dancers that in their responses young women dancers explained that "dancing enables them to express themselves in a particular way, it takes them to another world, it helps them to relax". In all of these statements, dance emerged as a source of pleasure. Male dancers' comments were very similar pointing to positive feelings experienced through dancing.

In an interpretive study which involved a limited sample of seven dancers (16 - 18 yrs.) Stinson, Blumenfield-Jones and van Dyke (1990) stated that sometimes dancers have not made the choice to dance but rather dance has chosen the students and does not want to release them. This kind of relationship seems to overlap with Neal's (1972) concept of spiritual intrinsic motivation. According to him people cannot really explain why they participate (or dance). They are aware of things and they just feel that they "must". Alter et al. (1972) suggested that in the field of dance intrinsic motives such as self-expression, performing and the satisfaction gained from the exercise of self-discipline are of particular importance. In contrast, Stinson et al. (1990) reported that what motivates dancers are extrinsic motives such as comparing skills with others or social approval from teachers or peers.

Concerning the studies on motivation in dancing, with the exception of part of Valverde's (1992) report, none has focused on motivation as influenced by gender, age, the variety of earlier experiences in dancing, persistence in and intensity of dancing, or expectations of future involvement. The dancers investigated in most of these studies were female and their ages ranged from 13 to 29. The dancers in Alter's (1997) study were from age 17 to 58. Only Valverde (1992), Rust (1969), and McRobbie (1987) included male dancers, most of whom were ballroom, folk or disco dancers. The project of Thomas (1993) also included male dancers, but their experience was mostly in performance-based jazz dance.

Gender has not been a major focus of dance studies partly because the majority of the dancers serving as subjects have been female. Although there have always been male dancers in social dance forms, the role of men in the predominantly female art-dance scene is still problematic because in dancing most role models are women and the majority of non-dancing men associate at least art dance with effeminacy (Bisakha, 1994). Another complicating issue concerns the attitudes derived from various male images of dance prevalent in society (Pool, 1989) since the idea of "feminine-appropriate" and "masculine-appropriate" activities continue to lock people into a fixed concept of the "natural" (Hargreaves, 1990). The greatest power to control male dancing is still vested with non-dancing men who hold traditional attitudes. As David Spurgeon (1997, 10) mentioned in his keynote speech at the last daCi

conference in Kuopio, “dance in WASP (traditional white, Anglo-Saxon, Protestant) cultures has become gendered female: irrespective of the sex of those on the dance floor most dance is, to most westerners, women’s business”. According to McRobbie (1987), for women dance has been seen as a prime vehicle for sexual expression and this status carries many contradictory meanings. Social pressures direct girls toward dance which is seen as a suitable feminine form of leisure. Female dancing is supposed to be pretty, graceful, controlled and an object of admiration.

Moreover, attitudes toward “body shape” differ widely between men and women. Thomas (1993, 84) wrote that “there appeared to be nothing in the men’s talk that indicated an overriding concern about a sort of ideal dancing body shape”. Strong muscles are important for men while for women body is related to looking good. This indicates that a stereotypical picture of women as passive beings who “are” and men as active “doers” still exists today (see Thomas, 1993, 86).

In spite of the aforementioned differences only few gender differences in motives have been reported. Among college dance students, whether of social or art dance, women were found to value aesthetics more than men (Valverde, 1992). According to Thomas (1993, 83) both male and female dancers perceived “the feelings experienced through dancing, the pleasure of moving and of releasing tension” important in their dancing.

In addition to gender bias, there also is an age bias in many dance forms and the media mostly presents non-professional, recreational dance as a part of the lives of teenagers and young adults while ignoring the existence of adult amateur dancers. Since more middle-aged and even old people are becoming involved in folk and ballroom dancing (Korhonen, 1996), it is apparent that dance can also play an important role in adult recreation. In the 1970s social dance was reported to be one of the activities among elderly men whose participation remained at the same level regardless of age (21 - 60 years) (Chrouser, 1973). Many ballet and modern dance educators have focused their views on teaching methods, curriculum content and goals exclusively on children and young adults. However, many dance forms can serve as a lifelong learning experience appropriate for people of different ages. For instance, The Finnish Association of Competitive Ballroom Dance, has its own age categories ranging from children under ten to senior dancers. Because of the wide variation in the participants' ages, attention of dance educators should be directed to the relationship between age and participation motives of their students.

4.2.3 Athletes’ participation motives

Because in the field of dance even descriptive knowledge of dance motivation is limited, it is helpful to look at participation motivation in sport, extensively researched during the last two decades (Brodkin & Weiss, 1990; Gill, Gross, & Huddleston, 1983; Gould, Feltz, & Weiss, 1985; Klint & Weiss, 1986; Longhurst & Spink, 1987). Another reason why such a consideration of what motivates participation in sport is important is the fact that in Finland many physical education teachers also work as dance educators; they would benefit from an awareness of the possible differences between motives for dance participation on the one hand and sport participation on the other. In sport participation

motivation, the relationship between participation motives on the one hand and the background variables and selected involvement variables on the other has generated a great deal of research. The findings of the present study will be compared with the results of sport motivation research to see if the motivation and relationship between participation motives and selected background and involvement variables discovered among dancers are similar to those reported in sport studies.

The instrument most widely used in descriptive studies of sport motivation has been Participation Motivation Questionnaire (Gill et al., 1983) modified in many studies (Brodkin & Weiss, 1990; Gould, et al., 1985; Klint & Weiss, 1986). The major motives given for participation in sport are competence (learning and improving skills, achieving goals), fitness (getting into shape or getting stronger), social interaction (being with friends or making new ones), team aspects (being part of a group), competition (winning, being successful), and fun (excitement, challenge, action) (Weiss & Chaumeton, 1992).

Sport participation motives have been reported to vary at least partly with age (Brodkin & Weiss, 1990; Gould et al., 1985; Heitmann, 1985; Silvennoinen, 1984; Telama et al., 1981) and therefore some researchers have recommended studying participation motivation from a perspective that pays more attention to life-span development (Brodkin & Weiss, 1990; Heitmann, 1985). Most studies of sport participation motivation have focused on young persons (Gill, Gross, & Huddleston, 1983; Gould et al., 1985; Longhurst & Spink, 1987). Heitmann (1985), Telama, Vuolle and Laakso (1981), and Brodkin and Weiss (1990) are notable as the few sport researchers who examine participation motives across a wide age range. The results of these studies generally indicate that the ranking of participation motives varies according to age.

Participation motives in sport have also been reported to vary depending on gender (Gill et al., 1983; Gould et al., 1985; Silvennoinen, 1984; Telama et al., 1981). Women were found to be more socially oriented than men, placing greater emphasis on meeting friends, on fun, and on fitness (Gould et al., 1985). Men were more outcome-oriented, valuing achievement and status more than women (Gill et al., 1983).

Sport participation motives have been reported to change and develop during participation. The motives that once led an individual to take up an activity may be quite different from the motives that make him or her persist in it (Klint & Weiss, 1986). Also, individuals have been found to be motivated by different factors depending on the intensity of their involvement. According to Klint and Weiss (1986), competitive participants in an activity were motivated chiefly by competitive considerations, while recreational participants rated having fun higher. A possible interpretation of this quite general finding is that participants' goals and expectations of future involvement seem to be linked with how they rate various participation motives. In general, differences in participation motivation have been found to be specific to each type of sport.

Despite many significant differences, as physical activities sport and dance also have many common elements, and it might be assumed that some of the reasons why people participate in sport are similar to the reasons why they participate in dance. Accordingly, on the basis of the dance literature it is supposed here, although not as a formal hypothesis, that participation motives will vary among folk, ballroom, ballet and modern dancers.

4.3 Attitudes

Attitudes can be defined “as an interrelated set of propositions about an object or class of objects which are organized around cognitive, behavioral, and affective dimensions” (Erich, 1973, 4). Researchers in the field of social psychology have given much attention to negative intergroup attitudes, or prejudices, because of their supposed relationships to various intergroup conflicts. Even though attitude formation and attitude change have been seen as important factors in education, dancers’ attitudes toward the different subdomains of dance have received no empirical attention. Much of what is “known” about dancers’ attitudes toward dance is based on speculations or unsystematic observation. Maybe one would like to think that dancers hold positive attitudes toward many forms of dance, not just their own.

Attitudes continue to be the focus of extensive research in social psychology, particularly with respect to hypothesized relationships between attitudes and associated behaviors. To date, most attitude research in the field of dance has investigated the effects of a particular intervention on non-dancers (Halstead, 1980; Morrison & Krohn, 1997; Neal, 1985; 1991; Tilton, 1983), and only a few dance attitude inventories have been developed (McSwain, 1994; Neal, 1985; Sanderson, 1989). However, attitudes can be seen to reflect the values of dancers and influence the way they perceive the wider world of dance around them. Consequently, attitudes affect dancers’ judgements of different dance forms, and thus the open or hidden conflicts between dance forms can be related to intergroup attitudes.

Attitudes are acquired through the process of learning, and conformity to expected patterns of behavior during the person's socialization experiences have an effect on attitude formation (Allport, 1954). Although it is generally known that the period of middle childhood is particularly salient for the formation of basic attitudes (Medinnus & Johnson, 1976), research has shown that new situational factors have an affect on attitudes throughout life. Attitudes toward other groups may be formed as an individual begins to determine to which group she or he belongs.

The attitudes of other group members as well as group norms appear to play a significant role in modifying the attitudes of ethnic groups, and this is assumed to also hold true for other kinds of groups. Attitudes are also learned indirectly by identifying with and copying the attitudes and behavior of significant others (Harding, Proshansky, Kutner, & Chein, 1969). Consequently, dancers may learn in-group and intergroup attitudes from other dancers (reference group members) while being socialized into dance.

Individuals belong to the same or different cultural subgroups not only by gender and age, but also according to the similarity or dissimilarity of their interests (Horwitz & Rabbie, 1982). A social group can be defined as a number of individuals who have internalized the same social category membership as a component of their self-concept (Turner, 1982). The self develops in a societal context and individuals tend constantly to synthesize and resynthesize a coherent identity in changing social circumstances (See & Wilson, 1988).

According to the theories of self-categorization (Turner, Hogg, Oakes, Reicher, & Wetherell, 1987) and social identity (Tajfel, 1981; Tajfel & Turner, 1986), people are motivated to maintain a positive social identity which is linked to a person's awareness of group membership (e.g. defining oneself as a male, a Finn, a ballet dancer), and to the emotional and qualitative significance of that membership (Tajfel & Turner, 1979; 1986). A group acquires its social identity in a similar way and perceives its significance only in relation to its perceived differences from other groups (Tajfel, 1981). Further, social categorization can be seen as the ordering of social environment on the basis of social categories. Thus, a shared social categorization of oneself in contrast to others may become the basis of attitudes and behavior (Turner et al., 1987). Further, the emotional and motivational aspects of group membership influence judgements of one's own and other groups. Thus, group categorization and social identity (e.g., "we ballroom dancers") have an influence on group members' in-group and intergroup attitudes such that the in-group is favored and discrimination against the out-group occurs (Brewer, 1979; Turner, 1981). This produces in-group cohesion which can be seen not only in more positive attitudes toward in-group than out-group members, but also in an altruistic orientation toward in-group members and in-group biases in perception (Howard & Rothbart, 1980). Correspondingly, a particular dance group can be seen as a source of dancers' social identity; in this respect dancers tend to protect their identities by perceiving their own group more positively than other groups.

When attitudes toward other people are based on their group membership, they may be at least partly linked with prejudice (Ehrlich, 1973). Prejudice can be seen as an unfavorable attitude toward an object which tends to be highly stereotyped, emotionally charged, and not easily changed (Krech, Crutchfield, & Ballachey, 1962). The assumption that members of other groups hold different beliefs than we do may be a factor in the development of prejudice, resulting in unfavorable intergroup attitudes (Rokeach, 1960). Among dancers this could mean that, for example, modern dancers assume ballroom dancers' core beliefs to be different from their own and therefore harbor less favorable attitudes toward ballroom dancers than toward themselves.

Beliefs, attitudes and behaviors are regulated by a group through the use of social reward and punishment (Bem, 1970). According to Byrne's (1969) attitude similarity-attraction theory, individuals become attracted to others who share their beliefs, attitudes, values, personality characteristics or interest in that a high level of reward is achieved at low cost. Thus the attraction between two or more individuals will be a positive function of the degree of attitude similarity between them (Byrne, 1969; 1971; Condon & Crano, 1988). However, Rosenbaum (1986) argues that even though attitude similarity does not always lead to liking, attitude dissimilarity does lead to repulsion.

According to Pratkanis (1989) attitudes are supported by a bipolar or unipolar knowledge structure. Bipolar topics, such as homosexuality, abortion or nuclear power tend to be controversial (ranging from anti to neutral to pro) with arguments for and against a given issue. Sport and music in general, have been found to be unipolar topics (ranging from neutral to pro), since few subjects endorse strong negative statements concerning these activities (Pratkanis, 1989). Possibly the same tendency can also be seen in the field of dance, which after all shares many similarities with both sport and music.

In general, attitudes tend to be stable and changing intergroup attitudes is likely to be difficult. Many studies on attitude change have been concerned with the effects of specific change-inducing procedures such as education or propaganda. Early research indicated that having more knowledge about a specific attitude object tended to be related to more favorable attitudes toward that object (Nettler, 1946; Reckless & Bringen, 1933). However, according to Festinger (1957), people tend to seek information that agrees with their attitudes and avoid information that does not. Thus, the relationship between the amount of knowledge (i.e., familiarity) and attitudes is quite contradictory, and some studies have reported no relationship between familiarity with and attitudes towards in-groups and out-groups (Park, Ryan, & Judd, 1992; Ryan, 1996). Further, Ostrom (1989) suggests that long-held attitudes are based more on memory than on recently acquired information.

According to Oskamp (1991), direct personal experience is supposed to be the most fundamental factor in attitude formation. Attitudes formed through personal experience are generally stronger than those formed through indirect experience (Fazio, 1989). Therefore a dancer who has personal experience in a certain dance form may be expected to have a stronger attitude toward it than a dancer with no experience. However, personal experience of unfamiliar dance forms may not automatically change attitudes since, according to Fishbein and Ajzen (1972), such change depends on the conditions of interaction.

Harding et al. (1969) suggest that a teacher's favorable attitude toward an object or group can change a student's attitude in a more favorable direction if the student - teacher relationship is positive. This presupposes, however, that dance teachers themselves hold a positive attitude toward out-groups, and perceive it as important to work for positive intergroup attitudes.

Generally, gender is a very important factor in the female-dominated field of dance. This also holds true in the studies concerning dance attitudes. Among non-dancers, primary, secondary and college-aged female students have been reported to hold more positive attitudes toward dance than males (Halsted, 1980; McSwain, 1994; Morrison & Krohn, 1997; Neal, 1983; Sanderson, 1989; Tilton, 1983). However, this may be different among dancers.

On the basis of their historical origins, development and functions, folk dance, competitive ballroom dance, ballet and modern dance can be seen as quite different subdomains of dance. Therefore, in the light of the aforementioned in-group and intergroup literature, it is reasonable to ask whether dancers who are involved in one form hold different attitudes toward other forms.

4.4 Personality traits and stereotypes

Personality traits of dancers. Even though a review of the literature revealed no research that has examined stereotypes in dance, personality characteristics of dance students have, however, aroused some interest among dance researchers (Alter, 1984; Bakker, 1988; 1991; Campbell, 1961; Kalliopuska, 1989; 1991; Manley & Wilson, 1980; Marchant-Haycox & Wilson, 1992; Taylor, 1997; Wilson & Manley, 1978). On the basis of these studies, a strong sense of femininity and sensitivity, low self esteem and compulsive tendencies have been found to be among the characteristics of dancers (Marchant-Haycox & Wilson, 1992; Taylor, 1997). According to Bakker's two studies (1988; 1991), female

ballet dancers were more introverted and had higher achievement motivation, emotionality, and anxiety than non-dancers. Ballet dancers also had lower self-esteem than non-dancers. Bakker (1991) assumes that the differences in personality traits between dancers and non-dancers are most likely the result of a process of self-selection, indicating that the ballet subculture attracts persons who possess particular personality traits.

Alter (1984) reported that university dance students (modern dancers) scored higher on creativity and achievement and had a more positive sense of self and self-adjustment than conservatory dance students (ballet dancers). Correspondingly, ballet dancers had more highly developed creative thinking, more positive self esteem, and higher motivation for achievement than students of English. Kalliopuska's (1989; 1991) findings indicated that Finnish junior ballet dancers had more hobbies with higher creativity, higher self esteem and higher empathy than same-aged Finnish ball players and Finnish students in general. According to the findings of Allaz, Archinard, Reverdin, Rouget, and Sherer (1994) and Taylor (1997), dancers have high physical complaints, sensitivity to criticism, and perfectionistic tendencies. Thus, Taylor's (1997) finding contradicted with the results of Alter (1984) in identifying dancers as having higher motivation and a positive self esteem. In sum, the results of the personality characteristics of dancers vary due to different measures. The most contradictory findings concern the self esteem of dancers (see, Alter, 1984; Bakker, 1991; Kalliopuska, 1989; 1991; Marchant-Haycox & Wilson, 1992; Taylor, 1997).

On the basis of the forementioned studies it seems that dancers personality traits are somehow different from those of non-dancers, and that some variation also exists among these traits, at least between ballet and modern dancers. However, the aim of this study was not to investigate the characteristics of dancers, rather to determine the perceived dancer stereotypes among the four dance groups. Because stereotype research does not exist in the field of dance, the theoretical approach adopted utilizes the social psychological literature and studies in fields other than dance.

Stereotypes. Stereotypes have been traditionally defined as generalizations about the typical characteristics of members of a social group (Dovidio, Evans, & Tyler, 1986; Karlins, Coffman, & Walters, 1969; Katz & Braly, 1933) or as a mental image or set of beliefs which a person holds about most members of a particular social group (Oskamp, 1991). Stereotypes can be seen as cognitive categories about the perceiver's knowledge, beliefs, and expectations about groups and about individuals from those groups (Ashmore & Del Boca, 1981; Hamilton & Trolie, 1986; McCauley, Sitt, & Segal, 1980). As oversimplified generalizations about a group of people, stereotypes have also been labeled schemata, prototypes, and expectancies (see, Sherman, 1996). All these terms conceptualize stereotypes as the sum of the typical features of a certain group reflecting the perception that all members of a given group have the same characteristics and traits.

According to the tripartite model of attitudes, a stereotype is assumed to be the cognitive component of prejudiced attitudes (Harding et al., 1969). Prejudice can be seen as an unfavorable attitude toward any group of people which tends to be highly stereotyped, emotionally charged, and not easily changed by

contrary information (Ehrlich, 1973; Krech et al., 1962). Because perception depends upon attitudes and employs prejudice, we tend to have positive or negative feelings toward a specific group, and we perceive the group, prejudice it, in terms of specific stereotypes we hold concerning its members. Thus prejudice can be seen as a consequence of ordinary categorization, i.e., stereotyping processes (Allport, 1954; Billig, 1985; Hamilton, 1981; Tajfel, 1981). Stereotypes are functional because they allow an individual to rationalize his or her prejudice against the group (Allport, 1954; LaViolette & Silvert, 1951; Saenger, 1953; Simpson & Yinger, 1965). However, the most simple and convenient stereotypes are often inaccurate and unfair, and in many cases instead of "seeing is believing", people's behavior indicates that "believing is seeing" (Hamilton, 1981).

Stereotypes are seen to develop as an individual acquires information about a group through personal experiences with group members or through social learning from significant others (Sherman, 1996). Individuals learn a variety of cultural stereotypes that become part of their associative network (Ehrlich, 1973). The evolution of stereotypes depends on both rational and nonrational processes (Campbell, 1967; Ehrlich, 1973). Nonrational processes include projection, which may be due to frustration, while rational origins of stereotypes are the generalizations derived from intergroup contacts. Individuals tend to compare and evaluate themselves, their abilities, performances and opinions with a reference group which is subjectively important for social comparison and for the acquisition of norms and values (Turner et al., 1987).

Several theorists have argued that categorization processes contribute to the development of social stereotypes (Allport, 1954; Hamilton, 1979; Hamilton & Troilier, 1986; Sherman, 1996; Tajfel, 1969; Taylor, 1981). By social stereotypes we usually mean ones which are shared by many individuals (Oskamp, 1991). Our social environment is so rich in variety and complexity that perceivers' cognitive systems would be quickly overloaded if they did not find ways of simplifying their perceptual experiences (Hamilton & Troilier, 1986). Thus assigning certain traits in common to individuals who are members of a group and also of attributing to them certain differences in common from members of other groups can be seen as one way to reduce this complexity (Hamilton, 1981; Taylor, 1981; Taylor & Croger, 1981).

Categorizing also has influences on information-processing, such as perceptions of the individual (Duncan, 1976; Hamilton & Rose, 1980; Sager & Schofield, 1980), evaluations of the individual (Darley & Gross, 1983; Devine, 1989), and behaviors toward the individual (Snyder, Tanke, & Berscheid, 1977; Word, Zanna, & Cooper, 1974). A person's stereotypes are often not based on personal experience with a particular group or on individual qualities; rather judgements of individuals are made according to group membership. Thus, the lack of information about a member may cause a person to fall back on what he or she knows, or thinks he or she knows, about the group to which that individual belongs (Tajfel, 1981). Further, adapting Ehrlich's (1973, 38) words, while the use of social categories, such as ballet dancers or folk dancers, narrows the amount of information necessary for action, in the same time it expands the scope of information about an object. Consequently, people are willing to make rash inferences about out-groups concerning whom they have very little information, i.e. you may need only little information to decide that a

person is a ballet dancer, but as soon as you have assigned an individual to this category you have much more information about him or her.

Traits vary in specificity as well as in complexity (Hampson, 1983; Hampson, John, & Goldberg, 1986). Some traits are quite stable traits (e.g. intelligent), whereas others (e.g. impolite) represent more transient states. When people are categorized in terms of a single, stable-trait term, such as conservative, extroverted, or masculine, they are expected to share various prototypic features in common (Andersen, Klatzky, & Murray, 1990; Cantor & Mischel, 1979; Schneider & Blankmeyer, 1983).

According to Rosch (1978), objects can be hierarchically organized into broad categories, which can be broken down into subtypes. Social stereotypes are thought to be similarly structured, and the subtypes are assumed to have characteristics reliably associated with them and at the same time be well differentiated from one another and the global stereotype. Accordingly, social stereotypes of “dancers” can be broken into subtypes, such as folk dancers, ballroom dancers, ballet dancers and modern dancers. Non-dancers in general, can be assumed to hold a rather similar picture concerning the undifferentiated object “dancer”. However, dancers themselves will probably use well-differentiated subtypes in their thinking about various dancers because their information processing about dancers is likely to be guided by more specific subcategories.

As a result of stereotyping, individuals who are members of a social group to which a stereotype is assigned can be expected to be judged as more similar to each other only in those attributes which are assumed to be typical of them and which form part of the culturally accepted stereotype of their group (Tajfel, 1981). Further, people tend to exaggerate the differences along criterial dimensions between individuals who fall into distinct categories, and to minimize these differences within each of these categories. Thus stereotyping leads to the homogenization and depersonalization of out-group members (e.g. Ehrlich, 1973). Accordingly, it can be assumed that knowing that a person is for example, a modern dancer implies that he or she will have certain psychological traits which differentiate him or her from other subtypes of dancers.

In-group relations tend to be characterized by the perceived similarity of members, mutual attraction between members, and attitudinal and behavioral uniformity. Group members tend to assign positive characteristics to themselves and negative characteristics to the members of other groups (Oskamp, 1991; Turner, 1982). In general, people perceive any out-group as being more homogeneous and less variable than their own membership groups i.e., “we” are perceived as individuals, but “they” as homogeneous (Campbell, 1967). Consequently, members are inclined to perceive their own behavior as varying according to different situations but out-group behavior as being more fixed by membership characteristics.

People tend to remember information about individuals better when it confirms their own stereotype of the group (Rothbart, Evans, & Fulero, 1979). Therefore, stereotypes are quite often composed of negative traits (Oskamp, 1991, 29) and in general, they remain relatively constant over long periods of time (Child & Doob, 1943; Gilbert, 1951; Katz and Braly, 1933 Meenes, 1943).

Knowledge of cultural stereotypes and acceptance of them are argued to be two different things (Ashmore & Del Boca, 1981; Billig, 1985; Devine, 1989).

Although everyone possesses knowledge of numerous stereotypes, not all possess personal beliefs that are congruent with these stereotypes. It has been criticized that many studies about stereotypes have measured respondents' personal beliefs rather than (as typically assumed) their knowledge of the stereotype of the target (Devine & Elliot, 1995). Thus, for high-prejudiced individuals, their knowledge of the target stereotype and their beliefs about the target are highly congruent, whereas among low-prejudiced individuals the knowledge of the target stereotype might differ highly from their beliefs about the target. Accordingly, it could be that dancers in general, are very well aware of the dancer stereotypes, but perhaps only some of them hold these beliefs by themselves.

5 FRAMEWORK AND THE AIMS OF THE STUDY

5.1 Framework of the study

This study is constructed around four concepts: socialization, motivation, attitudes and stereotypes, and four subgroups of dancers: folk dancers, competitive ballroom dancers, ballet dancers and modern dancers. Socialization into dance will also be described by involvement variables such as expectations of future involvement, intensity of dancing, length and breadth of dance participation, and dancers' familiarity with other dance forms.

A person's initial entry into dance and the decision to maintain involvement are influenced by many social and psychological factors. In this study dance socialization is investigated based on the social learning theory (Bandura, 1969; 1977). According to this paradigm, a person learns skills, values, attitudes, expectations, appropriate role behavior, and also develops his or her social identity by observing, imitating and modeling significant others (i.e., observational learning). Significant others have an important influence on initiating involvement and reinforcing the motives for maintaining an activity.

Socialization as a continuing process is related to motivation, which has been widely studied in sport literature. However, very few studies have systematically investigated this issue in the field of dance. Therefore the second part of this study was designed to determine dancers' participation motives and to indicate the relationships between the motives and the involvement and background variables.

Attitudes and social stereotypes are also learned through the socialization process under the influence of significant others (McPherson & Brown, 1988; Ehrlich, 1973). The prevailing values, social norms and ideologies of various dance subcultures influence dancers' behavioral patterns, attitudes, stereotypes and their whole way of thinking and feeling about dance.

On the basis of the theoretical perspectives introduced in chapter 4, the framework of the present study was designed to describe the four subgroups of dancers through background variables, socialization, motivation, attitudes, and dancer stereotypes as shown in Figure 2.

FIGURE 2 The framework of this study

5.2 Aims of the study

Because dance is comprised of many contrasting dance forms, this study will not investigate dance as a single activity but as four more or less different sub-cultures. The focus of the study was not limited to art dance in professional settings, or on youth culture or among girls and women but was designed to take in all the people who engage in the four different forms of dance studied here. Folk dance and competitive ballroom dance were chosen to represent originally participant-oriented social dance while classical ballet and modern dance represent performance-oriented art dance. Thus this study was designed to increase our understanding of how and why people get involved in dance, what motivates them to stay involved, and what the consequences of this involvement are on dancers' in-group / intergroup attitudes and in-group / out-group stereotypes.

Participation profiles and socialization into dance involvement

The first part of this research project was developed to study and compare socialization into dance and the participation profiles of dancers in the four dance forms by investigating:

- 1) the socio-economic and educational background of dancers
- 2) the age of dancers at initial involvement in dance
- 3) the influence of significant others on dance involvement
- 4) involvement in dance, other cultural activities, and sport
- 5) out-group familiarity, and
- 6) expectations of future involvement.

Participation motives and their relationship to various background and involvement variables

Because dance involves men and women who vary in age, breadth and length of dance training and intensity of dancing as well as in orientation, ranging from social to art dance and from dance as recreation to dance as a career, the present study was designed as an initial step towards the systematic investigation and comparison of dancers' participation motives among the four dance forms. Thus, this part of the study focuses on following questions.

1. What kind of motives and motivational factors dancers have for their dancing?
2. How do these motivational factors compare among folk dancers, competitive ballroom dancers, ballet dancers and modern dancers?
3. How do different participation motives vary among male and female dancers and among different age groups of dancers?
4. How do participation motives relate to breadth of instructional background, persistence in dancing, intensity of dancing, and expectations of future involvement?

Dancers' in-group and intergroup attitudes toward folk, competitive ballroom, ballet, and modern dance

Since there are no prior research findings about in-group and intergroup attitudes of dancers, this part of the study was designed:

1. to compare dancers' in-group and intergroup attitudes toward folk, competitive ballroom, ballet and modern dance,
2. to determine whether age, gender, educational background, years of experience, out-group familiarity and earlier dance experience are related to dancers' intergroup attitudes, and
3. to determine whether dancers could be classified into their own dance groups on the basis of the socialization and involvement variables, participation motives, and intergroup attitudes.

On the basis of the differences in origins and essence of folk, ballroom, ballet and modern dance, and according to the results of earlier studies in fields other than dance, it was expected that dancers' attitudes to the various dance forms would differ. Using the theories of self-categorization (Turner et al., 1987) and social identity (Tajfel, 1981; Tajfel & Turner, 1986), it was hypothesized that dancers' in-group attitudes would be more favorable than their intergroup attitudes, i.e., they would perceive their own dance form more positively than they would perceive out-group dance forms.

In-group and out-group stereotypes among dancers

The fourth part of the study was designed to investigate and compare the in-group and out-group stereotyped traits of the four subgroups of dancers: folk dancers, ballroom dancers, ballet dancers, and modern dancers, as perceived by the dancers themselves. The purposes of this part of the study were:

1. to determine and compare out-group stereotypes of folk, ballroom, ballet and modern dancers,
2. to investigate whether out-group familiarity is related to out-group stereotypes, and
3. to compare out-group and in-group stereotypes in the four dance forms.

According to the literature, it can be assumed that the categorization of dancers into more or less different subgroups is an inherent cause of prejudice and stereotypes, i.e. the judgements of a target group member lean on group membership rather than to individual qualities. According to the theories of social identity (Tajfel, 1981; Tajfel & Turner, 1986) and self-categorization (Turner et al., 1987), group members are motivated to preserve and achieve a positive group distinctiveness to protect a positive social identity by accentuating intergroup differences and perceiving their own group as more positive than out-groups. On the basis of these theories and earlier studies on stereotyping it was hypothesed that in-group and out-group stereotypes would differ from each other in that in-group stereotypes would be perceived as more favorable and more heterogeneous than out-group stereotypes.

6 METHODS

6.1 Subjects

The subjects were 308 adolescent and adult amateur dancers of whom 83 were folk dancers (47 women, 36 men), 71 competitive ballroom dancers (36 women, 35 men), 74 were ballet dancers (72 women, 2 men) and 80 modern dancers (75 women, 5 men). An amateur dancer was defined as one who participated in dance in his or her free time but who was neither dancing as a professional nor participating at the time of the investigation in any dance degree program. However, many of the subjects in fact had expectations of future careers in dance. The dancers involved in the present study were classified as folk, competitive ballroom, ballet and modern dancers according to their own statements. Each subject had at least 3 years experience in their main dance form.

The subjects ranged in age from 16 - 61 ($M = 23.3$, $SD = 8.5$). Ninety percent of the subjects were between 16 - 35 and only 5% of them were over 50. As seen in Table 1, the age structure in the four groups was different. Ballet dancers were the youngest with a mean age of 18.7 years (there were only a few over 25 years of age). The mean age of the modern dancers was 22.3 years, folk dancers 24.6 years and competitive ballroom dancers 27.8 years.

The subjects represented various urban areas in Finland. The ballet dancers and modern dancers were mainly students from 17 well-known private dance studios. The ballroom dancers represented the ten dance clubs which were also members of the Finnish Dance Sport Association, one of the member organizations of the Finnish Sport Federation. The folk dancers were members of various groups whose instructors in 1991 had been recognized and received awards as outstanding in their field. These folk dancers represent a highly esteemed and innovative current trend in Finnish folk dance.

TABLE 1 Dancers' gender and age in the four dance forms

	Folk	Ballroom	Ballet	Modern
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	dancers	dancers	dancers	dancers	Total	
Number of dancers		83	71	74	80	308
Gender:						
-women	n	47	36	72	75	230
-men	n	36	35	2	5	78
Age M	24.6	27.8	18.7	22.3	23.3	
	SD	8.8	10.7	4.4	6.5	8.5
	Range	16-57	16-61	16-42	16-45	16-61
16-18 yrs	n	22	16	49	33	120
19-25 yrs	n	34	17	22	26	99
26-35 yrs	n	17	26	1	16	60
36-> yrs	n	10	12	2	5	29

6.2 Procedures and instrumentation

The data were collected by questionnaires (Appendix 1) and interviews. Prior permission was requested and granted before the questionnaires were distributed to non-professional dancers by contact persons in the private dance studios, and the folk and competitive ballroom dance clubs, all of which were situated in urban centers in different parts of Finland. Contact persons were asked to distribute the questionnaire to any dancer who was not younger than 16 years and who had participated in her or his main dance form for at least three years. Respondents completed the questionnaires in their free time and returned them to the researcher in pre-paid envelopes. The questionnaires were anonymous and there were no questions that would have revealed the identity of the school or the teacher. On a separate page attached to the end of the questionnaire the respondents were asked if they were willing to be interviewed (Appendix 1, question 26). Only if the dancer indicated her/his willingness to be interviewed was the name, address and telephone number given. Nine of the subjects who lived in a geographic area that was convenient to the researcher were selected for interviews which took from 1 to 1.5 hours to complete. The interview responses were used to clarify interpretation of the data.

The socialization variables. Those variables chosen for analysis in the present study were the age at which the respondents had started dancing, the influence of significant others at the time when they took up their main dance form and encouragement presently received from significant others. The role of the family as a model was studied by charting the dance participation of family members. Past dance experience was determined by measuring the participants' years of experience (i.e., persistence in dancing, or years / length of participation) and the number of dance forms in which they had been involved (i.e., breadth of instructional background, or breadth of experience). The intensity of their present dance participation was determined by measuring the hours per week that the respondents spent practising their main dance form and other dance

forms. Weekly training hours in sport, familiarity with out-group dance forms, expectations of future involvement, frequency of the respondents attending dance performances, other cultural activities, and social dancing in discos, music restaurants and dance pavilions were also recorded. (Appendix 1, questions 1-18). The subjects were also asked to assess their familiarity with the four dance forms using a 4-point scale: hardly any (1), a little (2), quite well (3), very well (4) (Appendix 1, question 25).

Participation motive-questionnaire. The items forming the questionnaire were developed on the basis of open-ended questions tested in a pilot questionnaire. Items forming a questionnaire were administered to 72 dancers, the existing dance literature (see., Alter et al., 1972; Hawkins, 1982; McRobbie, 1987; Rust, 1969; Stinson et al., 1990; Valverde, 1992), information from the Participation Motivational Questionnaire (Gill et al., 1983) and the researcher's personal experiences both as a folk, competitive ballroom and modern dancer, and dance educator. Subjects were asked, "How important do you find the following reasons as grounds for your own dance participation?" (Appendix 1, question 19). They responded to a 25-item list of possible reasons for participating in dance by rating each item on a 4-point scale ranging from 4 = very important to 1 = negligible.

Attitude measurements. The questionnaire items for the four attitude inventories were designed on the basis of notes made by the researcher during dance seminars and discussions among dancers and on her many years of personal experience both as a dance educator and as a folk, competitive ballroom and modern dancer. The items were statements which are often heard about various dance forms, dancing, dancers and music (e.g., folk dance, folk dancing, folk dancers, folk music) (Appendix 1, questions 20-23). Thus, the statements reflect, at least to a certain extent, general attitudes and stereotypes about these dance forms. The items were tested in a pilot questionnaire administered to 72 dancers ranging in age from 17 to 47 years. In order to obtain qualitative feedback about the statements, the respondents were encouraged to write comments concerning the given items. The questionnaire was modified accordingly for the final fieldwork.

Stereotype measures assessment. Because the aim of this study was to identify the perceived dancer stereotypes, rather than to investigate the characteristics of dancers, it was not possible to use any tested personality inventories. Therefore a new instrument was designed for this purpose.

According to Tajfel (1981), when subjects are presented with a list of attributes and asked to indicate those which they believe apply to a specific group, the traits chosen most frequently can be assumed to belong to the culturally held stereotype, and those selected least frequently not to be part of it.

This method of determining stereotypes has been widely used (see Gilbert, 1951; Katz & Braly, 1933; Karlins et al., 1969; Ryan, 1996; Tajfel, 1981). On the basis of this classic stereotype assessment technique (adjective checklist procedure by Katz and Braly, 1933), the stereotype assessment instrument in this study was designed to elicit respondents' personal beliefs about the stereotypes of folk, ballroom, ballet, and modern dancers. The traits included in

the list were chosen according to the researcher's own experience and observations during many years of dancing and teaching in many dance forms, informal discussions with dancers and dance teachers, and various writings about dance.

In a pilot study, the list of 26 adjective traits was tested by 72 dancers who completed a questionnaire. On the basis of the pretest two traits were left out and four new ones were added. Thus the final list consisted of 28 traits or attributes (Appendix 1, question 24). Respondents were asked to select as many adjectives as were necessary to adequately describe the target group. The instruction was as follows: "The following is a list of different traits. Even though in all dance forms there are many different kinds of people, try to think of a typical representative (dancer) of the target group and his or her typical traits and characteristics. Mark all the traits which you perceive to be typical of a dancer in the group in question. Finally mark the traits which are typical for yourself." The information about the self rating was not used in this study. The in-groups and out-groups were the naturally existing ones and all the subjects were more or less aware of each other.

6.3 Statistical methods

The socialization variables were examined using t-tests, chi square analyses, factor analyses, analyses of variance, and Scheffe's multiple-range test, in order to determine the differences between the four dance forms. The comparison of participation motives among the four dance forms was done by using an one-way ANOVA. The relations and differences between motivational factors and background variables (such as gender and age) as well as involvement variables (such as breadth of instructional background, persistence in dancing, intensity of dancing, and expectations of future involvement) were analyzed by using Pearson's and Spearman's correlation coefficients and two-way ANOVAs.

Because of the degree of interrelationship among the attitude subscales, the differences between dancers' in-group and intergroup attitudes were indicated by conducting four separate one-way MANOVAs and follow-up univariate analyses. Discriminant analysis was used to determine whether the dancers could be correctly classified into their own dance groups on the basis of the socialization variables, motivational factors and intergroup attitudes. Post hoc Newman-Keuls analyses were used to indicate how discriminant functions discriminated among the four dance forms. The stereotyped traits among the dancers in the four dance forms were compared using frequencies, percentages and discriminant analysis. The methods used in the different parts of the study are reported in more detail in connection with the results.

6.4 Factor structures, reliabilities, and validities of the scales

6.4.1 Socialization and involvement

In general, the validity of a questionnaire is quite difficult to estimate by any objective measurement. In this study the socialization process was determined by a dance involvement recall survey-questionnaire. Even though, according to Washburn and Montoye (1986) the delayed recall technique is the most practical and commonly used approach, there are always some misinterpretations in it because the recalls rely on memory (LaPorte, Montoye, & Caspersen, 1985; Washburn & Montoye, 1986). Increasing the accuracy of the instrument typically also increases the demands on subjects, thus resulting in limitations in participation in the measurement (LaPorte et al., 1985).

The content validity also depends on the interpretation of the terms used in the questionnaire. It has been reported that terms such like as "physical activity" might be understood quite differently by different subjects (Washburn & Montoye, 1986). Because the difficulty of assessing the activity in question by the subjects may decrease the validity of the instrument, the subjects in this study were not asked to respond to "dance" in general, but more specifically to folk dance, ballroom dance, ballet and modern dance.

It is generally known that persons tend to overestimate the frequencies of their activities, especially when these activities are perceived to be positive. However, activity recalls are seen to be fairly reliable and valid among adults, who are time conscious, in contrast to children. Further, activities which are scheduled at certain times weekly are easier to estimate correctly than unscheduled activities. Thus, the data of this study concerning the number of hours spent on dance training weekly can be seen to show good reliability and validity. Similarly the age of initiating dance involvement is also quite easy to recall correctly.

The past and present encouragement of significant others are estimations of perceived encouragement among the dancers. Because in this study the focus is on perceived encouragement, which was rated on a 3-point scale (encouraging, discouraging, no effect), the answers of the subjects can be assumed to be valid and reasonably reliable.

6.4.2 Motives

In order to reduce the number of motive variables and to identify dimensions or general categories of participation motives, the responses of the entire sample to the 25 motives were subjected to principal axis factor analysis and oblique rotation. The correlation matrix of the motivational items was examined using the determinant coefficient ($= .0002$), the Kaiser-Meyer-Olkin Measure of Sampling Adequacy ($= .81$) and Bartlett's Test of Sphericity (Chi-square = 2472.47; $p < .001$). These indices showed that intercorrelations were high enough for a factor analysis.

Factor analysis produced five factors accounting for 43 percent of the variance. Four factors were accepted for further analysis. As shown in Table 2, nine items loaded heavily on Factor 1 which was labelled Self-Expression, six items on Factor 2, labelled Social Contacts and five items on Factor 3, labelled Fitness. Factor 4 loaded heavily on three items and was labelled Achievement / Performing. Two motive items, Breaking Away from Daily Routines and Pre-

paring for a Career loaded on the same bipolar dimension (the first one negatively, $r = -.51$; and the second one positively, $r = .50$). Because of the interesting dimension of motivation that they represented, these two items were investigated on the item level only. The intercorrelations between the four factors ranged from $r = .21$ to $r = .41$. The highest correlation ($r = .41$) was between the Self-Expression and the Achievement / Performing factors.

TABLE 2 Factor analysis of motives for dance participation

Motives	Factor loadings					h ²
	1	2	3	4	5	
<i>Self-Expression</i>						
Self-expression	.73	-.07	-.02	.01	-.03	.57
Creating art	.65	.04	-.06	.15	.02	.45
Mental well-being	.59	-.12	.08	-.31	.03	.43
Expression of emotions	.55	.14	.01	.13	.01	.37
Testing one's limits	.49	.08	.01	.09	-.18	.37
Moving to music	.47	.03	-.03	-.09	-.17	.29
Learning new things	.44	.13	-.03	-.05	-.22	.33
Physical well-being	.39	-.10	.36	-.21	-.01	.38
Experience of beauty	.37	-.15	.08	.14	-.02	.19
<i>Social contacts</i>						
Traveling	-.13	.79	-.02	.08	-.16	.69
Social dance skills	-.03	.71	.04	-.07	-.00	.51
Contact with the opposite sex	-.11	.67	.09	.00	.05	.46
Preservation of dance culture	.33	.58	-.07	-.03	.07	.45
Friends	-.08	.55	.09	-.10	-.10	.37
Self-education	.35	.42	.07	.15	.11	.37
<i>Fitness</i>						
Weight control	-.13	.04	.73	.14	-.04	.54
Fitness	.04	.08	.69	-.10	.50	.53
Physical exercise	.05	.11	.57	-.37	.04	.53
Exhausting yourself	-.02	-.03	.40	.17	-.20	.25
Self-esteem	.22	.19	.31	-.07	-.22	.40
<i>Away from daily routines/ Career</i>						
Breaking away from daily routines	.00	.10	.16	-.51	-.25	.41
Preparing for a career	.29	-.01	.10	.50	-.03	.39
<i>Achievement and performing</i>						
Achievement	.13	-.06	-.04	-.28	-.79	.73
Performing	.15	.25	.00	.13	-.38	.33
Be successful		.05	.10	.25	.26	-.37
	.37					
<hr/>						
Eigenvalue	5.57	2.85	2.12	1.51	1.28	13.33
% common variance	41.7	21.3	15.9	11.2	9.5	100
% total variance	22.3	11.4	8.5	6.0	5.1	53.5

Motive scales were constructed on the basis of the factor analysis. Reliabilities for the motive factors were calculated using Cronbach's alpha coefficients. Generally the internal consistencies of the factors were good, with Factor 1 (Self-Expression) equaling 0.79, Factor 2 (Social Contacts) 0.80, and Factor 3 (Fitness) 0.71. Factor 4 (Achievement/Performing) showed the weakest internal

consistency with a Cronbach's alpha of 0.60.

The validity of the dance motive questionnaire can be assessed with respect to content validity. In the pilot study 72 dancers answered an open question about the reasons for their dancing. These reasons were used and supplemented with other motives reported in dance literature (Alter, 1997; Thomas, 1993; Valverde, 1992) and in sport studies (Gill et al., 1983; Brodtkin & Weiss, 1990). In addition, the researcher's personal experience was valuable in refining the motivational items. This inductive method of producing the motivation items ensured that a wide range of motives for dancing were covered, and all the motives included were perceived as important for at least some of the dancers. The motivational factor structure supported this conclusion. The high means of the motive factors also indicated the perceived importance of these dimensions. Fitness, Social Contacts and Achievement were the same as reported in many sport studies while the Self-Expression dimension had been regarded as essential, especially in dance. Health was not included in the questionnaire, since according to the pilot test and earlier studies, dancers have only seldom mentioned health as a reason for their dancing, but have suggested reasons like fitness, physical exercise, or mental or physical well-being.

6.4.3 Attitudes

A principal axis factor analysis with oblique rotation was performed in order to reduce the number of variables and to identify general categories of attitudes. Based on eigenvalues and the interpretation of the factor structure, a two-factor model for the Folk Dance Attitude Inventory and a three-factor model for the three other attitude inventories were accepted. The ratio of subjects to variables was clearly over 3:1 (308:19), which is sufficient for a factor analysis.

The Folk Dance Attitude Inventory consisted of 19 items. Factor analysis produced two factors ("positive effects of folk dance", and "folk dance is simple and unexpressive") accounting for 47.5 percent of the variance (Appendix 2). Two items did not load on either of the factors and were omitted. There was a strong negative correlation ($r = -.72$) between the two factors, showing that the dimensions were widely divergent. Factor scale reliabilities were computed for internal consistency using Cronbach's alpha coefficients. These were .87 for the first factor (10 items) and .81 for the second factor (7 items).

From 15 items on the Competitive Ballroom Dance Attitude Inventory, factor analysis produced three factors accounting for 43 percent of the variance (Appendix 3). The factors were labeled: "ballroom dance is narcissistic and competitive", "ballroom dance is closer to sport than art" and "positive effects of ballroom dance". Cronbach's alphas were .66, .54 and .60 (6, 3, and 6 items), respectively.

Factor analysis produced three factors from the 16 items of the Ballet Dance Attitude Inventory (Appendix 4). The three factors accounted for 42 percent of the variance and were labeled: "positive effects of ballet", "ballet is appreciated and physically demanding", and "ballet is rigid and mostly for the upper class". Factor scale reliabilities were .71, .51 and .64 (6, 5, and 5 items), respectively.

The Modern Dance Attitude Inventory consisted of 13 items which formed three factors accounting for 50 percent of the variance (Appendix 5). The

factors were labeled: "modern dance seldom gives aesthetic experiences and is boring", "positive effects of modern dance", and "modern dance is expressive and creative". Cronbach's alphas were .78, .58, and .41 (7, 3, and 3 items), respectively.

The intercorrelations of the attitude factors ranged from .00 to .72 (Appendix 6). As mentioned earlier the highest correlation ($r = -.72$) was between the two folk dance attitude scales. The scale: "positive effects of ballroom dance" and "ballroom dance is narcissistic and competitive" as well as the two ballet scales "positive effects of ballet" and "ballet is rigid and mostly for the upper class" had moderate negative correlations with each other ($r = -.45$ and $-.37$, respectively). "Positive effects of modern dance" correlated to "positive effects of ballet" and to "positive effects of ballroom dance" ($r = .52$ and $.30$, respectively). "Positive effects of ballroom dance" correlated to "positive effects of ballet" ($r = .34$). In addition, those who perceived "folk dance as simple and unexpressive" perceived "modern dance as expressive and creative" ($r = .32$). Similarly, those who perceived "ballet as rigid and mostly for the upper class" tended to think that "modern dance seldom gives aesthetic experiences and is boring" ($r = .31$).

Ajzen and Fishbein (1977) have emphasized the importance of a well defined attitude object while measuring persons' attitudes. For instance, the term "physical activity" as an attitude object has been found to have different meaning for individuals depending upon their involvement in sport (Schutz, Smoll, & Wood, 1981). Correspondingly, "dance as an activity" might mean different things to dancers, depending on their own involvement in dance. In order to avoid this problem, the subjects in this study were not asked to react toward the general object "*dance*", but rather toward the four specific, well defined dance forms: folk, competitive ballroom, ballet and modern dance. The validity of these scales is also dependent on the researcher who has a long experience in the field of dance as a dance educator and as a folk, ballroom and modern dancer.

6.4.4 Stereotypes

The factor analysis of the stereotype items, which were measured on a dichotomous scale (i.e. yes - no), did not produce any factor model, thus indicating that these traits represented quite independent dimensions. In general, the intercorrelations of the traits were different in the four dance forms. Only the two traits, sociable and extrovert, correlated moderately ($r = .30 - .49$) in all four dance groups. Due to the high independence of the traits, they were considered at the item level in the statistical analyses.

The reliability of the trait measurements was assessed by comparing the results of the pilot test and the final test. In the pretest there were 26 traits, two of which were left out (introvert, culture-oriented) and in the final test four new ones (spontaneous, conventional, energetic and conscientious) were added. The comparison between the pretest and final test was done among the 24 common traits in two different ways. First, the ten most frequently chosen traits were compared. Nine of the ten most frequently selected traits describing folk, ballroom, ballet and modern dancers were the same in both tests. Second, a Spearman correlation (ρ) was calculated between the ten most often rated

traits of the pilot test and the final test. The correlations of the most typical traits for folk, ballroom, ballet and modern dancers were $\rho = .88$; $\rho = .94$, $\rho = .92$ and $\rho = .94$, respectively. These results indicated that the test - retest reliability of the stereotype measurement was high enough.

The validity of both the attitude instruments and stereotype instruments used in this study can also be evaluated on the basis of the theories of self-categorization (Turner et al., 1987) and social identity (Tajfel, 1981; Tajfel & Turner, 1986). According to these theories the in-group and intergroup attitudes of group members should differ from each other and in-group attitudes should be perceived as more favorable than the intergroup ones. The results of this study supported these theories and thus these measurements have structural validity.

7 RESULTS

7.1 Socialization into dance involvement and participation profiles

7.1.1 Dancers' socio-economic and educational background

The dancers' socio-economic background was defined by the father's profession (Appendix 1, question 4a). The dance groups differed significantly according to this variable ($\chi^2 = 48.7$; $df = 6$; $p < .001$). Sixty percent of the ballet and modern dancers came from the upper-middle socio-economic class and 40% from the middle and lower classes. About a third of the folk dancers and ballroom dancers were from the upper-middle-class and two thirds from the middle and lower classes or farming families.

The dancers were categorized into four different groups based on their highest level of educational achievement (1 = comprehensive school; 2 = high school; 3 = vocational school; 4 = university) (Appendix 1, question 3). Thirty-six percent of the dancers had comprehensive school background, 36% high school background, 20% vocational school background and 10% had graduated from university. The majority of ballet and modern dancers had comprehensive or high school background while the majority of folk and ballroom dancers had vocational school background.

7.1.2 Becoming involved in dance

Girls started dancing earlier than boys. The average age of taking up one's main dance form was 12.8 for girls and 17 for boys. The age of starting to dance differed significantly between dance forms ($p < .001$). As seen in Figure 3, ballet dancers had begun at the age of 8 and one out of four had by then already been engaged in another dance form (children's dance or folk dance). Modern

dancers had started with modern dance at the age of 16 and almost 80 percent had switched to modern dance from another dance form, usually ballet or jazz dance. Laura, a 23-year modern dancer, who started ballet dancing when she was 11 years old, said:

I was one of the oldest in the class and it made me nervous, and I remember when the class ended, I felt really great and I knew that this is what I had always wanted to do.

Then Laura told more how she continued her dancing and how she finally got involved in modern dance.

At the same time I started training in jazz dance. Well, modern dance struck me a few years later because I noticed that it is quite near to what I had improvised by myself, ...it was more a kind of natural movement, that's what I like.

Folk dancers had started their dancing at the age of 11 on average and for most of them folk dance had been their first dance form. Only six percent of them had been involved in some other dance form before starting folk dance. As shown in Figure 3, the average age for those (94%) beginning folk dance as a first form was lower than the average age of those (6%) who chose folk dance after first participating in some other dance form. Competitive ballroom dancers had started to dance at the age of 20 and nearly half of them had previously been involved in some other form of dance.

FIGURE 3 Becoming involved in the first and main dance forms by age

7.1.3 The influence of significant others on dance involvement

The most frequently named person who had influenced the respondents' decision to take up dancing was themselves. Other persons named were the mother and a friend of same sex. As shown in Table 3, the influence of significant others differed between dance forms.

TABLE 3 The influence of significant others on taking up dancing by dance form (χ^2 -test)

Significant others	Folk n=83 %	Ballroom n=71 %	Ballet n=74 %	Modern n=80 %	χ^2	df	sig.
Self	60	62	69	85	14.2	3	**
-women 68	78						
-men	50	46					
Mother	37	20	58	30	25.1	3	***
-women 47	24						
-men	25	14					
Father	13	9	11	4	4.8	3	-
-women 13	8						
-men	14	9					
Siblings	17	6	5	9	8.0	3	*
-women 15	3						
-men	19	9					
Friend, same-sex	42	20	28	24	11.1	3	**
-women 45	19						
-men	39	20					
Friend, opposite-sex	11	24	0	4	28.5	3	***
-women -	14						
-men	25	34					

* $p < .05$; ** $p < .01$; *** $p < .001$

The mother's influence was linked with the age of starting to dance: the younger the respondents started their dancing the greater was her influence. The mother was perceived as an influential factor by 64% of those who had taken up their main dance form by the age of 10, by 33% of those who had started between the ages of 10-15 and by only 8% of those who had started later than at 15 years of age. Mothers were mentioned significantly more often than fathers ($p < .001$). Even though male respondents did not name their mother as an influential factor as often as female respondents, they did feel that their mother was a more influential person than their father. The influence of siblings was related to the age of starting to dance among girls but not among boys.

The influence of friends on dance participation differed according to dance form and the sex of the dancer. Both folk dancers and competitive ballroom dancers mentioned friends as an influential factor more often than did ballet dancers and modern dancers. For folk dancers a same-sex friend was important, while among competitive ballroom dancers it was the encouragement or other influence of a friend of the opposite sex that was perceived as important for their dance participation.

Though the influence of a friend of the same sex was nearly equal among female and male dancers, the influence of a friend of the opposite sex was

considerably greater among males than among females, especially with regards to ballroom dancers. In contrast, boys did not directly encourage their female friends to participate in dancing.

The younger a dancer had started dancing, the greater the number of persons they named as having had an influence on their taking up dance ($F=5.72$; $df=3$; $p<.001$). Those dancers who named three persons as influential factors had started by the age of 10, those who named two persons had started by the age 12 and those who named only one person had started by the age of 13.5. The dancers who named themselves as the only influential factor did not begin dancing until the age of 17.

Involvement of other family members in dancing. It appeared that over half of the dancers came from families in which another family member also engaged in or had engaged in dancing (Table 4). Seventy-eight percent of folk dancers, 61% of ballroom dancers, 50% of ballet dancers and 35% of modern dancers had at least one other member of their family who was involved in dance. Folk dance was the most strongly and modern dance the most weakly related to the dance involvement of other family members.

TABLE 4 Family member's engagement in dance by dance form (χ^2 -test)

		Folk dancers n=83 %	Ballroom dancers n=71 %	Ballet dancers n=74 %	Modern dancers n=80 %	Total N=308 %
Engagement in dance						
no	22	39	50	64	45	
yes		78	61	50	36	55
		100	100	100	100	100

$$\chi^2 = 31.14; df = 3; p < .001$$

There were some interesting relationships between other family members' dance participation and the respondents' age of taking up dance. Despite the fact that men did not mention their sisters as an influence on their dance participation, a sister's dancing was related to her brother's age of starting to dance. Those men who had a sister who was involved in dance had started younger (11 years) than those who did not have any dancing family members (17 years).

Present encouragement from significant others. The dancers perceived their friends, parents, dance teacher/coach, siblings, and spouses or girl/boyfriends as mostly encouraging their participation and there were no significant differences between dance forms on these variables. The number of encouraging persons named by the dancers was related to the age at which they had started dancing. The more encouragement they had received the younger they had taken up their main dance form ($F=8.11$; $df=2$; $p<.001$).

The dance teacher/coach was perceived as the most encouraging person in all four dance forms. Every competitive ballroom dancer and almost 90

percent of the other dancers said that their dance teacher or coach encouraged them to dance. School does not seem to play an important role in dance participation, even though a quarter of modern dancers perceived that people in school encouraged them and the same proportion of ballet dancers felt that people in school discouraged their dance participation.

7.1.4 Involvement in dance, other cultural activities, and sport

There were significant differences both in the variety of past dance experiences and in present participation between dancers in the four dance forms. The dancing background of ballet and modern dancers was broader than that of folk and competitive ballroom dancers ($p < .001$). Folk dancers had the narrowest and modern dancers the widest past experiences in dancing (Table 5).

TABLE 5 Breadth of instructional background by dance form (χ^2 -test)

The number of dance forms earlier involved	Folk dancers n=83 %	Ballroom dancers n=71 %	Ballet dancers n=74 %	Modern dancers n=80 %	Total N=308 %
no others	42	34	9	5	23
1-2 dance forms	50	49	53	42	48
3-6 dance forms	8	17	38	53	29
	100	100	100	100	100

$$\chi^2 = 68.35; df = 6; p < .001$$

The dancers in this study were well socialized into their main dance form if years of experience are considered the measure of socialization. The average length of their participation in their main dance form was 9 years. Folk dancers had the longest involvement, 13 years, ballet dancers 9 years, while modern dancers and ballroom dancers had 6 years of experience. One third of the subjects had been involved in some other dance form prior to choosing their main dance form which increased their dance experience (Figure 3).

Dancers spent an average of 6 hours per week practising their main dance form. As seen in Figure 4, competitive ballroom dancers practised almost 8 hours/week, ballet dancers 6.5 and modern and folk dancers about 5 hours per week. In addition, dancers participated in other dance forms for 1-3 hours per week, giving a total of 8 hours per week of dancing.

FIGURE 4 Intensity of dance, sport and other physical activities in different dance forms

The dancers also participated in sports or other physical activities. On average dancers spent 2 hours a week practising sport and other physical activities (Figure 4). The most popular activities were jogging, women's free gymnastics, fitness training and swimming. According to the interviews, dancers engaged in these activities to support their dance involvement.

The present study also investigated attendance at dance performances. Art dancers were almost exclusively interested in art dance performances and social dancers in social dance performances or ballroom dance competitions. When visits to theaters, concerts and art exhibitions were counted, modern dancers proved to be more frequent participants in other forms of cultural activities than the representatives of other forms of dance ($p < .001$) (Table 6).

TABLE 6 Number of visits to the theaters, concerts and art exhibitions during the past year by dance form

Dance form	n	M	SD	One-way Anova	Scheffé test
F Folk dance	83	6.5	7.2	F=11.45*** df = 3,304	M> F,Br,Ba
Br Ballroom dance	71	4.1	4.2		
Ba Ballet	74	7.0	5.8		
M Modern dance	80	12.1	13.7		

***p<.001

The frequency of attending social dance events (discos, restaurants, dance pavilions) differed between the groups. Ballet dancers and modern dancers visited discos (Table 7) more frequently ($p<.05$) than the others. Folk dancers and ballroom dancers visited dance restaurants ($p<.001$) (Table 8) and dance pavilions ($p<.001$) (Table 9) more often than ballet and modern dancers. The age factor explained the differences in visiting discos while the differences in visiting dance pavilions was explained by the combination of age and main dance form.

TABLE 7 Visits to discos by dance form (χ^2 -test)

Times per year	Folk dancers n=83 %	Ballroom dancers n=71 %	Ballet dancers n=74 %	Modern dancers n=80 %	Total N=308 %
0-2 times	48	49	32	27	39
3-9 times	15	20	23	19	19
10 or more times	37	31	45	54	42
	100	100	100	100	100

$\chi^2 = 13.99$; df = 6; $p < .05$

TABLE 8 Visits to dance restaurants by dance form (χ^2 -test)

Times per year	Folk dancers n=83 %	Ballroom dancers n=71 %	Ballet dancers n=74 %	Modern dancers n=80 %	Total n=308 %
0-2 times	47	52	80	67	63
3-9 times	33	30	15	14	22
10 or more times	20	18	5	19	15
	100	100	100	100	100

$\chi^2 = 25.46$; df = 6; $p < .001$

TABLE 9 Visits to dance pavilions by dance form (χ^2 -test)

Times per year	Folk dancers n=83 %	Ballroom dancers n=71 %	Ballet dancers n=74 %	Modern dancers n=80 %	Total N=308 %
0-2 times	60	62	93	98	78
3-9 times	22	17	7	2	12
10 or more times	18	21	0	0	0
	100	100	100	100	100

$$\chi^2 = 57.7; df = 6; p < .001$$

7.1.5 Familiarity with out-group dance forms

Perceived familiarity with outside dance forms was determined by the dancers' own statements as to how familiar they were with the different dance forms. The answers were regrouped into three categories: (1) not familiar, (2) somewhat familiar, (3) quite or very familiar. Ballet was perceived as being the most familiar and folk dance the least familiar dance form to out-group dancers (Table 10).

TABLE 10 Perceived familiarity with out-group dance forms

Out-group familiarity	Folk dance (n=225) %	Ballroom dance (n=237) %	Ballet dance (n=234) %	Modern dance (n=228) %
not familiar	37	31	18	20
somewhat familiar	44	47	42	46
quite or very familiar	19	22	40	34
	100	100	100	100

7.1.6 Expectations of future involvement

Expectations of future involvement in dancing were also considered. Dancers were asked whether they thought they would continue with their dancing in the future. The answers were categorized into three groups: 1) uncertain (no, maybe not, or I doubt it), 2) recreational involvement (I will continue dancing) and 3)

professional involvement (I hope that dance will become my profession or have something to do with my profession).

Only 12% of the dancers expected to drop out of dancing in the near future, 46% wanted to continue in the same way and 42% hoped that dance would become part of their future profession. However, expectations of future involvement varied among the four dance groups. As seen in Table 11 the majority of the folk dancers had recreational future expectations while among the ballet and modern dancers there were more dancers with career orientations.

TABLE 11 Expectations of future involvement by dance form

Expectations of future involvement	Folk dance n=83 %	Ballroom dance n=71 %	Ballet n=74 %	Modern dance n=80 %	Total N=308 %
Obviously drop outs	17	22	7	3	12
Recreational involvement	62	40	41	46	62
Career orientations	21	38	53	56	42
	100	100	100	100	100

7.2 Participation motives in the four dance forms

Six different one-way ANOVAs were used to analyze group differences in participation motives among the four dance groups. In order to determine which groups differed from one another, multiple range tests (Scheffé, $p < .05$) were conducted. As shown in Table 12, there were significant differences between the groups regarding all four motivational factors and the two individual motive items. Self-Expression was ranked highest among modern dancers ($M = 3.46$), while folk dancers ranked it significantly lower ($M = 3.17$). The most notable difference between dance groups concerned the Social Contacts factor, rated by folk dancers as significantly more important ($p < .001$) than by any other dance group. The highly significant univariate F value indicated that 38.6% of the variance in the Social Contacts factor could be explained by dance form.

The Fitness factor was ranked higher by ballroom dancers and ballet dancers than by modern dancers ($p < .001$). Achievement/Performing was highly important to all four dance groups. However, folk dancers ranked it higher ($p < .01$) than modern dancers. The motive item Breaking Away from Daily Routines was emphasized very strongly by all groups while Preparing for a Career, on the contrary, was ranked very low by all of them. Nevertheless, there were some significant differences between the groups with regard to their rating of these items. Folk dancers were motivated more by Breaking Away from Daily Routines than modern dancers ($p < .001$). The groups differed significantly ($p < .001$) from each other also in their assessment of the Preparing for a Career item, which was a more important reason for dancing among ballet dancers and modern dancers than among folk dancers and ballroom dancers. In sum, with the exception of the Social Contacts Factor, these group differences must be considered as being of limited practical

significance. In general, dance form differences do not account for more than 3-6 percent of the variance in any of the three other factors and the two motive items.

TABLE 12 The comparison of motive factors between dance groups (ANOVA and Scheffé test)

Motive factor	dancers	Folk-dancers n=83	Ballroom dancers n=71	Ballet dancers n=74	Modern F df n=80	ANOVA	(p < .05)	Scheffé test
1. Self-Expression	M	3.17	3.29	3.35	3.46	6.30*** ⁽¹⁾	3,304	M > F
	SD	.50	.38	.44	.36			
2. Social Contacts	M	3.31	2.65	2.40	2.26	63.94*** ⁽¹⁾	3,304	F > Br > Ba, M
	SD	.33	.55	.63	.56			
3. Fitness	M	2.87	3.05	2.99	2.71	6.30***	3,304	Br, Ba > M
	SD	.52	.50	.56	.54			
4. Achievement/Performing	M	3.35	3.28	3.31	3.09	3.93** ⁽¹⁾	3,304	F > M
	SD	.54	.41	.55	.57			
<i>Individual motive items:</i>								
Breaking Away from Daily Routines	M	3.48	3.15	3.30	3.11	3.31* ⁽¹⁾	3,304	F > M
	SD	.63	.84	.82	.97			
Preparing for a Career	M	1.77	1.85	2.35	2.25	6.37*** ⁽¹⁾	3,304	Ba > F, Br; M > F
	SD	.85	.90	1.12	1.13			

1) Variances are not equal between groups, * p < .05; ** p < .01; *** p < .001
 F = Folk dancer; Br = Ballroom dancer, Ba = Ballet dancer; M = Modern dancer

7.3 The relationships between participation motives and background and involvement variables

To indicate whether participation motives are related to the age of dancers and to the breadth, length and intensity of dancing, Pearson correlations were calculated. Correspondingly, the relationships between the participation motives and the categorized variables, such as sex and expectation of future involvement were determined using Spearman correlations (Table 13).

TABLE 13 Correlations between participation motives and different background and involvement variables

Background and involvement variables	Participation motive factors					
	Self-expression	Social contacts	Fitness	Breaking away from daily routines	Preparing for a career	Achievement/performing
¹ Sex: (n=154)	Total.11	.05	.13	.07	.03	.19**
F	.11	-.06	.12	.05	-.00	.19
Br	.14	.13	.17	.07	.19	
Ba	-	-	-	-	-	-
M	-	-	-	-	-	-
Age:	Total-.04	.06	.06	.08	-.17**	-.17**
F	.05	-.07	.04	.07	.04	-.18
Br	.00	.09	.27*	.18	-.10	-.08
Ba	-.06	-.07	-.07	.01	-.15	-.21
M	-.03	-.32**	-.14	.10	-.25	-.41***
Breadth of instructional background	Total.23***	-.28***	-.09	-.10	.29***	.07
F	.28**	-.11	-.08	-.15	.26**	.13
Br	.05	.09	.06	.08	-.05	.14
Ba	.15	-.11	-.09	-.16	.16	.03
M	.04	.11	-.01	-.02	.40***	.36***
Persistence in dancing	Total-.05	.30***	.08	.15**	-.06	.05
F	.01	.03	.10	-.08	.05	-.01
Br	.07	.05	-.06	-.15	.31**	.04
Ba	.08	.15	.06	.13	-.05	.09
M	.17	-.04	.16	.29**	-.24*	-.19
Intensity of dancing	Total.26***	-.11	-.10	-.27***	.44***	.18**
F	.29**	.04	.01	-.29**	.43***	.10
Br	.17	-.03	-.24*	-.05	.34**	.08
Ba	.29**	-.03	-.20	-.25*	.33**	.42***
M	.16	.21	-.13	-.33*	.54***	.16
¹ Expectation of future involvement:	Total.28***	-.07	.04	-.05	.57***	.16**
F	.33**	.11	.18	.12	.48***	.19
Br	.26*	.16	.02	-.03	.28*	.12
Ba	.22	-.11	-.00	.07	.72***	.32**
M	.14	.21	.01	-.18	.61***	.25*

p < .05; ** p < .01; *** p < .001: ¹Spearman correlations:

F = Folk dance (n = 83)

Br = Ballroom dance (n = 71)

Ba = Ballet (n = 74)

M = Modern dance (n = 80)

Sex: male = 1, female 2

Expectations of future involvement: hesitation = 1, recreation = 2, profession = 3

7.3.1 Gender and participation motives

The relationship between gender and participation motives was examined only among folk and ballroom dancers (social dancers), where the proportion of male participants was 46%. Gender comparison among art dancers was not feasible as the proportion of men among art dancers was less than 5%. As shown in Table 13, among folk and ballroom dancers there was a significant though weak correlation between gender and the Achievement / Performing factor ($r = .19$; $p < .05$). This factor was rated higher by female dancers than by male dancers ($M = 3.41$ and 3.22).

7.3.2 Age and participation motives

Dancer's age was negatively related to the motivational factors Preparing for a Career ($r = -.17$; $p < .01$) and Achievement / Performing ($r = -.17$; $p < .01$), that is, these motives became less important with age. Among modern dancers the motivational factor Social Contacts was negatively related to age ($p = -.32$, $p < .01$). Older ballroom dancers emphasized Fitness more than younger ones ($r = .27$; $p < .05$) (Table 13).

In order to see possible interactions and non-linear relationships between participation motives within different age and dance groups, dancers were subdivided into three age groups: those aged between 16 and 18 (adolescents, $n = 120$), 19 and 25 (young adults, $n = 99$) and over 25 (adults, $n = 89$). A two-way ANOVA showed a significant interaction effect by age of dancers and dance group for the Achievement / Performing factor ($F = 3.39$; $df = 6, 296$; $p = .003$). Among folk and ballroom dancers these motives were important in all age groups. The youngest ballet dancers and the 19-25 age group of modern dancers ranked Achievement / Performing as highly important, but in the oldest art dance groups the perceived importance of these motives fell sharply (Figure 5).

FIGURE 5 Achievement / Performing factor: scores by age and dance group

7.3.3 Breadth of instructional background and participation motives

The dancers were asked if they had been involved in forms of dance other than their present main dance form (e.g. folk dance, ballroom dance, ballet, modern dance, jazz dance, belly dance, African dance, etc.) (Table 5). Breadth of dance instructional background was positively related to the motivational factors Self-Expression ($r = .23$; $p < .001$) and Preparing for a Career ($r = .29$; $p < .001$) and negatively to the Social Contacts factor ($r = -.28$; $p < .001$) (Table 13). Self-Expression and Preparing for a Career were ranked higher by folk dancers with broad instructional background than by those with narrow instructional background. Also, among modern dancers there was a significant positive correlation between breadth of instructional background on the one hand and the Preparing for a Career and Achievement / Performing motive items on the other. This illustrated that the broader the respondent's instructional background, the more emphasis he or she put on these particular participation motives.

In order to further investigate the relationship between participation motives by instructional background and dance group, a two-way ANOVA was conducted. On the basis of their responses the dancers were subdivided into three groups, 1) narrow instructional background (no other dance forms, $n = 70$), 2) moderately broad instructional background (1-2 other dance forms, $n = 149$), and 3) broad instructional background (3-6 other dance forms; $n = 89$). The results showed an interaction effect by breadth of instructional background and

dance group only for the Preparing for a Career motive ($F = 2.23$; $df = 6,296$; $p = .04$). As shown in Figure 6, among modern dancers and, to a smaller degree among folk dancers the importance of the Preparing for a Career motive increased as a function of broader instructional background. However, this interaction effect disappeared when age was used as covariate, indicating that the interaction was due to age.

FIGURE 6 Preparing for a Career motive: scores by breadth of instructional background and dance group

7.3.4 Persistence in dancing and participation motives

In the total sample, persistence in dancing was significantly related to the motivational factor Social Contacts ($r = .30$; $p < .001$) even though the correlations in the four dance groups showed no relationships. Breaking Away from Daily Routines was also related to Social Contacts ($r = .15$; $p < .01$). Among modern dancers persistence was positively related to Breaking Away from Daily Routines ($r = .29$, $p < .01$) and negatively to Preparing for a Career ($r = -.24$, $p < .05$). By contrast, among competitive ballroom dancers persistence was positively related to the Preparing for a Career motive ($r = .31$, $p < .01$) (Table 13).

The interaction effect for motives by dance group and persistence in dancing was analyzed by comparing the motives of dancers with 3 to 5 years of involvement ($n = 93$), 6 to 10 years of involvement ($n = 104$) and more than 10 years of involvement ($n = 111$). A two-way ANOVA showed an interaction effect by persistence in dancing and dance group for the Social Contacts factor ($F = 2.79$; $df = 6,294$; $p = .012$) as shown in Figure 7.

Among folk dancers these motives were highly important in all three involvement groups while among ballet and modern dancers they were ranked lower by all persistence groups. Among ballet dancers the importance of Social Contacts decreased in the medium-length (6-10 yrs.) persistence group but increased in the longest-term persistence group. By contrast, ballroom dancers ranked Social Contacts highest in the medium-length persistence group. The interaction by years of involvement and dance groups discovered for the Social Contacts motive remained when age was used as a covariate.

FIGURE 7 Social Contacts factor: scores by persistence in dancing and dance group

7.3.5 Intensity of dancing and participation motives

In this context intensity of dancing was defined as the number of hours danced per week. The correlations showed that intensity of dancing was positively related to the factors Self-Expression ($r = .26$; $p < .001$), Preparing for a Career ($r = .44$; $p < .001$), and Achievement / Performing ($r = .18$; $p < .01$) and

negatively to the Breaking Away from Daily Routines factor ($r = -.27$; $p < .001$) (Table 13). The positive correlation between intensity of dancing and Self-Expression was significant only among folk and ballet dancers, Preparing for a Career in all four dance groups, and Achievement / Performing only in the group of ballet dancers. The negative correlation between intensity of dancing and Breaking Away from Daily Routines was seen in all dance groups except ballroom dancers, who showed a negative correlation between intensity of dancing and the ranking of the Fitness factor (Table 13).

Dancers were subdivided into three intensity groups representing low intensity (1-4 hrs/week; $n = 86$), moderate intensity (5-8 hrs/week; $n = 119$), and high intensity (over 8 hrs/week; $n = 102$). A two-way ANOVA showed a significant interaction for the Social Contacts factor by intensity and dance group ($F = 2.32$; $df = 6, 293$; $p = .03$).

FIGURE 8 Social Contacts factor: scores by intensity of dancing and dance group
As shown in Figure 8, Social Contacts were perceived important in all intensity groups of folk dancers and in the lowest intensity group of ballroom dancers. Ballet dancers and modern dancers rated this motive significantly lower than folk dancers ($p < .001$), even though in the moderate intensity group of ballet dancers and in the high intensity group of modern dancers it was slightly more important than in the other intensity groups.

7.3.6 Expectations of future involvement and participation motives

A dancer's future expectations were positively related to Self-Expression among folk and competitive ballroom dancers, to Preparing for a Career among all dancers and to achievement / performing among ballet and modern dancers (Table 13). Dancers with professional future expectations ranked these participation motives higher than dancers not oriented towards a career.

To determine whether there was an interaction for participation motives by expectations of future involvement and dance groups, two-way ANOVAs were performed with expectations of future involvement and dance groups as independent variables and participation motives as dependent variables. A significant interaction (dance group by expectations of future involvement) emerged for the Preparing for a Career motive ($F = 2.44$; $df = 6, 293$, $p = .03$). As illustrated in Figure 9, all dance groups of uncertain and also of recreational future involvement rated the Preparing for a Career motive quite low. In contrast, this motive was ranked very high by career-oriented folk, modern and especially ballet dancers. Even though the effect of age was controlled by using age as covariate, the interaction found for Preparing for a Career by expectations of future involvement and dance group remained.

FIGURE 9 Preparing for a Career motive: scores by expectations of future involvement and dance group

Summarizing the results, in the entire sample, Self-Expression was rated highest by dancers with a broad dance instructional background, high intensity of dancing and professional future expectations. Social Contacts were perceived as important among dancers who had a narrow instructional background and who had long been involved in dancing. The Fitness motive was not related to any background or dance involvement variables in the entire sample. However, a ballroom dancer's age related positively to Fitness as a participation motive while intensity of dancing was negatively related to the Fitness motive. The motive Preparing for a Career was most important for young dancers with a broad instructional background, intense involvement and career-oriented future expectations. In contrast, Breaking Away from Daily Routines, was more important for dancers with low intensity of dancing and long persistence. Achievement / Performing was highly emphasized by young, career-oriented modern dancers who had a broad instructional background and by young, career-oriented ballet dancers with a high intensity of dancing.

7.4 Dancers' in-group and intergroup attitudes

To indicate possible differences between dancers' attitudes toward four dance forms, two sets of comparisons were made. The first set compared each group's attitude toward itself (in-group attitude) with the combined intergroup attitudes of the three out-groups. The second set compared in-group attitudes with each of the three out-groups' attitudes. The findings are discussed in more detail in the discussion section.

7.4.1 The in-group and intergroup attitude-profiles of dancers

As reported earlier (6.4.3), factor analysis produced two folk dance attitude factors ("positive effects of folk dance", and "folk dance is simple and unexpressive"), three ballroom dance factors ("ballroom dance is narcissistic and competitive", "ballroom dance is closer to sport than art" and "positive effects of

ballroom dance”), three ballet factors (“positive effects of ballet”, “ballet is appreciated and physically demanding”, and “ballet is rigid and mostly for the upper class”), and three modern dance factors (“modern dance seldom gives aesthetic experiences and is boring”, “positive effects of modern dance”, and “modern dance is expressive and creative”).

The three out-groups were combined into one and the mean of the combined attitude scales was used for comparing in-group and intergroup attitudes. Because of the degree of interrelationship among the attitude subscales, four separate one-way MANOVAs were conducted. Statistically significant differences were found between dancers’ in-group and intergroup attitudes in all dance forms (folk dance, $F(2,296) = 93.65$, $p < .001$; ballroom dance, $F(3,399) = 34.94$, $p < .001$; ballet, $F(3,296) = 17.57$, $p < .001$; modern dance, $F(3,297) = 29.97$, $p < .001$).

Follow-up univariate analyses indicated that there were significant differences between dancers’ in-group and intergroup attitudes on the two folk dance attitude scales ($p < .001$), on two of the three ballroom scales ($p < .001$), on two of the three ballet scales ($p < .001$), and on all three modern dance scales ($p < .001$; $p < .01$; $p < .01$) (Figure 10). All favorable attitude scales indicating the positive effects of the dance form in question, had higher scores from in-group dancers while negative statements were rated higher by out-group dancers. This result confirmed the hypothesis that dancers’ in-group attitudes would be more favorable than intergroup attitudes, i.e., they perceived their own dance form more positively than they were perceived by the out-group dancers. On the two neutral scales (“ballroom dance is closer to sport than art” and “ballet is appreciated and demanding”), there were no differences between the dancers’ in-group and intergroup attitudes.

FIGURE 10 Dancers' in-group and intergroup attitudes toward four dance forms

7.4.2 Attitude differences among the four dance groups

The comparison of dancers' in-group/intergroup attitudes did not indicate whether the attitudes of the three out-groups differed from each other and from the in-group attitudes of dancers. Therefore four separate MANOVAs with follow-up univariate analyses were conducted to determine the differences in attitudes among all four dance groups.

Significant Dance group x Attitudes effects emerged toward folk dance (4 x 2; $F(6,588) = 28.55, p < .001$), ballroom dance (4 x 3; $F(9,725) = 12.13, p < .001$), ballet (4 x 3; $F(9,715) = 7.86, p < .001$), and modern dance (4 x 3; $F(9,718) = 10.61, p < .001$). Follow-up univariate analyses and Scheffé tests revealed results similar to the results above, in that dancers' in-group attitudes differed significantly from the attitudes of each out-group on nine of the eleven attitude scales (Table 14). Surprisingly, there were no significant differences in the dancers' intergroup attitudes on any of the eleven attitude scales among the three out-groups. This finding will be discussed later.

TABLE 14 Comparison of the attitude scores among the four dance forms

Attitude scale		Folk dancers n=83	Ballroom dancers n=71	Ballet dancers n=74	Modern dancers n=80	Univariate analysis F df	Scheffé test
FOLK DANCE							
1. Positive effects of folk dance	M	3.38	2.65	2.69	2.55	59,50	*** F>M,Br,Ba
	SD ¹⁾	.31	.57	.40	.45	3,298	
2. Folk dance is simple and unexpressive	M	1.66	2.37	2.32	2.34	39,46	*** Br,M,Ba>F
	SD	.40	.54	.51	.51	3,304	
BALLROOM DANCE							
1. Ballroom dance is narcissistic and competitive	M	2.10	1.75	2.01	2.05	10,33	*** F,M,Ba>Br
	SD	.44	.38	.40	.43	3,304	
2. Ballroom dance is closer to sport than art	M	2.81	2.79	2.63	2.63	2.63	-
	SD	.53	.58	.66	.70	3,304	
3. Positive effects of ballroom dance	M	2.83	3.45	2.88	2.94	37,28	*** Br>F,Ba,M
	SD	.44	.39	.39	.38	3,304	
BALLET							
1. Positive effects of ballet	M	2.90	2.99	3.15	2.74	11,56	*** Ba>M,F,Br
	SD	.50	.47	.51	.54	3,300	
2. Ballet is appreciated and physically demanding	M	3.16	2.87	2.92	2.86	.17	-
	SD	.47	.51	.49	.53	3,304	
3. Ballet is rigid and mostly for upper class	M	2.29	2.25	1.78	2.25	15.00	*** F,Br,M>Ba
	SD	.55	.56	.54	.52	3,301	
MODERN DANCE							
1. Modern dance seldom gives aesthetic experience and is boring	M	2.03	2.08	1.92	1.52	25,39	*** Br,F,Ba>M
	SD ¹⁾	.47	.50	.46	.37	3,303	
2. Positive effects of modern dance	M	2.97	2.91	2.94	3.10	1.86	-
	SD	.50	.48	.57	.58	3,303	
3. Modern dance is expressive and creative	M	2.45	2.55	2.63	2.75	3.81	** M>F
	SD	.61	.49	.68	.52	3,303	

¹⁾ uneven variances, *p<.05; **p<.01; ***p<.001

F = Folk dance

Br = Ballroom dance

Ba = Ballet

M = Modern dance

7.4.3 Age, gender and intergroup attitudes

The wide age range of the dancers in this study made it possible to determine whether their attitudes differed according to age. The subjects were categorized into three age groups (16-18, n = 120; 19-25, n = 99, and over 25, n = 89) whose intergroup attitudes were compared.

As a result of MANOVAs, follow-up univariate analyses and Scheffé test there were differences between the youngest and the oldest dancers' intergroup attitudes toward folk dance and modern dance but not toward ballet or ballroom dance. The oldest out-group dancers' perception of folk dance had more in common with folk dancers' own attitudes than did that of the younger dancers. In contrast, intergroup attitudes toward modern dance became more strongly held (i.e. less favorable) by age. Thus the oldest group of dancers showed greater agreement with the statement "modern dance seldom gives aesthetic experiences and it is boring" and less agreement with the statement "modern dance is expressive and creative".

The possible differences in the intergroup attitudes between female and male dancers were investigated even though most male dancers in this study represented folk dancers and ballroom dancers. In general, there were no gender differences in the intergroup attitudes of dancers toward folk, ballroom, ballet or modern dance. The only statistically significant but weak gender difference was found in the attitude scale "ballet is rigid and mostly for the upper class" to which male dancers agreed with more. However, this difference was not very meaningful as gender explains only 3% of the variance of this scale.

7.4.4 Educational background and intergroup attitudes

The dancers were categorized into four different groups based on their highest level of educational achievement (1 = comprehensive school; 2 = high school; 3 = vocational school; 4 = university). To determine whether there was a relationship between educational background and intergroup attitudes toward the four dance forms, one-way ANOVAs and Scheffé tests were conducted. Among the four educational groups there were significant differences only in the two folk dance attitude scales, showing that dancers with a vocational school background held more favorable intergroup attitudes toward folk dance than did the dancers with a comprehensive school background. On the other attitude scales there were no differences among the four educational groups.

Because dancers who had vocational school background were older than dancers with a comprehensive school background, it was meaningful to control for the effect of age, especially when age was related to intergroup attitudes toward folk dance. When the effect of age was controlled by using it as a covariate, the effect of educational background on dancers' intergroup attitudes toward folk dance disappeared, showing that the differences were more due to age than education.

7.4.5 Years of dancing experience and intergroup attitudes

Dancers were categorized into three groups according to their years of dance experience (3-5 yrs., $n = 93$; 6 - 10 yrs., $n = 104$; over 10 yrs., $n = 111$). To determine whether there is a relationship between intergroup attitudes and years of experience, a one-way MANOVA was conducted with years of dance as the independent variable and the attitudes of the combined out-groups as the dependent variables. It was found that years of dance experience was not related to the intergroup attitudes toward any of the four dance forms.

7.4.6 Perceived out-group familiarity, earlier dance experience and intergroup attitudes

The relationships between perceived out-group familiarity and intergroup attitudes were determined by using MANOVAs. The relationship between dancers' earlier experience and intergroup attitudes was investigated by considering both the breadth of earlier dance experience and earlier involvement in a certain dance form.

Perceived out-group familiarity and intergroup attitudes. Four separate MANOVAs revealed significant effects for familiarity on the folk dance attitudes, $F(4,242) = 3.05$, $p < .01$, and modern dance attitudes, $F(6,432) = 6.55$, $p < .001$). Follow-up univariate analyses indicated that familiarity with folk dance was related to the "positive effects of folk dance" ($F(2,213) = 6.03$, $p < .01$). A post hoc Scheffé test revealed that the higher the familiarity with folk dance, the higher the ratings on that scale. Perceived familiarity with ballet or ballroom dance was not related to the intergroup attitudes of dancers. However, perceived familiarity with modern dance was related to the attitude scale, "modern dance is boring and seldom gives aesthetic experiences", $F(2,218) = 14.78$, $p < .001$. Post hoc analysis indicated that the dancers who were the least familiar with modern dance had higher values on the scale. The more familiar they were, the less they agreed with this attitude (i.e., the closer their attitude became to the in-group attitudes of modern dancers).

Breadth of earlier dance experiences and intergroup attitudes. The dancers were categorized into three groups according to the breadth of their earlier dance involvement. One-way ANOVAs were used for determining whether the groups differed in their intergroup attitudes. The results showed that the breadth of earlier dance experiences did not relate to intergroup attitudes toward folk dance and ballroom dance. Dancers with wide dance experience, however, had a more favorable attitude toward modern dance than dancers with limited or no other dance experiences, i.e. they less often agreed with the statement that "modern dance only seldom gives aesthetic experience and it is boring". Surprisingly, the dancers with wide dance experience appreciated the positive effects of ballet less than the dancers with limited dance experience.

Earlier involvement in a certain dance form and intergroup attitudes. Because the "breadth of earlier dance experience" in general did not bring out which dance forms were included in it, earlier involvement in a certain dance form was also investigated. On the other hand it was assumed that out-group familiarity and earlier involvement in this certain dance form would be related. However, the relationship between perceived out-group familiarity and earlier involvement in a certain dance form was determined by using the Spearman correlation. The results indicated relatively high correlations between familiarity

Positive effects of folk dance	158	2.58	.47	35	2.85	.51	-3.04	**
Folk dance is simple and unexpressive	159	2.39	.51	38	2.19	.47	2.19	*
Ballroom dance is narcissistic and competitive	204	2.06	.42	12	2.14	.41	-.67	
Ballroom dance is closer to sport than art	204	2.35	.63	12	2.19	.66	.83	
Positive effects of ballroom dance	204	2.84	.39	12	3.25	.27	-3.54	***
Positive effects of ballet	142	2.79	.49	79	2.57	.53	3.09	**
Ballet is appreciated and physically demanding	145	2.94	.47	80	2.88	.51	.87	
Ballet is rigid and mostly for the upper class	142	2.29	.48	80	2.16	.48	1.92	
Modern dance seldom gives aesthetic experiences and it is boring	159	2.09	.47	57	1.81	.45	3.87	***
Positive effects of modern dance	159	2.94	.50	57	2.91	.58	.39	
Modern dance is expressive and creative	159	2.55	.56	57	2.56	.71	-.07	

*p<.05; **p<.01; ***p<.001

7.4.7 Some qualitative perspectives on the data

During the interviews the nine dancers (2 folk dancers, 2 ballroom dancers, 2 ballet dancers and 3 modern dancers) often expressed their attitudes toward out-groups. These attitudes were mostly unfavorable, if not negative. The dancers criticized other dance forms and dancers for too much technique or not enough technique as well as difficulties in understanding dance or lack of meaning of the dances. In general, dancers in the four dance forms emphasized technique and expression differently. Statements like "too much technique, just technique, not enough technique" were frequently heard. The following interview examples illustrate this central dimension concerning the importance of technique. Modern dancer Maria (19 yrs) expressed her feelings and experiences while watching ballet:

Actually, ballet does not really touch me at all, usually I just get bored. All those human figures presented by classical ballet, they are so thoroughly dead and the movements have been seen so many times and often the dancers are awfully technical and not necessarily all that expressive either, it just doesn't grab me, that kind of stuff. ... Those 30 pirouettes do not ... I think it is frightening in art and in things in general that it becomes just going through the same old motions and the goal does not necessarily come from any inner need.

Maria's opinion can also be seen to reflect her attitude toward the scale "ballet is rigid". In her opinion dance should come from inner needs and be expressive. In contrast Laura, a 17-year old ballet dancer reported how the technically demanding ballet fascinates her more than modern dance:

I do like modern dance but anyhow I think that it is the ballet that is real dance where people work hard and honest. Sometimes I think that in modern dance they do not ...I don't know ...ballet is more demanding and more challenging (in-group attitude)

The following statement reflects dancers' generally unfavorable attitudes toward folk dancing (folk dance is simple and unexpressive).

Sari: Well, it has never been near to my heart ... maybe sociability is after all more important, or being together. I have never seen it as a technical dance ... somehow it doesn't touch me.

Maria: ...what I have seen of folk dance, well, it is people playing those round games and smiling artificially, mostly they do not bother with the artificial smile either ... When they bring them to the stage and all the joy fades out and all that is left for you to do is to watch the repeating schottische step, well, it seems stupid to me. All I am able to feel is boredom and embarrassment, you know.

A 21-year-old ballroom dancer, Piia, compared folk dancing and ballroom dancing:

I feel that folk dance is more like spare time ...like spending time together. It is not disciplined and while dancing in the group...somehow...you don't need to be so goal-oriented. In ballroom dance you will stand out so clearly and it is just you who assumes the responsibility (in-group attitude).

Sari, Maria and Piia did not find folk dance attractive because it does not emphasize technique, nor is it goal-oriented (as in their opinion dance should be) but rather affiliation-oriented. In contrast, Sari said she valued ballroom dance because of its technique and skill demands, especially Latin-American dances. Piia also appreciated technical ballet as heard in her statement:

I used to look at ballet as a technical performance rather than with emotions. I think they (ballet dancers) are use to highly disciplined practise and as persons they also are goal-oriented.

Based on the interviews the most usual reasons for the lack of interest in other dance forms were: “I don’t understand it” and “it doesn’t do anything for me”. This can be heard in the words of Mia, a 23-year-old folk dancer who had this to say about modern dance, which she had only seen on TV:

... it's this kind of vague moving about without any purpose. It's just isolated series of movements and there is no sense in those movements. It has never interested me, so I have never bothered to find out about it.

The statements of Aki (29-year-old male folk dancer) and Eero (a 30-year-old ballroom dancer) point out their difficulty in understanding modern dance:

Aki:... it was the woman's own abstract work about something and I never managed to grasp what her dance was about and what was the starting point, I mean, for me personally it is awfully technical and awfully hard to understand ... that may be the reason why I have not paid all that much attention to it or that it would have given me anything - maybe just because of this difficulty there is about it.

Eero: It doesn't touch me. I mean that I don't get any experience about it, ...or maybe if I forced myself to concentrate...

The two last examples of interviews can be seen to reflect dancers’ attitude, “modern dance seldom gives aesthetic experiences and it is boring”. The examples also show how lack of familiarity with dance form is reflected in negative attitudes. In summary, most of these examples illustrate dancers’ negative intergroup attitudes, lack of interest in out-group dance forms and difficulty in understanding outside dance forms.

7.4.8 The relationships between participation motives and attitudes

Attitudes are known to be related to behavior. Thus, it seemed reasonable to determine the possible relationships between motivation factors and attitude factors. The results showed many statistically significant relationships even though most of them explained less than 10% of the variance (Table 16). However, some of the significant correlations may be seen as meaningful. The motivation factor Social Contacts which was perceived highly important by the folk dancers was related positively ($r = .52$) to the attitude scale “positive effects of folk dance”, and negatively ($r = -.37$) to the scale “folk dance is simple and unexpressive”. The motivation factor Fitness positively related to “positive effects of ballet”, “positive effects of modern dance” and “positive effects of ballroom dance” showing the correlations $r = .37$, $.36$, and $.25$, respectively. In addition, the emphasis on the self expression motive indicated agreement with the scale, “positive effects of modern dance” ($r = .24$) and disagreement with the attitude scale “modern dance seldom gives aesthetic experiences and it is boring” ($r = -.29$).

TABLE 16 Correlations between participation motives and intergroup attitudes (n = 225-237)

Attitude factors	Participation motives					
	Self expression	Social contacts	Fitness	Achievement/ performing	Breaking away from daily routines	Preparing for a career
FOLK DANCE						
- positive effects of folk dance -.17**		.07	.52***	.11*	.08	.20***
- folk dance is simple and unexpressive	-.07	-.37***	-.00	-.04	-.12*	.13*
BALLROOM DANCE						
- ballroom dance is narcissistic and competitive	-.10	-.02	-.11	-.14	-.02	-.02
- ballroom dance is closer to sport than art	.11	.20***	.15**	.09	.06	.02
- positive effects of ballroom dance	.17**	.17**	.25***	.09	.03	.00
BALLET						
- positive effects of ballet	.15**	.13*	.37***	.14	.19***	.01
- ballet is appreciated and physically demanding	.02	.05	.03	.08	-.00	-.03
- ballet is rigid and mostly for upper class	-.12	.10	.02	-.08	-.03	-.06
MODERN DANCE						
- modern dance seldom gives aesthetic experiences and it is boring	-.29***	.19**	.19**	-.03	.09	-.14**
- positive effects of modern dance	.24***	.15**	.36***	.10	.22***	-.05
- modern dance is expressive and creative	-.05	-.12*	.01	-.02	-.02	.00

*p<.05; **p<.01; ***p<.001

7.5 Classification of dancers into four dance groups on the basis of the socialization, motivation and attitude variables

In order to investigate whether dancers could be correctly classified into their own dance groups on the basis of the various variables of socialization, involvement, motivation and attitudes, a discriminant analysis was conducted. From the 36 given variables a step-wise analysis chose 17 variables (5 socialization / involvement variables; 4 motivation variables, and 8 attitude variables). These variables formed three significant ($p < .001$) functions which distinguished between the four dance groups. Appendix 7 displays the standardized discriminant coefficients in the three functions for the 17 variables.

On the basis of its most heavily loaded discriminant coefficient the first function was named "Low Emphasis on Folk Dance". The canonical correlation of the first function was 0.90 and it accounted for 61% of the explained variance. The function revealed that low emphasis on Social Contacts motive (-.63) and low emphasis on positive effects of folk dance attitude (-.43), few years of dance participation (-.41), high emphasis on self expression motive (.44) and positive effects of ballroom dance (.42) were the variables that best differentiated the modern dancers and ballroom dancers from the folk dancers (Table 17).

TABLE 17 The group means of canonical discriminant functions and Newman-Keuls tests

Dance group	Function 1	Function 2	Function 3
F Folk dance	-3.18	.01	.33
Br Ballroom dance	1.51	2.23	.41
Ba Ballet	.50	-.32	-1.62
M Modern dance	1.65	-1.51	.81
S. Newman-Keuls	M,Br>Ba>F	Br>F>Ba>M	M>Br,F>Ba

The most heavily loaded variables for the second discriminant function were weekly training sessions in the dancer's own dance form (.62), positive effects of ballroom dance attitude (.52), and low versatility of past dance experience (-.44). This function was labelled "High Intensity and Positive Attitude toward Ballroom Dance" and it best differentiated the ballroom dancers from the modern dancers. The canonical correlation of the second function was 0.79 and it accounted for 25% of the explained variance.

In the third function, labelled "Early Involvement, Positive Attitudes Toward Ballet", the variables that discriminated between the dance forms were age of taking up the main dance form (.55) and high emphasis on the statements "ballet is rigid and mostly for the upper class" (.46) and low on "positive effects of ballet" (-.46), respectively. The canonical correlation of this function was .69 and it accounted for 13% of the explained variance. Post hoc Newman-Keuls analyses ($p < .05$) indicated that the third function discriminated ballet dancers

from all the other dancers. On the basis of the variables the analysis was successful in classifying 92% of dancers (100% of the folk dancers, 88% of the competitive ballroom dancers, 89% of the ballet dancers and 91% of the modern dancers) into their correct dance groups. Table 18 summarizes the classifications based on the discriminant functions.

TABLE 18 Results of discriminant analysis classification based on participation motives, in-group and intergroup attitudes, and socialization and involvement variables

Actual group	Number of cases	Predicted group membership			
		1	2	3	4
1. Folk dance	81	81 100%	0 0%	0 0%	0 0%
2. Ballroom dance	63	0 0%	55 87%	7 11%	1 2%
3. Ballet dance	70	2 3%	2 3%	62 88%	4 6%
4. Modern dance	76	7 0%	0 0%	7 9%	69 92%

7.6 In-group and out-group stereotypes

Three sets of comparisons were made between the overall in-group and out-group differences in stereotypes. The first set of contrasts compared out-group stereotypes among the four different dance forms. The second set of contrasts compared the in-group stereotypes with the out-group stereotypes. The third comparison investigated the relationships between out-group familiarity and out-group stereotypes by comparing the out-group stereotypes among the different familiarity groups. Discriminant analysis was used in order to test whether the dancers could be correctly classified into in-group or out-group on the basis of their trait ratings.

A trait was defined as highly typical when at least 67% of the dancers assigned it to a target group. When 15% or less of the respondents assigned a trait to a target group, this trait was defined as atypical. Out-group dancers perceived a folk dancer as highly sociable, extrovert, natural, well-adjusted and ordinary. Masochistic, selfish, bohemian, anxious, narcissistic, superficial, critical, improvement-oriented and neat were perceived as atypical of a folk dancer.

A ballroom dancer was perceived as highly performance-oriented, improvement-oriented, neat, selfish, energetic and superficial. The traits, natural, ordinary, messy, submissive, bohemian, anxious and empathic were seen as atypical of a ballroom dancer.

A ballet dancer's stereotype included the traits performance-oriented, conscientious, improvement-oriented, neat, critical, strong-willed, self confident and masochistic. The traits ordinary, messy, spontaneous and natural were seen as atypical traits of a ballet dancer.

A modern dancer was perceived to be highly creative, unique, energetic, spontaneous and enthusiastic. The traits conservative, ordinary, submissive, superficial, neat and conventional were seen as atypical of a modern dancer.

Comparison of the out-group stereotype traits among the four dance forms indicated that dancers differed statistically significantly from each other in all 28 traits (Figure 11). The biggest differences were seen in traits such as performance-oriented, improvement-oriented, creative and ordinary. The figure also shows that less than 50% of the dancers assigned anxious, messy, submissive and conventional to any group of dancers. Thus these traits do not seem to be characteristic of dancer stereotypes in general. However, there were also statistically significant differences in these traits between the four dance groups. Significantly, however, energetic was the only trait which the majority of the dancers assigned to the dancers in all the four dance forms. The majority of out-group dancers perceived only modern dancers as bohemian, spontaneous, creative, and unique. Similarly, only folk dancers were perceived as empathetic and ordinary, ballroom dancers as superficial, and ballet dancers as selfish and masochistic by the majority of out-group dancers.

FIGURE 11 Dancers' stereotype profiles as perceived by out-group dancers

(FIG. 11 cont.)

(FIG. 11 cont.)

7.6.1 The relationship between familiarity and out-group stereotypes

The subjects were divided in two groups according to how familiar they reported being with a certain dance form (unfamiliar = 1, familiar = 2). The relationship between familiarity and out-group stereotypes was examined by comparing the out-group ratings of familiar and unfamiliar dancers by chi square. The results indicated that familiarity had only a few relationships with the out-group ratings for ballroom, ballet and modern dancers. The relationships showed that the out-group ratings of dancers who were more familiar with a certain dance form, approached the in-group ratings. That is, the greater the familiarity with a dance form, the closer were the out-group stereotypes to the in-group stereotypes. The only exception was anxiety, which was perceived to be more typical of ballroom dancers and of ballet dancers by those out-group dancers who were familiar with these dance forms.

Familiarity with folk dance did not relate to any of the out-group stereotype traits. Among the ballroom, ballet and modern dancers, familiarity was most often related to those traits which were not highly typical of the out-group stereotypes of the target groups. Summarizing these findings, out-group familiarity with a dance form was not an important factor influencing the trait ratings.

7.6.2 Comparison of out-group and in-group stereotypes among the four dance forms

Table 19 shows dancers' out-group and in-group ratings (autostereotypes) and statistical and percentage differences between them in the four dance groups.

Folk dancers. According to both out-group and in-group dancers' characterizations a folk dancer was perceived as highly sociable, natural, well-adjusted and extrovert. "Ordinary" was the only trait assigned as typical to folk dancers by out-groups but not by the in-group. In addition, energetic and empathetic were included as typical traits in the autostereotype of folk dancers. Both in-group and out-group dancers agreed that a folk dancer was not superficial, selfish, narcissistic or masochistic. In addition, submissive was considered as an atypical trait based on the folk dancers' autostereotypes.

TABLE 19 Comparison of the proportions of out-group and in-group dancers assigning each trait as typical to folk, ballroom, ballet and modern dancers (χ^2 -test)

Traits	Folk dancers			Ballroom dancers			Ballet dancers			Modern dancers		
	Out-group n=224 %	In-group n=82 %	difference/ sig. %	Out-group n=235 %	In-group n=71 %	difference/ sig. %	Out-group n=232 %	In-group n=73 %	difference/ sig. %	Out-group n=226 %	In-group n=80 %	difference/ sig. %
bohemian	5	17	+12***	11	14	+3	28	22	-6	62	75	+13*
spontaneous	30	51	+21***	27	48	+21***	12	22	+10*	70	81	+11*
performance-oriented	8	21	+13**	86	70	-16**	83	80	-3	19	13	-6
empathetic	61	70	+9	14	35	+21***	19	30	+11*	32	49	+17**
anxious	5	1	-4	12	4	-8*	39	33	-6	20	16	-4
sociable	78	89	+11*	65	83	+18**	26	40	+16*	44	83	+39***
selfish	4	4	-	49	27	-22***	61	64	+3	23	21	-2
masochistic	1	9	+8***	22	14	-8	67	77	+10	24	33	+9
narcistic	5	6	+1	53	39	-26*	54	59	+5	22	28	+6
extrovert	69	93	+24***	60	80	+20**	31	34	+3	50	71	+21***
enthusiastic	62	79	+17**	43	61	+18**	27	44	+17**	68	79	+11
improvement-oriented	18	65	+47***	89	89	-	91	95	+4	55	58	+3
creative	19	60	+41***	24	56	+32***	45	60	+15*	93	100	+7**
conservative	61	26	-35***	21	9	-12**	52	41	+11	5	1	-4
ordinary	75	50	-25***	7	9	+2	5	6	+1	9	10	+1
unique	22	61	+39***	34	72	+38***	42	55	+13*	88	89	+1
neat	12	29	+17***	86	90	+4	82	78	-4	12	6	-6
messy	19	16	-3	2	4	+2	1	3	+2	39	39	-
submissive	23	7	-16***	10	7	-3	35	38	+3	5	1	-4
self confident	21	52	+31***	86	82	-4	68	71	+3	55	59	+4
critical	7	32	+25***	58	48	-10	76	93	+16***	41	49	+8
natural	76	93	+17***	9	37	+28***	12	21	+9	47	80	+33***
superficial	6	-	-6*	71	34	-37***	29	18	-11*	10	-	-10**
conventional	49	50	+1	22	21	-1	31	15	-16**	15	5	-10**
well-adjusted	70	81	+11*	29	59	+30***	37	33	-4	32	48	+16**
strong-willed	9	38	+17***	62	68	+5	75	90	+15**	58	71	+13*
energetic	50	71	+21***	73	76	+3	58	74	+16**	79	85	+6
conscientious	35	56	+21***	60	66	+6	90	92	+2	41	41	-

*p<.05; **p<.01; ***p<.001

Even though four (sociable, extrovert, natural, well-adjusted) of the five highly typical out-group traits belonged to the folk dancer's autostereotype, in general, out-group and in-group ratings differed strongly from each other. Of 28 traits, 21 were rated differently by the folk dancers and out-group dancers. The greatest differences were found in the following traits, which were perceived as more typical by folk dancers themselves than by other dancers: improvement-oriented (65/18 = +47%), creative (60/19 = +41%), unique (61/22 = +39%), self confident (52/21 = +31%) and critical (32/7 = +25%). Consequently, folk dancers did not perceive a typical folk dancer as being conservative (26/61 = -35%) and ordinary (50/75 = -25%) as did the out-group dancers.

Competitive ballroom dancers. According to the out-group and the in-group ratings the ballroom dancer was seen as improvement-oriented, performance-oriented, neat, self confident and energetic. In addition, ballroom dancers perceived their autostereotype as sociable, extrovert, unique and strong-willed. Anxious, ordinary, messy, submissive, and bohemian were seen as atypical traits of ballroom dancers both by in-group and out-group dancers. In addition, ballroom dancers perceived conservative and masochistic as atypical traits in their autostereotype. Similarly with the folk dancers, the ballroom dancers' autostereotypes also included a bigger number of highly typical traits than did the out-group stereotypes.

In the survey of all 28 traits, the greatest differences between the in-group and out-group ratings were in traits such as unique (72/34 = +38%), creative (56/24 = +32%), well-adjusted (59/29 = +30%) and natural (37/9 = +28%). The ballroom dancers more often than out-group dancers rated these traits as typical of their autostereotype. In contrast, out-group dancers saw ballroom dancers as strictly more superficial (34/71 = -37%) and narcissistic (39/53% = -26) than did the ballroom dancers themselves.

Ballet dancers. A typical ballet dancer was perceived both by out-group dancers and ballet dancers themselves as highly improvement-oriented, conscientious, performance-oriented, neat, critical, strong-willed, self confident and masochistic. In addition, ballet dancers perceived energetic as a highly typical trait in their autostereotype. Both out-group dancers and ballet dancers themselves agreed that ordinary and messy did not describe a ballet dancer. In addition, ballet dancers perceived spontaneous and natural, and out-group dancers conventional as atypical traits of a ballet dancer.

The in-group and out-group ratings concerning the typical and atypical traits of ballet dancers showed statistically significant differences in 11 traits between the in-group and out-group ratings. However, the differences were smaller and fewer than those among the folk and ballroom dancers. This indicated that the picture of a stereotypical ballet dancer is more fixed, clear-cut and generally shared than the in-group and out-group stereotypes concerning other dancers.

Modern dancers: Both in-group and out-group dancers perceived a modern dancer as highly creative, unique, energetic, spontaneous and enthusiastic. In addition, the modern dancer's autostereotype included the following traits: sociable, natural, bohemian, extrovert and strong willed. In general the dancers agreed that a modern dancer is not conservative, submissive, ordinary,

superficial, neat or conventional. In addition, modern dancers did not perceive their autostereotype as performance-oriented. There were statistically significant differences in eleven traits between in-group and out-group. The largest in-group/out-group differences were seen in the traits sociable (83/44 = +39%) and natural (80/47 = +33%), which were perceived as more typical by modern dancers themselves than by out-group dancers.

In summary, the results indicated that even though the majority of highly typical traits assigned by out-group dancers were also included in the list of in-group stereotypes, there were statistically significant differences among the frequencies of these traits. It was also notable that a greater number of traits were assigned as typical of a target group by in-groups than by out-group dancers, thus indicating greater out-group homogeneity. The in-group and out-group stereotypes concerning both ballet and modern dancers differed less than those of folk and ballroom dancers.

7.6.3 Classification of dancers into in-group and out-group on the basis of trait assignments

In discriminant analyses the traits which were assigned as typical of the dancers in each category served as independent (predictor) variables and were used to predict category membership. Thus, to determine whether the in-group and out-group stereotypes of dancers were meaningful, i.e. they should each contain a coherent set of traits and should not greatly overlap with each other (see Brewer, Dull, & Lui, 1981; Deaux, Winton, Crowley, & Lewis, 1985), four separate discriminant analyses were conducted. The analyses chose eight traits of the 28 traits for folk dancers, eight for ballroom dancers, three for ballet dancers and three for modern dancers as the best discriminators between in-group and out-group stereotypes.

On the basis of the trait assignments typical for a folk dancer, 84% of the dancers (57% of the folk dancers and 94% of out-group dancers) were correctly classified into their in-group or out-group. Correspondingly, based on the trait assignments typical for a ballroom dancer and a modern dancer, 82% and 76% of the dancers (49% ballroom dancers and 92% out-group dancers; 66% modern dancers and 79% out-group dancers) respectively, were correctly classified into their in-group or out-group. The three traits chosen by step-wise analysis and assigned as typical for ballet dancers did not discriminate between the ballet dancers and out-group dancers.

The discriminant analysis classified folk and ballroom dancers better than modern dancers and ballet dancers, also indicating that social dancers' in-group and out-group stereotypes differed more than those of art dancers. Correspondingly, out-group dancers were better classified than in-group dancers into their own groups on the basis of the trait assignments. This lends support to the general finding about the more strongly held and higher homogeneity of the out-group stereotypes.

7.7 The portraits of dancers found in this study

A folk dancer. In this study the mean age of the folk dancers was 25 years. The folk dancers started dancing on average at the age of 11 and their persistence in dancing was 13 years. The folk dancers spent on average 5

hours a week on their involvement. Almost half of the folk dancers in this study were men. In general, folk dancers remained involved in their activity until well into adulthood. For most of them their current dance form was also the one they had chosen first. About 80 percent of the folk dancers had at least one other family member who was involved in dance. Folk dancers started dancing at an earlier age and practised dancing less intensively than the other dancers. The time spent weekly on dancing was also lower than that of other dancers.

The Social Contacts motive was much more important to the folk dancers than to the other dancers. Folk dancers valued the motivational factor Self-Expression almost as high as ballroom and ballet dancers. The item Breaking Away from Daily Routines, was also highly emphasized by folk dancers while they rated Preparing for a Career quite low. The greatest differences in motivation were obtained between folk dancers and modern dancers in that folk dancers were more motivated by Social Contacts and Achievement/Performing than modern dancers. The folk dancers perceived Achievement/Performing as highly important regardless of age. The high ratings of Social Contacts and Breaking Away from Daily Routines among folk dancers showed that they have maintained the most obvious and traditional social and recreational functions of this dance form. At the same time folk dance has acquired some new functions, such as self-expression and performance. However, it is important to remember that the folk dancers in this study represent a currently popular, highly valued and innovative folk dance trend in Finland.

Folk dancers' in-group attitudes were clearly more positive than the attitudes of the other dancers toward folk dance. Age, familiarity, and especially earlier involvement in folk dance make the intergroup attitudes toward folk dance more favorable.

On the basis of the trait assignments, the stereotypical folk dancer was, as described by the out-group dancers, sociable, natural, ordinary, well adjusted and extrovert. On the basis of the out-group ratings, the folk dancer stereotype suggested a rather unique group, not sharing any typical trait with any other dance group. Even though out-group dancers perceived folk dancers as ordinary, this somehow unfavorable trait was not seen as typical according to the folk dancers' autostereotype. In general, folk dancers saw themselves very differently from how they were seen by the out-group dancers. The result of the discriminant analysis confirmed the highly stereotyped and homogeneous picture of a folk dancer held by the out-group dancers. Out-group familiarity with folk dance did not relate to the folk dancer stereotype.

A competitive ballroom dancer. The competitive ballroom dancers represented the oldest group of dancers in this study. They were on average 23 years old and most of them had initially taken up some other form of dance before becoming involved in their present main dance form. About one half of them were male dancers and they had started dancing at a later age than the female ballroom dancers. In general, the wide age range at the time of socialization is typical of competitive ballroom dancers. The mean ages of the dancers indicated that competitive ballroom dancers remained involved in their activity well into adulthood. Ballroom dancers mainly practised only one dance form and their training was very intensive, taking on average eight hours a week.

All the ballroom dancers perceived their coach as the most encouraging person for their involvement. The influence of a friend of the opposite sex was

significant among the male ballroom dancers for taking up and continuing dancing. Even though the male dancers hardly ever mentioned that their sister had an influence on their dance participation, there was a relationship between having a sister who was involved in dance and the age of starting to dance. Male dancers with a sister who also danced had started much earlier than those without a sister role model.

Ballroom dancers rated Self-Expression as the most important reason for their engagement in dancing. This showed that their motives, at least in this dimension, were closer to those of dancers than to those of athletes. Even though Social Contacts were perceived as less important by ballroom dancers than by folk dancers, ballroom dancers found these participation motives more important than did art dancers. The Breaking Away from Daily Routines motive was also highly emphasized by them. Fitness was a more important motive for competitive ballroom dancers than for folk or modern dancers. The ballroom dancers' motives overlapped with the motives of the other dance groups. Ballroom dancers ranked Self-Expression as high as ballet and modern dancers, Fitness and Achievement/ Performing as high as ballet dancers, Breaking Away from Daily routines as high as modern dancers and Preparing for a Career as low as folk dancers. Since the motives of Self-Expression, Fitness and Achievement / Performing were even more strongly emphasized than social motives, it is obvious that ballroom dancers also have quite a broad and highly art-oriented motivational basis for their involvement.

Self-Expression was ranked equally high by female and male dancers while Achievement / Performing was rated significantly higher by female ballroom dancers. Age did not relate to Achievement / Performing since in competitions dancers are classified into different classes according both to their age and to their skill level. Therefore, dancers of different ages seem to feel equally competent to perform. Persistence in dancing was positively related to the motive Preparing for a Career among the competitive ballroom dancers, who quite often start to coach other dancers after finishing their own long-term dancer career. Social Contacts were emphasized most by those ballroom dancers who were categorized in the lowest intensity group.

The statement "ballroom dance is closer to sport than art" was equally voiced among both the in-group and out-group dancers. This may be due to the fact that in Finland competitive ballroom dance is organized as one subdomain in the national sport federation, and not as part of any art organization. No within-group relationships were found between perceived familiarity and attitudes toward ballroom dance. However, earlier involvement in ballroom dance made out-group dancers perceive ballroom dance more positively.

A typical ballroom dancer was perceived by the out-group dancers as improvement-oriented, performance-oriented, neat, self confident, energetic, and superficial. Four of these traits: improvement-oriented, performance-oriented, neat, and self confident, were the same as the typical traits of the ballet dancer. Superficial was seen as a typical out-group trait of a ballroom dancer even though this trait was not included as a typical in their autostereotype.

A ballet dancer. The majority of the ballet dancers were female. The socio-economic background of the ballet dancers was higher than that of the social dancers. The mean age of the ballet dancers in this study was 19 years,

and few of them were older than 25, indicating that very few non-professional ballet dancers continue their dancing into adulthood. Ballet dancers socialize into dance in childhood. Among the subjects in this study, the average age of starting ballet was 8 years. The mother was perceived to be the most important person influencing the taking up of ballet. A fourth of the ballet dancers named school as a discouraging factor in their dancing. Ballet dancers had a more varied dancing background than folk or ballroom dancers. However, most non-professional ballet dancers either drop out or take up some other dance form before the age of 25. Thus, even as a recreational activity ballet is primarily for young girls and women.

The ballet dancers rated Self-Expression as the most important reason for their engaging in dancing. The importance of the Achievement / Performing motive strongly decreased as they reached the ages of 19-25. The Fitness factor, which includes weight control, was a more important motive for ballet dancers than for folk or modern dancers. The motive item Breaking Away from Daily Routines was also highly emphasized by them. The opposite motive, Preparing for a Career, which was perceived in the whole sample as the least important motive, was also emphasized highly by ballet dancers.

Social Contacts were ranked quite low by ballet dancers whatever their intensity level. Social Contacts were emphasized most by ballet dancers with the longest dancing experience and least by those belonging to the medium-length involvement group. On the contrary, the ballet dancers with medium-length involvement (6-10 years) were motivated mainly by art- and career-oriented considerations. Compared with other groups, the motives of ballet dancers were closer to modern dancers' motives than to those of folk and ballroom dancers.

The dancers in-group and intergroup attitudes toward ballet differed less than in the case of the other dance forms. On the scale "ballet is appreciated and demanding" no significant difference was found between the in-group and inter-group attitudes of the dancers. No relationship was found between familiarity and attitudes toward ballet. However, wide previous dance experience and earlier involvement in ballet seemed to make dancers' intergroup attitudes less favorable toward ballet.

The out-group dancers perceived a typical ballet dancer as improvement-oriented, conscientious, performance-oriented, neat, critical, strong willed, self confident and masochistic. The traits ordinary, messy, spontaneous and natural did not describe a ballet dancer. There were remarkably fewer significant differences in the ballet dancer's in-group / out-group stereotypes than in those of other dancers. This was also seen in the results of the discriminant analysis which did not differentiate ballet dancers and out-group dancers on the basis of trait assignment. On the other hand, the finding that the stereotyped picture of ballet dancers was quite similarly perceived by both the in-group and out-group dancers indicates that the ballet dancer stereotype exists and dancers much agree with it.

A modern dancer. The majority of the modern dancers were women whose socio-economic background was quite high. Their mean age was 22 years. Most of the modern dancers had been earlier involved in some other dance form (e.g. ballet or jazz dance) before taking up modern dance, on average at the age of 16. Fewer modern dancers compared to folk and ballroom dancers but a

greater number compared to ballet dancers continued dancing after the age of 25. The modern dancers spent 4-5 hours per week practising their main dance form and most of them participated in other dance forms more than the other dancers. Modern dancers were the most active in attending dance performances, theaters, concerts and art exhibitions.

Like other dancers, modern dancers rated Self-Expression as the most important reason for their dancing. The motive Breaking Away from Daily Routines, was also highly emphasized by them. The participation motives of the ballet and modern dancers were closer to each other than to those of folk and ballroom dancers. The Social Contacts factor was not highly emphasized among the modern dancers, and unexpectedly, it related negatively to their age. Modern dancers with a broad instructional background seemed to emphasize the motives Achievement / Performing as well as Preparing for a Career more than any other group. Intensity of dancing strongly related to Preparing for a Career, and this motive was less emphasized by the oldest modern dancers.

Out-group dancers attitudes toward modern dance were rather unfavorable. However, the greater the familiarity with and the more experiences in modern dance, the more positive were the inter-group attitudes. This kind of relationship was seen on the scale, "modern dance seldom gives aesthetic experiences and is boring" which received the most agreement among out-group dancers who were not familiar with, and had not been involved in modern dance.

A modern dancer was characterized by the out-group dancers as extremely creative. The traits, energetic, spontaneous, unique and enthusiastic were also seen as typical of them. Modern dancers shared only one highly typical trait, "energetic" with ballroom dancers. A typical modern dancer was seen to be more alike by both the in-group and out-group dancers than for example ballroom or folk dancers.

8 DISCUSSION

8.1 Methodological considerations

The generalizability of the present findings to Finnish dancers as a whole is good since the sample was very representative of various urban dance-active areas in the country. However, with respect to the folk dancers in this study it is important to remember that they represent a currently popular, highly valued and innovative folk dance trend in Finland. It is not known precisely how the contact persons distributed the questionnaires to dancers. However, it is assumed that they followed the instructions given first during the telephone discussion and mailed later in written form with the questionnaires.

Socialization and involvement. The present data concerning background variables, such as age, gender and socio-economic background, can be seen to represent reliable and valid facts. The past and present encouragement of significant others as perceived by the dancers themselves and participation in dance classes which are scheduled at a certain time weekly can also be seen as reliable and valid estimations. However, the schedules of dancers may vary considerably according to the season, intensive workshops, or preparing for performances, and this variation may decrease reliability. The delayed recall technique of estimating the time spent on other unscheduled physical activities as well as estimating the frequency of attendance at dance performances, concerts, theaters or social dance events over the previous year, was probably more difficult, and therefore these measurements may have lower reliability.

Motives. The motivation questionnaire used in this study needs further development, and the reliabilities of the motivation factor scales, especially the Achievement / Performing scale, should have been higher. The two individual items concerning dance as a career and dancing as catharsis seem to be reasonable motives for inclusion in such an instrument, and consequently additional items concerning these dimensions may help in forming reliable factor dimensions.

The consistency of the present results with earlier research (Alter, 1997; Valverde, 1992) and qualitative research (Thomas, 1993) into dancers' motives lends support to the view that the present measurement of dancers' motives was valid.

Attitudes. The in-group and intergroup attitudes of dancers were compared on eleven attitude scales. The inventories included numerous dimensions which rendered the factor structure rather complicated and decreased the reliabilities of a few scales, hence decreasing the validity of these scales. Additional items might have improved both the reliability and the validity. In nine of the attitude scales there were significant differences among the four dance groups. In only two scales did the dancers in-group and intergroup attitudes show

non-significant differences. The dimensions "ballroom dance is closer to sport than art" and "ballet is appreciated and physically demanding", seem to be so generally held among dancers that they do not discriminate between the four dance forms. Naturally, the statements which formed the scales reflect to a certain extent the stereotyped pictures about these dance forms held by the researcher and the dancers about which they were only able to agree or disagree with formed statements.

The correlations between participation motives and attitudes were logical. This in turn, indicates the good reliability and validity of the measurements used. The highest relationships were found between the Social Contacts motive, highly emphasized by folk dancers, and the positive effects of folk dance attitude scale. Similarly Self-Expression, which was ranked highest by modern dancers, correlated negatively into the attitude scale "modern dance seldom gives aesthetic experiences and it is boring" ($r = -.29$) and positively to the scale "positive effects of modern dance" ($r = .24$) (Table 15).

Despite the weaknesses of the motivation scales and attitude scales, the level of discriminant validity was high in that 92% of the dancers were correctly classified into their own dance groups according to their motives, attitudes, socialization, and involvement variables. Thus the measurements can be regarded as adequate for the purposes of this study.

Stereotypes. The reliability of the stereotype measurements determined by test-retest was good. Nine of the ten most frequently chosen traits were the same in all four groups. Consequently, the Spearman correlations ranged from .88 to .94. The result of the discriminant analysis also indicated that the measurements used for determining the dancer stereotypes, with the exception of the ballet dancer stereotype, appeared to be adequate given the level of discriminant validity in that 76% - 84% of the dancers were correctly classified into their own dance groups (i.e., in-group or out-group) based on the trait assignments.

The validity of the attitude and stereotype instrument rested on the knowledge of the researcher, who had many years of experience in the field of dance. Further, the results were in line with the theories of self-categorization and social identity supporting at least a satisfactory level of validity.

8.2 Socialization

The finding that the majority of ballet and modern dancers were women, but almost half of folk and ballroom dancers were men was not a new finding. It confirmed once more that still to-day the involvement of non-professional men in ballet and modern dance is a complex issue and their participation is therefore limited. Men are still afraid of the label of femininity in dance, and western societies do not encourage dancing as part of the male role (Alter et al., 1972). This is an aspect of the broader question of approval/disapproval linked with gender roles in our society. Applying what Estrada et al. (1988) wrote about sport to dance, the gender bias in dance is due to cultural prescriptions regarding activities which are deemed appropriate for males and females.

In the western world sport has traditionally been associated with males. Therefore boys and men have been encouraged to take part in sport rather than dance. Before males are ready to overcome such stereotypical socializing

influences, they need positive encouragement from many different sources, including family members, peers, and the mass media. This means that having a male participant in a dance group presents a real challenge to the teacher, and he or she should support and encourage the male's identity especially in the delicate initial stage of dance involvement.

The finding that the majority of dancers were women from the middle or upper classes and their socio-economic backgrounds were higher than that of the Finnish population on average aligned with the result of Kangas (1977) who found that an art participant was most often an educated woman. The same trend is also seen in sport in that sport participants have been reported to come mainly from the middle or upper classes (Greendorfer, 1978; Laakso & Telama, 1981). The socio-economic background of art dancers was higher than that of social dancers. However, ballet dancers' socio-economic background did not differ from that of modern dancers' even though Sussmann (1990) reported in her research in North America that both modern dancers and their parents were better educated than ballet dancers. When comparing the results of the present research with Sussmann's study it is important to note that, with regard to dancing, the educational systems in North America and Finland are quite different. In Finland ballet and modern dance are mainly taught in private studios while in North America most students of modern dance start dancing in a university.

The variation in the respondents' age of taking up their main dance form indicated that socialization into dance is possible not only in childhood and adolescence but also in adulthood. This is particularly interesting because thus far most socialization studies have concentrated on young people. The present study found that the age of starting dance is strongly domain-specific, related to dance form, and that ballet dancers in particular socialize into dance already in childhood. The mean ages of dancers indicated that folk dancers and competitive ballroom dancers were involved in their activity well into adulthood while only a few non-professional dancers continued to participate in modern dance and even fewer in ballet as adults.

For ballet and folk dancers their current dance form was most often the one they had first chosen, while modern and ballroom dancers had often initially taken up some other form of dance. The change from one dance form to another should be seen as a natural process in dance socialization since each dance form fulfills different needs among those engaged in them. A challenge for teachers and administrators working in the field of dance would be offering dancers the opportunity to become acquainted with more than one dance form. In this way it might be possible to prevent at least some dancers from dropping out.

Significant others have played an important and varying role in socialization studies. Apparently, starting to dance is a sum of many factors. The results of this study supported the general findings that the younger the dancer, the greater has been the influence of the parents. In the case of dance it is the mother rather than the father who is the most significant parent for both male and female dancers. However, in sport it has been found that there is a tendency for same-sex parents to have a greater influence on their children's involvement than opposite-sex parents (Greendorfer & Ewing, 1981; Smith, 1979; Snyder & Spreizer, 1973). Based on the results of the present research

this relationship does not hold true for dance. Stinson et al. (1990) also reported the importance of mothers' encouragement but her study only included female dancers.

A friend of the same sex was influential regardless of the age at which the respondent had started dancing. However, it does appear that behind a dancing man there was quite often a woman since the influence of a friend of the opposite sex was significant among men. For example Erkki, a 30-year-old competitive ballroom dancer, who started folk dance at the age of 15, later turning to ballroom dancing, reported:

...so one of my female colleagues asked if I could be a partner for her ex-roommate in the introductory course in competitive ballroom dance... So we set up a blind date by the K-store and that's how I got started with competitive ballroom dance.

In this respect men's socialization into dance is totally different from their socialization into sport, in which encouragement from the father and brothers and their function as role models has been shown to be more important than the encouragement and example of the mother or sisters (Greendorfer & Ewing, 1981; Snyder & Spreitzer, 1973). Although male dancers did not mention that their sister had an influence on their dance participation, there was a relationship between having a sister who was involved in dance and the age of starting to dance. Perhaps boys do not recognize the influence of their sisters even though having this kind of model may make it more natural for them to start dancing.

The influence of the school on dance involvement was minimal. One obvious reason for this is that most of the subjects of this study, except the ballet dancers, had already finished their schooling. However among ballet dancers school was perceived as having a discouraging effect on their dancing. This is understandable when one considers the time involved. Almost ten hours per week for dance outside school classes may cause a conflict between dance and school as they compete for the limited leisure time available.

Although sport studies have emphasized the influence of the coach in adolescence (Greendorfer, 1977), it was surprising that dancers, regardless of their ages, mentioned their dance teacher or coach as encouraging. This might be because dance training is strongly teacher-centered, most often using a "command teaching style" (Mosston & Ashworth, 1994), especially during dance technique classes.

Parents' active sport participation has been found to be a positive factor in the intensity of children's sport participation (Yang et al., 1996). This finding also held true in this study, especially for folk dancers of whom 80 percent had at least one other family member who was involved in dance. The greater number of encouraging persons named by the dancers, the younger they had taken up their main dance form. This result was similar to that of Martin and Dodder (1991) who found that the higher the encouragement to participate, the more likely individuals will become involved in sports.

Art dancers had more varied dancing activities while social dancers mainly practised one dance form. It may be that art dancers feel that they need to know and be competent in many different styles and techniques in order to be successful dancers. For them it is also easier and more natural to practise

different dance forms because most dance studios offer classes in ballet, jazz, modern dance, etc. while folk dance clubs or ballroom dance clubs provide dance training only in one dance form. Therefore, it is possible that situational factors of this kind also influence variety in dancing. On the other hand, dance studios have limited their teaching only to art dance, and consequently, ballroom dance and folk dance clubs give classes only in their respective dances. Thus, all of them have tended to focus on their own field, and in this respect practise situations are more similar than different.

8.3 Participation motives

Like sport participants, dancers had a variety of motives for engaging in their dance form. The importance of different motives varies among the dancers in different dance forms. The importance of Self-Expression as a participation motive among dancers was not a new or surprising finding, since it has been reported earlier (Alter, 1997; Ingram, 1978; Thomas, 1993; Valverde, 1992). However, it was unexpected that folk dancers value Self-Expression as a motive almost as high as ballroom and ballet dancers, even though self expression is typically assumed to be important only for art dancers. In the public perception folk dancing is still seen as a standardized dance form that offers only limited possibilities for self-expression. As a participation motive Self-Expression is seen as a unique motive for dancing, and it has not been a focus of study in sport research. Thus, it is the most obvious motivational feature distinguishing dance from sport. Self-expression, reported as a typical example of recreational and non-competitive activities and of intrinsic motivation (Csikszentmihalyi, 1975), was also rated very high by competitive ballroom dancers. This showed that their motives are closer to those of dancers than to those of athletes, at least in the Self-Expression dimension.

Ballroom dancers perceived Social Contacts as less important than folk dancers but more important than art dancers. In this motivational dimension, ballroom dancing seemed to be situated between the highly social folk dance and the less social ballet and modern dance. However, it is notable that ballroom dancers were closer to art dancers than to folk dancers in this dimension, even though ballroom dance originated as a participant-centered social dance form.

Fitness was a more important motive for competitive ballroom dancers and ballet dancers than for folk or modern dancers. In many studies of sport motivation fitness has been rated high by athletes (Brodkin & Weiss, 1990; Gill et al., 1983; Klint & Weiss, 1986). Valverde (1992) reported that fitness was more important among art dancers than among social dancers. In the present study, the Fitness factor, which includes weight control, may well have a particular importance to ballet dancers, who are known to be concerned about their body shape (Chad, Jackson, & Thompson, 1994; Sayers, 1993). In competitive ballroom dancing fitness may be closely related also to strength and endurance, whereas in ballet fitness and physical training are still perceived in terms of helping dancers to maintain extreme slimness. Even though ballet training is as physically demanding as any sport, the public perception of ballet emphasizes light and effortless movement. Undoubtedly ballet dancers, even

non-professional ones, are very much aware of this demand. The importance of a slim body and of weight control, especially among career-oriented dancers, has been a frequent subject of discussion in dancing (Brooks-Gunn, Warren, & Hamilton, 1987; Chad et al., 1994; Sandri, 1993) and educators should feel their responsibility concerning this matter.

Achievement / Performing was also perceived as a highly important motive, thus supporting Alter's (1997) finding that 25 percent of college dance students perceived performing as the major positive aspect of dance. Surprisingly again, folk dancers rated Achievement / Performing motives even higher than modern dancers. Perhaps modern dancers considered their own dance form as a strongly process-oriented activity that depends more on creativity and self-expression than on achievement / performing. Thus, Achievement / Performing may be seen by modern dancers as merely an aspect of the creative process rather than as the main object of dancing.

All dancers perceived Breaking Away from Daily Routines motive as highly important, which supports earlier studies (Alter, 1997; Stinson, 1993; Thomas, 1993). This motive can be seen to represent a cathartic dimension which has often been reported as an important reason for involvement in sport (Gill et al., 1983; Gould et al., 1985; Brodtkin & Weiss, 1990). On the contrary, Preparing for a Career was generally seen as the least important motive for dancing, even though some dancers reported this motive as very important for their dance involvement.

The relationships among participation motives and background and involvement variables.

It is widely accepted by researchers that participation motives are related to many background and behavioral variables, even if those relationships are at least partly domain-specific. The results of this study also indicated many links between background and involvement variables and participation motives. However, the correlations, even when statistically significant, were quite often low (.17 - .30) explaining only 4 - 9 percent of the variance. Correlations over .30 which explain about 10 percent or more of the shared variance, which were also found, can however, be seen to be high enough to have a real value so that educators should be aware of these relationships.

Because there were few male dancers in the ballet and modern dance groups, gender was considered only among folk dancers and competitive ballroom dancers. Self-Expression was ranked equally high by female and male dancers in contrast to Valverde (1992), who reported that self-expression was ranked higher by female than by male college dancers. However the present finding was in line with Thomas (1993), showing that "feelings experienced through dancing" were emphasized by both men and women even though self-expression motive has only seldom been discussed in sport context. Generally, in male-dominated sport men have been socialized into highly competitive and aggressive values (Messner, 1987).

Female folk and ballroom dancers rated Achievement / Performing significantly higher than did their male counterparts. This is remarkable because in sport studies achievement has been ranked higher by men than by women, who have been found to be less competitive and not as focused on ego-involved

goals as men have been (Gill et al., 1983; Gill, 1986; Duda, 1988; 1989). It is possible that the achievement motive analyzed in this study is not identical with that reported in sport studies since achievement may not be as competitive and extrinsic a motive in dancing as it is in sport (Gill et al., 1983). For dancers, achievement means demonstrating a high level of both technical and aesthetic skill rather than simply being better than others. Even in competitive ballroom dancing the Achievement/Performing motive may be related more to improving one's performance, progressing as a dancer and learning to do better as an individual performer than just to competing and winning. It is also possible that dance mainly attracts men who are less achievement-oriented while sport mainly attracts men with high achievement and competition orientation. However, competitive ballroom dance seems to be very close to "aesthetic sport" where the intentional aesthetic is always intrinsically part of the activity even though, at the same time, competition conditions and strict rules determine the movements (Best, 1978).

Studying a wide age range of dancers made it possible to examine the relationship between age and participation motives in dancing. The negative correlation between age and Preparing for a Career was logical. However, it is difficult to find a reason why age for modern dancers was negatively related to the motivational factor Social Contacts, when the opposite finding would have seemed more likely. It is unknown whether this is an indication that modern dancers' thinking takes an increasingly critical turn as they grow older or whether it is related to the nature of modern dance and the method of teaching emphasizing autonomous participation where the dancing itself is important?

The interaction effect between dance group and age found for the Achievement / Performing motivational factor reflects the general attitude about what is acceptable in terms of dancers' ages and particular features of the four dance forms. In competitive ballroom dance dancers are classified according both to their age and their skill level. As a result, dancers of different ages are equally competent to perform in their specific age and skill classes so that it is quite reasonable to emphasize the Achievement / Performing motive regardless of age or skill level. This may be partly due to the role of men, whose aging is more valued in our culture than that of women. It might be possible that male competitive dancers also encourage their partners to feel more comfortable irrespective of age. Similarly, among folk dancers Achievement / Performing was perceived as highly important in all age groups. One reason for this finding may be that the folk dancers surveyed in this study were from performance-oriented groups which emphasize more performance and skills. Folk dancers even participated in competition-like performances where groups are classified according to their skill levels. According to Lange (1990), demonstrating one's mastery to others is a new function of folk dance. However, many traditional folk dances feature competition between the male dancers who, by displaying their skills, court the attention and admiration of the female dancers. It is nonetheless true that the sport-type open competitive aspect and the winning of prizes have become a relatively important focal point motivating dancers. Another reason for folk dancers' high ranking of the Achievement / Performing motive is that it has always been natural to see adult folk dancers performing.

In contrast, the ballerina has always been an admired, young and beautiful

female and in ballet one expects to see only young slim-bodied dancers on the stage. This is an obvious reason for the decreasing importance of the Achievement / Performing motive among non-professional ballet dancers as they reach the ages of 19-25, and also among modern dancers belonging to the oldest (over 25 yrs.) age group. However, it is important to note that most non-professional ballet dancers are either admitted to a professional dance school or drop out of ballet and take up another dance form before the age of 25. This is what a 23-year-old ballet dancer, Laura had to say:

I intend to train a lot this summer. I've decided that I'll be around for only one or two years at the most. I'll apply once more and if I don't get in I'll quit for sure. During the years I didn't dance I realized that there's also life outside dance, though I'll never totally give up dancing, you know, so that I would not train at all.

In general, it seems that the importance of certain participation motives does not necessarily change as a function of age. Rather, they seem to be differently related to different demands of the four dance forms. Cultural tradition and present norms determine what is acceptable and expected in different dance forms. Somehow it seems, adapting the expression of Best (1978), that freedom to dance is also related to the values which people (dancers and non-dancers) hold and the context in which they are held, which in turn affects what they do. Thus, the different physical demands of the four dance forms influence in their own way the motives for participation at different ages. The public has very different expectations of different dance forms, and dancers are very much aware of these demands.

By determining whether breadth of dance training, persistence in dancing and intensity of dancing were related to participation motives it was found that the broader the training dancers had received, the more they emphasized Self-Expression and Preparing for a Career, while the narrower their training was, the more they emphasized Social Contacts. In general, it seemed that dancers who practised only one or two dance forms danced mainly for recreational purposes such as meeting friends, while a broad instructional background was more closely related to artistic and professional motives. Especially modern dancers with broad instructional background seemed to emphasize the Achievement / Performing and Preparing for a Career motives more heavily than any other group. It may be that modern dance choreography uses more varied techniques with the result that dancers learn to consider other dance forms as interesting in themselves and as potential sources for their own dancing. Most modern dancers, whatever their future expectations, have already been involved in some other dance form (e.g. ballet or jazz dance) before taking up modern dance.

Motives for participation in sport have been found to change in relation to persistence of involvement in sport (Klint & Weiss, 1986). The results of this study of dancers also showed some changes linked with the length of subjects' involvement in dancing. Dancers who had been dancing the longest emphasized Social Contacts and Breaking Away from Daily Routines more than did less experienced dancers. This may indicate that as compared to early years of involvement, the longer a dancer is engaged in dancing the more important he

or she finds that dance provides an opportunity to meet friends and counterbalance one's daily responsibilities at work, school and/or home. It appeared that dancers who have been dancing for 6-10 years were motivated mainly by art- and career-oriented considerations but that after several years of dancing even those very few dancers who still practised ballet came to put more value on the Social Contacts motive than in their earlier years of dancing. It seemed that after a certain number of years ballet and modern dancers consider it too late to think seriously about preparing for a career. However, among competitive ballroom dancers persistence in dancing was positively related to Preparing for a Career. This must be due to the fact that ballroom dancers quite often start to coach other dancers after finishing their own long-term dancing career.

Intensity of dancing strongly related to Preparing for a Career especially among modern dancers. Surprisingly, the correlations did not show any relationship between intensity of dancing and importance of Social Contacts. The non-significant correlation was due to the fact that the number of hours spent weekly in dance practise varied differently in the four dance groups, that is there were non-linear relationships between these factors in the four dance groups. Social Contacts were important for folk dancers in all intensity groups indicating that folk dance, even in the highest intensity group, remains a social dance form even though there must be some new functions as well. According to Lange (1990), traditional dance will lose its most essential feature when the self-contained type of dancing becomes more and more audience-oriented and when the competitive aspect and the winning of prizes becomes the main focus of interest for dance groups and their leaders when participating in festivals.

With regard to intensity of dancing, it seems that most dancers who dance for several hours weekly are career-oriented dancers. They also place high emphasis on Self-Expression and Achievement / Performing and low emphasis on Breaking Away from Daily Routines. Thus being enthusiastic about one's dance involvement means being career-oriented and art-oriented as well. The high correlations ($r = .72$) between expectations of future involvement and Preparing for a Career, especially among ballet dancers, was logical and moreover demonstrates the validity of the instrument used. These results showed that dancers' motivation is at least partly connected to individual goals or objectives in dancing. Even at the non-professional level, career orientation may increase the number of hours per week spent dancing. Because dancers are aware of the limited professional opportunities in the field of dance, as reported by Stinson et al. (1990), they need to work harder. Therefore, dancers with career orientation require special support and understanding from teachers, family members and peers. Such support is especially important for those who in spite of working hard for many years, realize that their future expectations for a career will never come true. The following words were heard during the interview with Sari, a 17-year-old modern dancer, who had spent a lot of money donated by her parents and grandparents and devoted much of her non-school time to dancing and who felt that her imperfect body was the biggest barrier to her career as a dancer. To the question: Do you dance for yourself or for others? she answered:

That's just what I don't know. Anyhow I always imagine what others would

say if I quit ...I can't do it because I know that I would disappoint them ...because it's me who's the dancer in our family.

8.4 In-group and intergroup attitudes

Large differences between the in-group and intergroup attitudes of dancers confirmed the hypothesis that dancers' in-group attitudes would be more favorable than their intergroup attitudes. However, the dancers' in-group and intergroup attitudes did not differ on the two scales "ballet is appreciated and demanding" and "ballroom dance is closer to sport than art". These scales are considered to be closer to neutral, cognitive-based general beliefs (facts), indicating the subjective probability that ballet and ballroom dance have these characteristics (see Oskamp, 1991). In Finland it is widely believed that ballet is highly appreciated by both the public and the state since both the Finnish National Ballet and The National Opera Ballet School are supported by the state. The high demands of ballet are also better known than the demands of other dance forms. The similar ratings of the statement, "ballroom dance is closer to sport than art" in all four dance groups may be due to the fact that in Finland competitive ballroom dance is organized as one subdomain in the Finnish Sport Federation, and not as a part of any art organization. Further, ballroom dance is included in sport programming on television and ballroom dancers seldom compete for the funds or grants given to other dancers, since the funding for ballroom dancers comes mainly from sport patronage.

These factors may have influenced the finding that the dancers' in-group and intergroup attitudes were more alike on these neutral attitude scales than on the more affectively positive or negative scales. On the other hand, attitude similarity on the scale "closer to sport than art" may only reflect differences in meaning for dancers in the four dance forms. "Closer to sport than art" may be a neutral statement for ballroom dancers, but for ballet and modern dancers it might mean "just sport" which for art dancers may carry an obvious negative message. This interpretation was supported by the interview with a modern dancer Laura who had the following criticism of ballroom dance:

I have seen competitions on telly and I don't know ... I think it has a lot of sport about it, I mean it is awfully technical too in its own way, I mean it does not touch me very much ... usually sport focuses on pure physical activity and, like, winning and I think dancing should not be like that.

This statement also shows how important something other than technique or competition is for modern dancers if they are to be affected ("touched") while watching any kind of dance.

It was surprising that there were no significant differences in intergroup attitudes among the three out-groups. It was expected that the two art groups (ballet and modern) would be found to hold intergroup attitudes of greater similarity toward each other when compared to those of folk or ballroom dancers' attitudes toward art dance. This expectation was based on the fact that ballet and modern dancers, as the students of the same dance studios, have many opportunities to meet each other and see each other performing in a

concert held in common. Correspondingly, folk and ballroom dancers were expected to hold more positive attitudes toward each other because some of the ballroom dancers had earlier been involved in folk dance. On the basis of Byrne's (1969; 1971) attitude similarity - attraction paradigm this finding might mean that modern dancers do not perceive ballet as having any greater resemblance to or attraction than folk dance or ballroom dance. It also seems that the social identities of dancers are limited to their own dance form and all out-group dancers are perceived as "others". On the basis of the theories of self-categorization (Turner et al., 1987) and social identity (Tajfel, 1981; Tajfel & Turner, 1986) the results can be interpreted such that dancers in a particular dance domain develop a shared social categorization of themselves in contrast to dancers in other domains, and this becomes the basis of their attitudes (see Turner et al., 1987). This opinion was also expressed in the interview with Maria, a modern dancer, who answered the question: Have you ever been to a folk dance performance when you have seen it advertised?

Well, I have never been to, -but I haven't seen adverts either.

Even though the in-group attitudes of dancers were significantly more favorable than the intergroup attitudes, dance as an attitude object did not tend to be controversial with arguments for or against it. On the contrary, it seemed that the attitude scales were unipolar since the scale ranged from neutral to pro or anti. This finding agreed with Pratkanis' (1989) earlier results that attitudes relating to sports and music are unipolar in nature. However, given that this study dealt only with the attitudes of dancers towards dance, a bipolar attitude structure was not expected.

That no meaningful differences in the in-group or intergroup attitudes existed between the male and female dancers was different from earlier findings since in general men and women have been reported to hold quite different attitudes toward dance and other art forms (Halsted, 1980; McSwain, 1994; Neal, 1983; Sanderson, 1989; Tilton, 1983). The reason for the attitude similarity found among the men and women of this study must be due to the fact that they were all dancers, and this shared interest outweighed whatever distinguishing factor gender may have had.

The results of the study supported the general finding that attitudes are stable, since no relationship was found between number of years spent dancing and intergroup attitudes. This finding also raises some fascinating questions for educators. What does it tell us if dancers hold similar attitudes in spite of having been involved in dance from three to ten or more years? Does this stability reflect the attitudes and values of dance educators and dancers in general, and if so, does this hold true also in other countries? Should we just accept these attitudes and values as a natural outcome of social categorization and social identity or is this something that needs to be changed?

The age of dancers showed some contradictory relationships with attitudes; for example dancers' in-group and intergroup attitudes toward folk dance were closer to each other by age while in-group and intergroup attitudes toward modern dance differed more by age. The latter finding may be due to the fact that the majority of dancers in the oldest group were folk and ballroom dancers who were less familiar with modern dance than the younger out-group dancers

and therefore they perceived it boring, meaning difficult to understand, as well as less aesthetic, expressive and creative. The relationship between educational background and intergroup attitudes toward folk dance was also explained by the age of dancers. As mentioned earlier in this paragraph, the older dancers held more favorable intergroup attitudes toward folk dance.

The results relating to out-group familiarity supported earlier findings that greater out-group familiarity and earlier involvement in a certain dance form result in more positive intergroup attitudes and that the greater the familiarity, the more the intergroup and in-group attitudes are alike. This conclusion is parallel with Byrne's (1969; 1971) attitude similarity-attraction paradigm, demonstrating that the greater the familiarity with the dance form, the higher the attraction and the more positive and more alike the attitudes will be. This kind of relationship was seen on the scale, "modern dance seldom gives aesthetic experiences and is boring" which received higher disagreement from out-group dancers who were more familiar with modern dance. Similarly, perceived familiarity with folk dance made out-group dancers place more emphasis on "the positive effects of folk dance" attitude scale. In contrast, no relationships were found between familiarity and attitudes toward ballroom dance or ballet. Maybe ballet is, in general, so well known that even those few dancers who answered that they were unfamiliar with it (18%) had a more or less clear and similar picture of ballet as those dancers who indicated that they knew it well or quite well (40%). The difference in the relationship between familiarity and intergroup attitudes toward folk dance and toward ballet might be due in part to the fact that in-group and intergroup attitudes toward ballet among all dancers were much closer to each other than were those toward folk dance.

However, it appears that perceived familiarity and earlier involvement are differently related in the four dance groups. Even though perceived out-group familiarity with ballet and modern dance correlated highly with earlier involvement in these dance forms, over half of the dancers who had never been involved in folk and ballroom dance perceived themselves to be quite or very familiar with these dance forms. Thus, it seems that the relationships among perceived familiarity, earlier involvement and intergroup attitudes are more complex.

In general the breadth of earlier dance experience seemed to be only slightly related to dancers' intergroup attitudes. Earlier involvement in a certain dance form was, however, slightly more related to dancers' intergroup attitudes, making them with the exception of ballet dance involvement, more favorable. The finding that the dancers with earlier involvement in ballet had less favorable intergroup attitudes toward ballet was surprising. Possibly, this can be explained in that the dancers who had been involved in ballet earlier had been disappointed and frustrated with their involvement and therefore had chosen another dance form. This interpretation is in line with Fisbein and Ajzen (1972), who reported that personal experience may not automatically change attitudes since such change depends on the conditions of interaction. Because the results concerning familiarity and earlier dance experiences are partly contradictory and since it seems that the earlier involvement may have different effects on dancers' intergroup attitudes, further research is needed.

8.5 In-group and out-group stereotypes

The dancers' perceptions of highly typical and atypical out-group stereotypes of folk, ballroom, ballet and modern dancers strongly differed from their in-group stereotypes. The out-group stereotypes of ballroom dancers and ballet dancers were partly overlapping, sharing four common traits, while folk dancers and modern dancers represented more unique groups. Surprisingly, according to the out-group ratings, folk dancers did not share any typical trait with any other group. Correspondingly, modern dancers shared only one trait, "energetic", with ballroom dancers.

In general, in-group dancers agreed with out-group dancers about the typical and atypical traits even though the ratings concerning these traits were statistically significant. However, it was notable that dancers rated a bigger number of traits as typical in their autostereotypes in all four dance groups. The number of out-group / in-group stereotype traits were 5 / 7 for folk dancers, 6 / 9 for ballroom dancers, 8 / 9 for ballet dancers, and 5 / 10 for modern dancers, respectively. This finding can be seen to reflect bigger out-group homogeneity and bigger in-group heterogeneity.

In general, in-group stereotypes were perceived, as more favorable than were out-group stereotypes. The favorable traits were assigned more often and unfavorable traits less often as typical in the autostereotypes of in-group dancers. In cases where out-group dancers had assigned some unfavorable trait to a certain group, this trait was rated less often by the in-group dancers. For instance, out-group dancers perceived a folk dancer as ordinary and a ballroom dancer as superficial even though these traits were not seen as typical in the folk dancers' and ballroom dancers' autostereotypes, respectively. The hypothesis concerning more favorable in-group stereotypes is supported by the theories of social categorization (Turner et al., 1987) and social identity (Tajfel, 1981; Tajfel & Turner, 1986) on the basis that the in-group is typically viewed in a positive manner and people tend to assign positive group characteristics to themselves and negative characteristics to out-group members. Because the in-group is typically viewed in a positive manner, traits that are inconsistent with the autostereotypes of in-group members, e.g. a ballroom dancer is superficial, are often more negative than traits which are consistent with the autostereotype (Branscombe, Wann, Noel, & Coleman, 1993). The discriminant analysis better classified out-group dancers than in-group dancers. This result also agrees with the tendency reported earlier that "we" are individuals and more heterogeneous while "they" are more homogeneous (Campbell, 1967; Judd, Ryan, & Park, 1991; Linville, Fischer, & Salovey, 1989; Park & Judd, 1990; Simon & Brown, 1987; Simon & Pettigrew, 1990; Tajfel, 1982).

Although the lists of typical and atypical traits of in-group and out-group dancers were rather similar, the ratings differed significantly from each other in many individual traits. A survey of all 28 traits (not only those "typical or atypical" traits) showed that there were fewer significant differences in the in-group / out-group stereotypes of ballet dancers and modern dancers than in those of folk and ballroom dancers. This indicates that the typical ballet and modern dancers were seen as more alike than ballroom or folk dancers by both the in-group and out-group dancers. The bigger differences between the in-group

and out-group stereotypes of folk and ballroom dancers compared with the stereotypes of ballet and modern dancers was also confirmed by the results of discriminant analysis which better classified folk and ballroom dancers into their correct groups on the basis of the trait assignments.

The finding that the stereotypical ballet dancer was rather similar and culturally accepted both by in-group and out-group dancers indicates that a strong stereotype exists for a the ballet dancer. It seems that the long tradition of ballet has formed a stereotyped picture of the ballerina and this picture has remained very much the same over the years.

Because it is known that in forming a stereotype individuals generally associate any out-group that they have seldom had contact with various uncommon traits (Oskamp, 1991), it was assumed that familiarity with the out-groups might be related to the ratings of the stereotyped traits. In general, out-group familiarity seemed to be quite unrelated to the stereotypes, especially to those of folk dancers. However, there were few relationships between familiarity and the ratings indicating that out-group familiarity might make the ratings more positive and more closer to in-group ratings. Thus, it seems that being familiar with a certain dance form or maybe liking it has only little influence on stereotyped thinking, confirming Ryan's (1996) finding that familiarity has only a few or hardly any relationships to stereotypes. According to Devine (1989), changing attitudes and beliefs requires intention, attention, and time because the change process preconceives not only inhibiting automatically activated information but also intentionally replacing such activation with new, nonprejudiced responses. Thus, a person may change his or her beliefs concerning stereotyped group members even though the stereotype has not been eliminated from the memory system.

8.6 Recommendations for future research

The existence of a strong youth dance boom, fitness boom, social ballroom boom together with the new dance teacher training programs, means that in the future there will be more possibilities and a greater need for different kinds of people to get involved in dance. There will, therefore, also be more questions about who these people are and what they are looking for.

This study found that the families of the modern dancers had the highest socio-economic background and that they were also the most active attenders of dance performances, theaters, concerts and art exhibitions. Interest in art has been shown to be closely related to level of education, home background, and the female sex (Kangas, 1977) and the findings of this study supported that link. Since the data are limited, it is not possible to draw any conclusions about the prevalence of positive attitudes towards art among the respondents or the positive or negative views of art that they may have obtained in their homes. The influence of homes where art is valued on dance socialization would be an interesting subject for further study. Similarly, further research might compare dancers with non-dancers and with dance drop-outs, at different skill levels, according to variables investigated in this study.

The results show that dancers involved in different dance forms are motivated in part by different reasons. From the point of view of dance education

it would be valuable to go further and investigate how dancers who vary in their participation motivation differ in their self-perception and participation behaviors since theories of competence motivation (Harter, 1978; 1981) and achievement motivation (Maehr & Nicholls, 1980) suggest that maintaining motivation is linked with intrinsic motivation, perceived competence and goal orientation. Thus it is hoped that future research will try to find answers to the following questions. Do dancers displaying different motivational emphases differ in their perceived competence, goal orientation or intrinsic/extrinsic motivation? Does the higher emphasis of the Fitness motive among ballroom dancers and ballet dancers indicate extrinsic motivation and ability orientation? Answers to such questions would do much to supplement the meager information about motivation in dance.

The unfavorable intergroup attitudes of dancers as well as the out-group stereotypes can be interpreted in part on the basis of social categorization (i.e., group membership). Thus, adopting Devine (1989) these attitudes can also be seen to reflect prejudice that has taken as its object other people on the basis of their group membership. This is an especially strong challenge and merits further discussion, questioning and research. Otherwise it might be assumed that professional dancers or even professional dance educators may hold intergroup attitudes similar to the attitudes of the non-professional dancers in this study. Therefore, further research should investigate the kinds of intergroup attitudes and stereotypes dance educators hold and how they influence attitude and stereotype formation in their students.

There is every likelihood that some of the stereotypes are more accurate than others. Therefore, demolishing and replacing inaccurate dancer images with more accurate ones would help potential dancers apply the right criteria in selecting their dance involvement. This would also make it possible to decrease the number of drop-outs in dancing.

Since this study comprised only dancers who were already well socialized into their dance form, it was not the aim of this study to investigate the attitudes and stereotypes present when the subjects began their dance involvement. However, it can be assumed that in-group and intergroup attitudes toward dance as well as in-group and out-group stereotypes were apparently formed during or before the first years of involvement. This assumption needs empirical evidence. It would, therefore, be valuable if future researchers were able to determine at what stage of socialization dance attitudes and stereotypes are formed and what the most important factors are that influence this process. Do dancers already hold similar in-group / intergroup attitudes and in-group / out-group stereotypes when they take up dancing or is it "significant others" (family, dance teacher, other dancers) who are the most influential in forming these attitudes and stereotypes? Similarly it would be interesting to know whether the dancer stereotypes held by other people, dance drop-outs, dance educators, and professional dancers differ from those reported in this study. The main challenge for dance educators would be to find ways of changing attitudes and stereotypes in a more positive direction improving the relationships between dancers.

Even though this study reveals relationships among numerous variables, it does not necessarily indicate cause-and-effect relationships. Nonetheless, these findings contribute to a knowledge base which should encourage dance

educators to think about the problems examined here and work towards finding solutions. Similarly, it is hoped that researchers will be stimulated to continue in-depth research into the areas which have been identified as significant here. Longitudinal methods would not be easy to apply but they might be the most fruitful way to find solutions to many still unanswered or even unasked questions about the various features of dance subcultures.

9 CONCLUSIONS

Although dancers share experiences, meanings and motives which unite them broadly as a group, there are also a great many differences in socialization, involvement, motives, attitudes and stereotypes among them, indicating that they belong to different subgroups. Given this situation it is not justifiable to discuss dance as a single activity. Further, these differences should be taken into account when teaching dance and designing recreational curricula.

The framework of sport socialization can also be used in studies of dance socialization. However, the following features distinguish dance socialization from the typical model of sport socialization:

- Gender is of relative importance to both of the individual who is undergoing socialization and to the significant others encouraging his or her participation. In contrast to sport, in dance it is the mother rather than the father who is the most significant parent for both male and female dancers.
- There tends to be a wide range of ages at the time of socialization, particularly among competitive ballroom dancers and folk dancers. In contrast to sport, dancers show a wider age range when taking up dance.

The greatest differences in motivation were obtained between folk dancers and modern dancers even though folk dancers' motives have become closer to those of art dancers. On one hand, folk dance has maintained its social and recreational functions while on the other hand it has gained new ones focusing on goal-oriented work and self-expression. Thus, a folk dancer has to have the same qualities which have earlier been seen as typical of an art dancer. "Dancing together and having fun" is no longer enough for folk dancers, and folk dance instructors should be aware of these needs. Consequently, the stereotyped picture held by out-group dancers about a folk dancer who is not improvement-oriented, performance-oriented or strong-willed should be changed to reflect a more accurate picture.

The age, the length, breadth and intensity of dance experiences, as well as expectations of future involvement are quite differently related to the participation motives of dancers. Coaches, teachers and parents should be aware of these relationships. Only in this way will it be possible to meet the needs and interests of dancers and to maintain involvement so that dancing could be seen as a life-long activity which promotes mental and physical well-being.

On the non-professional level ballet seems to involve only young persons. Unless the teaching methods and goals of traditional ballet are made more appropriate for adult recreational dancers, we must accept the fact that ballet is primarily for young, skillful dancers.

Dancer stereotypes are very different in the four dance groups. However, out-group dancers perceive any out-group stereotype quite equally regardless of the respondent's own dance form illustrating that dancers have a more realistic picture of their own group than of out-groups. Dancers in different dance groups seem to think not "we" but "they". The clear in-group / out-group differences in dancers' attitudes and dancer stereotypes challenge dance educators to look for new methods to familiarize dancers with other dance forms and to go beyond their knowledge, beliefs, and expectations about a certain group in order to perceive out-group dancers in a more accurate and positive light than they do now. The dance teacher or coach, who is often perceived as the most important and encouraging person by their students, could be the most effective and affective model in changing dance students' attitudes.

10 YHTEENVETO

Tanssikäsitetä käytetään useimmiten määrittelemättä tarkemmin mitä tanssimuotoa sillä kulloinkin tarkoitetaan. Vaikka eri tanssimuodoilla on luonnollisesti monia yhteisiä ja yhdistäviä tekijöitä, eroavat ne toisistaan esimerkiksi historiallisen alkuperän, olemuksen ja funktioiden perusteella. Näiden erojen voidaan olettaa heijastuvan myös eri tanssimuotojen harrastajiin. Näin ollen voidaan olettaa, että eri tanssimuodot kiinnostavat erilaisia ihmisiä, eri tanssimuotoihin sosiaalistutaan osittain eri tavoin ja erilaisista syistä. Koska tanssijat ovat usein sitoutuneet tiettyyn tanssimuotoon, voidaan tämän olettaa heijastuvan eri tanssimuotoja edustavien tanssijoiden välisiin asenteisiin sekä tanssijastereotyyppioihin.

Vaikka sosiaalistumista urheiluun ja urheilijoiden osallistumismotiiveja on tutkittu hyvinkin paljon, ovat tanssijoiden tanssiin sosiaalistuminen ja tanssimotiivit jääneet erittäin marginaalisiksi tutkimuskohteiksi eikä missään aikaisemmassa tutkimuksessa ole systemaattisesti vertailtu eri tanssimuotoja harrastavia tanssijoita toisiinsa ko. tekijöiden osalta. Useimmat tanssitutkimukset ovat kohdistuneet ensi sijassa nuoriin ammattitanssijoihin tai tanssinopiskelijoihin. Aikuiset harrastajatanssijat eivät ole tutkijoita kiinnostaneet.

Näistä syistä tämän tutkimuksen tarkoituksena oli tutkia neljää eri tanssimuotoa: kansantanssia, kilpatanssia, balettia ja modernia tanssia edustavien harrastajatanssijoiden tanssiin sosiaalistumista, osallistumismotiiveja, tanssiasenteita sekä tanssijastereotyyppioita Kuviossa 1 esitetyn viitekehyksen mukaisesti.

Kuvio 1 Tutkimuksen viitekehys

Sosiologiassa paljon käytettyjen "self categorization" teorian (Turner, Hogg, Oakes, Reicher, & Wetherell, 1987) ja "social identity" teorian (Tajfel, 1981; Tajfel & Turner, 1986) perusteella oletettiin, että tanssijoiden omaan tanssimuotoon kohdistuvat (ryhmän sisäiset) asenteet ovat positiivisempia kuin muihin tanssimuotoihin kohdistuvat (ryhmien väliset) tanssiasenteet. Samoin oletettiin, että oman tanssimuodon edustajiin liitetyt stereotypiat nähdään positiivisempina ja heterogeenisempina kuin muiden tanssimuotojen edustajiin liitetyt stereotypiat. Tutkimuksen koehenkilöinä oli 308 harrastajatanssijaa: 83 kansantanssijaa (47 naista ja 36 miestä), 71 kilpatanssijaa (36 naista ja 35 miestä), 74 balettitanssijaa (72 naista ja 2 miestä) sekä 80 modernin tanssin tanssijaa (75 naista ja 5 miestä). Tanssinharrastajat olivat iältään 16 - 61 vuotiaita. Yhdeksänkymmentä prosenttia koehenkilöistä oli iältään 16 - 35 vuotiaita. Tanssijat olivat eri puolelta Suomea. Kilpatanssijat olivat tanssiurheiluseurojen jäseniä ja kansantanssijat edustivat niitä kansantanssiyhdistyksiä, joiden ohjaajat olivat osallistuneet menestyksellisesti kansantanssin luokittelutapahtumaan vuonna 1991. Balettitanssijat ja modernin tanssin tanssijat olivat ensi sijassa yksityisten tanssikoulujen oppilaita.

Tutkimusmateriaali kerättiin kyselylomakkeella ja tutkimusaineistoa täydennettiin haastattelemalla yhdeksää tanssijaa. Kyselylomakkeet toimitettiin tanssijoille yhdyshenkilöiden välityksellä. Aineisto analysoitiin tilastollisin mene-telmin. Haastatteluaineistoa käytettiin tilastollisten tulkintojen tukena.

Tulosten mukaan tanssin keskimääräinen aloitus ikä vaihteli suuresti eri tanssimuodoissa. Balettitanssijat olivat aloittaneet harrastuksensa nuorimpina ja kilpatanssijat vanhimpina. Perinteisesti isät vievät lapsiaan, etenkin poikia, urheiluharrastusten pariin. Tanssi on kuitenkin yhä vielä naisten maailma, jossa äidit vievät tyttäriään (harvoin poikiaan) tanssiharrastusten pariin. Mitä nuorempina harrastus oli aloitettu sitä merkittävämpi oli äidin vaikutus. Samaa sukupuolta olevan ystävän merkitys tanssiharrastuksen aloittamiseen oli suuri aloitettiinpa tanssiharrastus lapsuudessa, nuoruudessa tai vasta aikuisiässä. Miestanssijoille myös vastakkainen sukupuoli vaikutti tanssimisen aloittamiseen. Kansantanssi oli voimakkaimmin ja moderni tanssi vähiten sidoksissa muiden perheenjäsenten tanssiharrastukseen. Tanssijoiden mielestä tanssinopettaja ja valmentaja oli tärkein harrastusta kannustava henkilö. Modernin tanssin tanssijoilla oli monipuolisin harrastustausta ja samoin heidän nykyinen tanssinharrastusprofiilinsa oli laajempi kuin muiden tanssijoiden.

Tanssijoiden osallistumismotiivien painotus erosi tanssimuodoittain. Suurimmat erot olivat kansantanssijoiden ja modernin tanssin tanssijoiden motiiveissa. Kansantanssijoiden motiivitausta oli monipuolisin ja näyttää siltä, että kansantanssijat ovat omaksuneet uusia taiteeseen ja esiintymiseen liittyviä osallistumismotiiveja. Sosiaaliset kontaktit, kunto ja edistyminen/esiintyminen olivat samoja motiiveja, joita useiden tutkimusten mukaan myös urheilijat pitävät tärkeinä. Itseilmaisuuksiin liittyvät tekijät näyttivät olevan erittäin tärkeitä tanssijoille ja tämä motiivi erottaakin tanssijat selvimmin urheilijoista.

Tanssijat, joilla oli monipuolinen tanssitausta, korkea harjoitusintensiivisyys ja jotka olivat tanssiuraan suuntautuneita, korostivat eniten itseilmaisun tärkeyttä osallistumismotiivina. Pitkään tiettyä tanssimuotoa harrastaneet tanssijat korostivat vastaavasti sosiaalisten kontaktien tärkeyttä. Arkirutiineista irtautumisen motiivi korreloi positiivisesti harrastusvuosiin ja negatiivisesti tanssimisen viikottaiseen harrastusintensiiviteettiin. Edistymiseen ja esiintymiseen

liittyviä osallistumismotiiveja pitivät tärkeimpinä nuoret naispuoliset tanssijat, jotka olivat tanssiurasuuntautuneita ja jotka harrastivat tanssia intensiivisesti.

Tanssijoiden tanssiasenteita koskevat hypoteesit saivat tukea, eli tanssijoiden ryhmäsisäiset asenteet olivat positiivisempia kuin ryhmien väliset asenteet. Sukupuoli ja tanssiharrastuksen pituus eivät olleet yhteydessä tanssiasenteisiin. Iällä, tanssimuodon tuntemisella ja kyseisen tanssimuodon harrastamisella oli joitakin yhteyksiä ryhmävälisiin asenteisiin siten, että iän ja tuttuuden lisääntyessä asenteet muuttuivat yleensä positiivisemmiksi.

Tanssijat liittivät eri tanssimuotojen edustajiin hyvin erilaisia piirteitä. Kansantanssijan-, kilpatanssijan-, balettitanssijan- ja modernin tanssin tanssijan stereotyyppioita kuvaavat profiilit erosivat suuresti toisistaan. Tanssijastereotyyppiat kuvattiin hyvin eri tavoin ryhmän sisältä ja ryhmän ulkopuolelta. Ryhmien sisäiset ja ryhmien väliset stereotyyppiprofiilit erosivat eniten kansantanssijoiden osalta. Stereotyyppinen balettitanssija oli sitä vastoin melko samanlainen sekä ryhmän sisältä että ulkopuolelta nähtynä.

Stereotyyppiat olivat positiivisempia mutta myös heterogeenisempia ryhmän sisältä katsottuna. Tämä tulos tukee asetettua hypoteesia. Eri tanssimuotoja edustavien tanssijoiden välillä on selvästi nähtävissä *“me ja muut”* ajattelutapa. Näin ollen esimerkiksi kansantanssijat näkevät oman ryhmänsä edustajat erilaisina yksilöinä. Ulkopuoliset ovat sitä vastoin taipuvaisia ajattelemaan: *“kaikki kansantanssijat ovat...”*. Tanssimuodon tunteminen ei ollut juuri lainkaan yhteydessä stereotyyppioihin, joskin joidenkin piirteiden kohdalla tanssimuodon tunteminen lähensi ryhmien välisiä ja ryhmän sisäisiä stereotyyppioita toisiinsa.

Yhteenvetona voidaan todeta, että huolimatta siitä että tanssinharrastukseen sosiaalistutaan osittain samoin ja että harrastusta ylläpitävät motiivit ovat pitkälle samoja, eroavat kansantanssijat, kilpatanssijat, balettitanssijat ja modernin tanssijat tanssiin sosiaalistumisen, osallistumismotiivien, tanssiasenteiden ja tanssijastereotyyppioiden osalta siinä määrin, että kyseisiä tanssimuotoja voidaan pitää omina tanssin alaryhminä, joilla on omat alakulttuurinsa. Tätä tulosta tukivat myös erotteluanalyytit, joiden mukaan tanssijat voitiin ryhmitellä omiin ryhmiinsä niin sosiaalistumista, motiiveja, asenteita kuin stereotyyppioitakin kuvaavien muuttujien perusteella. Näin ollen puhuminen tanssista yleensä, määrittelemättä tarkemmin tanssimuotoa, voi antaa puutteellisen tai jopa väärän kuvan kyseessä olevasta tanssimuodosta.

Tanssijoiden muita tanssimuotoja kohtaan ilmaisemat negatiivisemmat tanssiasenteet ja stereotyyppiat ovat haaste tanssikasvattajille. Itselle vieraan tanssimuodon tunteminen ennen kaikkea oman tanssiharrastuksen kautta näyttäisivät parhaiten vaikuttavan tanssiasenteisiin.

Tulevaisuudessa tulisi selvittää miten tanssiharrastuksen juuri alkaneet tai jo lopettaneet tanssijat eroavat tässä tutkimuksessa mukana olleista voimakkaasti tiettyyn tanssimuotoon sitoutuneista harrastajatanssijoista motiivien, asenteiden ja stereotyyppioiden osalta. Samoin tanssikasvattajien asenteiden ja stereotyyppioiden tunteminen antaisi tarvittavaa lisätietoa.

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QUESTIONNAIRE

1. Sex _____ male _____ female
2. Age _____ years
3. Education. Mark the highest level which you have passed
 1. primary school
 2. secondary school (replaced by comprehensive school in 1972)
 3. comprehensive school
 4. high school
 5. vocational school or college (state which) _____
 6. other vocational training (state which) _____
 7. university degree (state, which) _____
 8. some other education (state which) _____
4. Parents' occupation
 - a) father's occupation _____
 - b) mother's occupation _____
5. What is the main dance form you are involved in?
 1. Folk dance
 2. Competitive ballroom dance
 3. Ballet
 4. Modern dance
 5. Other, if so, what _____
6. How old were you when you took up this dance form and how many years have you been practicing it?
I began at _____ years of age and I have been practicing it for ____ years
7. How and why did you take up dancing?

8. What was **the first dance form** you practiced and how old were you when you took it up?
 - a) the same as my present dance form
 - b) a different dance form to my present one, which is _____
and I took it up at the age of _____.

KYSELYLOMAKE

1. Sukupuoli ___ mies ___nainen
2. Ikä _____vuotta
3. Koulutus. Merkitse YLIN KOULUASTE, minkä olet suorittanut
 1. kansakoulu
 2. keskikoulu
 3. peruskoulu
 4. lukio
 5. ammattikoulu, mikä tutkinto_____
 6. jokin muu keskiasteen koulu, mikä_____
 7. yliopisto tai korkeakoulututkinto, mikä_____
 8. jokin muu koulutus, mikä_____
4. Mitkä ovat (olivat) vanhempiesi ammatit
 - a. Isän ammatti_____
 - b. Äidin ammatti_____
5. Minkä tanssimuodon edustajana tai harrastajana pidät **ensisijaisesti** itseäsi
 1. kansantanssin
 2. kilpatanssin
 3. klassinen baletti
 4. moderni tanssin
 5. jonkin muun, minkä?_____
6. Minkä ikäisenä aloitit harrastaa ko. tanssimuotoa ja kuinka monta vuotta olet harrastanut sitä?
Aloitin _____vuotiaana ja olen harrastanut _____vuotta
7. Miten ja miksi alunperin jouduit tekemisiin edellä kuvatun tanssimuodon kanssa?

8. Mikä oli **ensimmäinen** harrastamasi tanssimuoto ja minkä ikäisenä aloitit harrastaa sitä
 1. sama kuin tällä hetkellä edustamani tanssimuoto (kysymys 6.)
 2. jokin muu, mikä_____ja aloitin harrastaa sitä_____vuotiaana.

Appendix 1 continues

9. If you marked the alternative choice 8b above, state whether you are still practicing that dance form.

- a) Yes
 b) No. I gave it up because [state reason(s)] _____

10. Who were the most influential persons in your decision to take up dance (you can choose as many as you want)?

- a) yourself
 b) mother
 c) father
 d) sister or brother
 e) teacher
 f) a relative (state who) _____
 g) a friend of the same sex
 h) a friend of the opposite sex
 i) colleague
 j) husband / wife
 k) other (state who) _____

11. Are any members of your family (present or former) also involved in dancing?

- a) No
 b) Yes (state which and which dance forms) _____

12. Perhaps you are involved in or you have been involved in other dance forms or gymnastics as well. Please state how many years you have been involved in the following dance forms and at what age you started. Where you have only taken short workshops in some of these dance forms, mark them with X.

	I have been involved	I started	I have taken only short workshops (X)
1. ballet	_____ years,	at the age of _____	.....
2. modern dance	_____ years	at the age of _____	.....
3. competitive ballroom dance	_____ years	at the age of _____	.....
4. folk dance	_____ years	at the age of _____	.....
5. jazz dance	_____ years	at the age of _____	.....
6. Finnish women's gymnastic	_____ years	at the age of _____	.....
7. social ballroom dance	_____ years	at the age of _____	.....
8. African dance	_____ years	at the age of _____	.....
9. other dance forms	_____ years	at the age of _____	.....

Appendix 1 continues

9. Jos vastasit edellisen kysymyksen kohtaan 2, kerro harrastatko tätä tanssimuotoa vieläkin
1. kyllä
 2. en, kerro miksi lopetit _____
-
10. Kuka tai ketkä vaikuttivat eniten tanssiharrastuksesi alkamiseen (voit merkitä tarvittaessa useamman kuin yhden vastausvaihtoehdon)
- a. sinä itse
 - b. äiti
 - c. isä
 - d. sisko tai veli
 - e. opettaja
 - f. joku lähisukulainen, kuka _____
 - g. samaa sukupuolta oleva ystävä
 - h. eri sukupuolta oleva ystävä
 - i. työtoveri
 - j. avio- tai avopuoliso
 - k. joku muu, kuka? _____
11. Harrastavatko tai ovatko muut nykyisen tai entisen perheesi jäsenet harrastaneet tanssia
- a. Eivät harrasta
 - b. Kyllä, ketkä ja mitä tanssimuotoa? _____
-
12. Harrastat tai olet mahdollisesti harrastanut myös muita tanssimuotoja tai naisvoimistelua. Kuinka monta vuotta olet harrastanut ja missä iässä aloitit seuraavien lajien harrastamisen? Mikäli olet käynyt kyseisessä lajissa vain joitakin kursseja, merkitse se rastilla.
- | | vain | joitakin kursseja |
|--|-----------------------------|-------------------|
| 1. klassista balettia | _____ vuotta _____ ikäisenä | ..... |
| 2. modernia tanssia | _____ vuotta _____ ikäisenä | ..... |
| 3. kilpatanssia | _____ vuotta _____ ikäisenä | ..... |
| 4. kansantanssia | _____ vuotta _____ ikäisenä | ..... |
| 5. jazz tanssia | _____ vuotta _____ ikäisenä | ..... |
| 6. naisvoimistelua | _____ vuotta _____ ikäisenä | ..... |
| 7. lavatansseja | _____ vuotta _____ ikäisenä | ..... |
| 8. afroa | _____ vuotta _____ ikäisenä | ..... |
| 9. muita tanssimuotoja, mitä?
_____ | _____ vuotta _____ ikäisenä | |

Appendix 1 continues

13. How many times a week do you dance and how many hours a week do you spend dancing?
- a) I dance MY MAIN DANCE FORM _____times a week and altogether this takes (up)_____hours a week
- b) I dance OTHER DANCE FORMS _____times a week and altogether this takes (up)_____hours a week
14. Do you practice any other physical activities, besides dance?
- a) No, I don't
- b) Yes (name activity) _____ about _____hours a week
 _____ about _____hours a week
 _____ about _____hours a week
15. Try to estimate how many times DURING THE LAST YEAR you attended the following:
- a) the theater _____ times
- b) a concert _____ times
- c) an art exhibition _____ times
- d) a ballet performance _____ times
- e) a modern or jazz dance performance _____ times
- f) a Finnish folk dance performance _____ times
- g) an international folk dance performance _____ times
- h) a ballroom dance competition or performance _____ times
- i) a performance involving any other different dance form _____ times
- j) other live performances (state which)_____ _____ times
16. How many times during last year did you visit
- a) a disco _____ times
- b) a dance restaurant _____ times
- c) a dance pavillion _____ times
17. What kind of role do you think dancing will play in YOUR FUTURE LIFE (involvement, profession, etc.)

Appendix 1 continues

13. Kerro kuinka monta kertaa viikossa harjoittelet tanssia ja kuinka monta tuntia käytät tanssiharjoitteluun viikottain?
- a) Harjoittelen ENSISIJAINEN TANSSIMUOTOANI _____kertaa viikossa ja tähän harjoitteluun kuluu aikaa _____ tuntia viikossa.
- b) Edellä mainitun ensisijaisen tanssimuodon lisäksi harjoittelen MUITA TANSSIMUOTOJA yhteensä _____kertaa viikossa ja tähän kuluu aikaa _____tuntia viikossa.
14. Onko sinulla tällä hetkellä tanssin lisäksi joitakin liikuntaharrastuksia?
- a) ei ole
- b) kyllä, harrastan _____noin _____tuntia viikossa
 _____noin _____tuntia viikossa
 _____noin _____tuntia viikossa
15. Kuinka monta kertaa VIIMEKSI KULUNEEN VUODEN AIKANA arvioit käyneesi seuraavissa tilaisuuksissa
- | | |
|--|--------------|
| 1. teatterissa | _____ kertaa |
| 2. konserteissa | _____ kertaa |
| 3. taidenäyttelyissä | _____ kertaa |
| 4. klassisen baletin näytöksessä | _____ kertaa |
| 5. nykytanssin (jazztanssi ja moderni) näytöksessä | _____ kertaa |
| 3. suomalaisen kansantanssin näytöksessä | _____ kertaa |
| 4. ulkomaisen kansantanssin näytöksessä | _____ kertaa |
| 5. kilpatanssi näytöksessä tai kilpailuissa | _____ kertaa |
| 6. eri tanssimuotojen yhteisnäytöksessä | _____ kertaa |
| 7. jossakin muussa näytöksessä, missä
_____ | _____ kertaa |
16. Kuinka usein viimeksi kuluneen vuoden aikana kävit
- | | |
|------------------------|--------------|
| 1. discoissa | _____ kertaa |
| 2. tanssiravintoloissa | _____ kertaa |
| 3. lavatansseissa | _____ kertaa |
17. Kuinka tärkeää roolia uskot ko. tanssimuodon näyttelevän elämässäsi TULEVAISUUDESSA (ammatti, harrastus jne.)
- _____
- _____
- _____

Appendix 1 continues

18. What kind of influence do the following persons have on your dance involvement

	no Encouraging	influence	discouraging	not applicable
a) friends	3	2	1	0
b) parents	3	2	1	0
b) school	3	2	1	0
b) dance teacher / coach	3	2	1	0
b) sibling	3	2	1	0
b) husband / wife	3	2	1	0
b) boyfriend / girlfriend	3	2	1	0
b) your child / children	3	2	1	0
b) other (state who) _____	3	2	1	0

19. How important do you find the following reasons as grounds for your own dance participation (4 = very important, 3 = important, 2 = not so important, = not at all important).

	4 very important	3 important	2 not so important	1 not at all important
1. meeting my friends	_____	_____	_____	_____
2. enjoying being involved in art	_____	_____	_____	_____
3. keeping fit	_____	_____	_____	_____
4. experiencing beauty	_____	_____	_____	_____
5. mental well-being	_____	_____	_____	_____
6. self-expression	_____	_____	_____	_____
7. achievement in dancing	_____	_____	_____	_____
8. increasing self-esteem	_____	_____	_____	_____
9. breaking away from daily routines	_____	_____	_____	_____
10. experiences of success	_____	_____	_____	_____
11. physical well-being	_____	_____	_____	_____
12. opportunity to perform	_____	_____	_____	_____
13. need for physical activity	_____	_____	_____	_____
14. opportunity of contact with the opposite sex	_____	_____	_____	_____
15. expressing emotions	_____	_____	_____	_____
16. learning new things	_____	_____	_____	_____
17. opportunity to travel	_____	_____	_____	_____
18. testing my limits	_____	_____	_____	_____
19. enjoying moving to music	_____	_____	_____	_____
20. preserving dance culture	_____	_____	_____	_____
21. learning social dancing	_____	_____	_____	_____
22. preparing for a career	_____	_____	_____	_____
23. having an educational experience	_____	_____	_____	_____
24. weight control	_____	_____	_____	_____
25. exhausting myself	_____	_____	_____	_____

Appendix 1 continues

18. Miten seuraavat alla luetellut henkilöt vaikuttavat tanssiharrastukseesi

	kannus- tavasti	ei vai- kutusta	hait- taa- vasti	kysymys ei koske minua
1. ystävät	3	2	1	0
2. vanhemmat	3	2	1	0
3. oppivelvollisuuskoulu	3	2	1	0
4. tanssinopettaja/valmentaja	3	2	1	0
5. sisarukset	3	2	1	0
6. avio-, avopuoliso	3	2	1	0
7. poika/tyttöystävä	3	2	1	0
8. lapsesi	3	2	1	0
9. jokin muu, mikä _____	3	2	1	0

19. Miten tärkeinä pidät seuraavia alla lueteltuja asioita oman tanssiharrastuksesi kannalta (4= erittäin tärkeä, 3= melko tärkeä, 2= melko merkityksetön, 1= täysin merkityksetön)

	tärkeä		merki- tyksetön	
1. yhdessäolo ystävien kanssa	4	3	2	1
2. taiteen tekemisen nautinto	4	3	2	1
3. kunnon kohottaminen	4	3	2	1
4. kauneuden kokeminen	4	3	2	1
5. psyykinen hyvinvointitunne	4	3	2	1
6. itsensä kokonaisvaltainen ilmaiseminen	4	3	2	1
7. menestyminen tanssissa	4	3	2	1
8. itsetunnon vahvistaminen	4	3	2	1
9. arkirutiineista irtautuminen	4	3	2	1
10. onnistumisen elämykset	4	3	2	1
11. fyysinen hyvinvointitunne	4	3	2	1
12. mahdollisuus esiintyä	4	3	2	1
13. liikunnantarpeen tyydyttäminen	4	3	2	1
14. mahdollisuus olla kontaktissa vastakkaiseen sukupuoleen	4	3	2	1
15. tunteiden ilmaiseminen	4	3	2	1
16. uusien asioiden oppiminen	4	3	2	1
17. mahdollisuus matkustella	4	3	2	1
18. rajojensa kokeileminen	4	3	2	1
19. nauttiminen musiikin ja liikkeen yhteydestä	4	3	2	1
20. tanssikulttuurin säilyttäminen	4	3	2	1
21. yleisen tanssitaidon hankkiminen	4	3	2	1
22. ammattiuran varmistaminen	4	3	2	1
23. kasvatuksen välineenä toimiminen	4	3	2	1
24. kilojen kurissapitäminen	4	3	2	1
25. itsensä "räähkääminen"	4	3	2	1

Appendix 1 continues

20. In the following list there are statements concerning FOLK DANCE.

Read each statement and state your opinion about it by marking one of the alternatives (4 = strongly agree, 3 = agree, 2 = disagree, 1 = strongly disagree).

	4	3	2	1
	strongly agree	agree	disagree	strongly disagree
1. Young people today are not interested in folk dancing	_____	_____	_____	_____
2. It is not possible for an unsociable person to be a folk dancer	_____	_____	_____	_____
3. Folk dance is physical activity rather than art	_____	_____	_____	_____
4. Folk dances are boring	_____	_____	_____	_____
5. Folk dances are close to everyone and everybody likes them	_____	_____	_____	_____
6. It is possible to express feelings in folk dancing	_____	_____	_____	_____
7. Folk dance is more suited to old people than young people	_____	_____	_____	_____
8. A male folk dancer looks masculine	_____	_____	_____	_____
9. Folk dancing is recreational and relaxing	_____	_____	_____	_____
10. Folk dancing is good for keeping you fit	_____	_____	_____	_____
11. Folk dance is only the repetition of the same old things and therefore it cannot develop creativity	_____	_____	_____	_____
12. Because everyone can dance folk dances they are not appreciated	_____	_____	_____	_____
13. Folk dance increases self-esteem	_____	_____	_____	_____
14. Folk music is boring	_____	_____	_____	_____
15. People today long for the sociability of folk dancing	_____	_____	_____	_____
16. The lack of competition means that folk dancing will remain on a low level	_____	_____	_____	_____
17. The repetition and simplicity of folk dancing do not allow for the development of skill and self-expression	_____	_____	_____	_____
18. Folk dancers are naturally cheerful	_____	_____	_____	_____
19. Folk dance instructors should put equal emphasis on technique and sociability	_____	_____	_____	_____

Appendix 1 continues

21. Seuraavana sinulle esitetään joukko **KANSANTANSSIA** koskevia väittämiä. Lue väittämä läpi ja rastita omaa mielipidettäsi vastaava vaihtoehto. (4= täysin samaa mieltä, 3= jokseenkin samaa mieltä, 2= jokseenkin eri mieltä, 1= täysin eri mieltä)

	samaa mieltä		eri mieltä	
1. Kansantanssi ei jaksakaan juurikaan kiinnostaa nykyajan nuoria	4	3	2	1
2. Epäsosiaalinen yksilö ei voi olla kansantanssija	4	3	2	1
3. Kansantanssi on liikuntaa mutta ei suinkaan taidetta	4	3	2	1
4. Kansantanssit ovat jokseenkin ikävyyttävää	4	3	2	1
5. Kansantanssit ovat lähellä jokaista ja niistä on vaikea olla pitämättä	4	3	2	1
6. Kansantansseissa voi ilmaista itseään ja sisäisiä tuntejaan	4	3	2	1
7. Kansantanssi sopii paremmin vanhoille kuin nuorille	4	3	2	1
8. Kansantansseja tanssiva mies näyttää todella miehekkäältä	4	3	2	1
9. Kansantanssi on virkistävää ja rentouttavaa	4	3	2	1
10. Kansantanssi on tehokasta kuntoliikuntaa	4	3	2	1
11. Kansantanssi toistaa vain vanhaa eikä näin ollen kehitä luovuutta	4	3	2	1
12. Lähes jokainen pystyy tanssimaan kansantansseja ja tästä syystä kansantanssi on vähemmän arvostettu kuin muut tanssimuodot	4	3	2	1
13. Kansantanssi kehittää tervettä itsetuntoa	4	3	2	1
14. Kansantanssiin liittyvä pelimannimusiikki on rasittavaa kuunneltavaa	4	3	2	1
15. Nykyaikana ihminen kaipaa kansantanssi-harrastuksen suomaa sosiaalista yhdessäoloa	4	3	2	1
16. Kilpailun vähyys on tae siitä, että kansantanssin taitotaso tulee pysymään alhaalla	4	3	2	1
17. Kansantanssin toistava yksinkertaisuus ei kehitä tanssitaitoa eikä ilmaisua	4	3	2	1
18. Kansantanssijat ovat aidosti iloisia	4	3	2	1
19. Kansantanssiohjaajien tulisi korostaa yhtä paljon teknistä taitamista ja ilmaisua kuin sosiaalista yhdessäoloa	4	3	2	1

Appendix 1 continues

22. In the following list there are statements concerning COMPETITIVE BALLROOM DANCE. Read each statement and state your opinion about it by marking one of the alternatives (4 = strongly agree, 3 = agree, 2 = disagree, 1 = strongly disagree).

	4	3	2	1
	strongly agree	agree	disagree	strongly disagree
1. Competitive ballroom dance is closer to sport than art	_____	_____	_____	_____
2. When coaching children it is more important to teach technique and figures than social skills	_____	_____	_____	_____
3. Ballroom dance is just as suited to adults, elderly and plump persons as to young and good-looking people	_____	_____	_____	_____
4. The dresses of ballroom dancers should be less fancy	_____	_____	_____	_____
5. In ballroom dancing the goal is winning rather than developing social skills	_____	_____	_____	_____
6. A male ballroom dancer does not look sportsman-like	_____	_____	_____	_____
7. Competitive ballroom dancing increases fitness	_____	_____	_____	_____
8. Ballroom dancing is mentally demanding and stressful	_____	_____	_____	_____
9. Competitive ballroom dancing is a good activity for making friends	_____	_____	_____	_____
10. Ballroom dancers simply repeat fixed patterns rather than use their creativity and self-expression	_____	_____	_____	_____
11. Ballroom dancing is relaxing and recreational	_____	_____	_____	_____
12. Ballroom dancing is as much art as ballet	_____	_____	_____	_____
13. Ballroom dance should be transferred from the culture of sport to that of art	_____	_____	_____	_____
14. It is easy for a ballroom dancer to make contact with the opposite sex	_____	_____	_____	_____
15. Ballroom dancers show themselves off more than their skills	_____	_____	_____	_____

Appendix 1 continues

21. Seuraavana sinulle esitetään joukko **KILPATANSSIA** koskevia väittämiä. Lue väittämä läpi ja rastita omaa mielipidettäsi vastaava vaihtoehto. (4= täysin samaa mieltä, 3= jokseenkin samaa mieltä, 2= jokseenkin eri mieltä, 1= täysin eri mieltä)

	samaa mieltä	3	eri mieltä	2	1
1. Kilpatanssi on enemmän urheilua kuin taidetta	4	3	2	1	
2. Lasten ja nuorten valmennuksessakin tekniikan ja kuvioiden opettaminen on tärkeämpää kuin sosiaalisuuden ja yhteistyökyvyn kehittäminen	4	3	2	1	
3. Kilpatanssi sopii yhtä hyvin varttuneille tai pyyleville kuin nuorille ja hyvännäköisille	4	3	2	1	
4. Kilpatanssijoiden pukujen tulisi olla asiallisempia	4	3	2	1	
5. Kilpatanssissa pyritään toisten voittamiseen ja näin ollen se ei kehitä sosiaalisuutta	4	3	2	1	
6. Kilpatanssia harrastava mies on melko kaukana sporttisesta miestyypistä	4	3	2	1	
7. Kilpatanssi kohottaa fyysistä kuntoa	4	3	2	1	
8. Kilpatanssi on henkisesti raskasta ja stressaavaa	4	3	2	1	
9. Kilpatanssi on hyvä sosiaalisen yhdessäolon muoto	4	3	2	1	
10. Kilpatanssija toistaa vain annettuja kuvioita eikä näin ollen voi käyttää luovuuttaan ja ilmaisuaan	4	3	2	1	
11. Kilpatanssi on rentouttavaa ja virkistävää	4	3	2	1	
12. Kilpatanssi on taidetta siinä missä balettikin	4	3	2	1	
13. Kilpatanssin tulisi siirtyä urheilusta kulttuurin piiriin	4	3	2	1	
14. Kilpatanssijan on helppo luoda kontakteja vastakkaiseen sukupuoleen	4	3	2	1	
15. Kilpatanssija esittelee enemmän itseään kuin taitojaan	4	3	2	1	

22. In the following list there are statements concerning BALLETT. Read each statement and state your opinion about it by marking one of the alternatives (4 = strongly agree, 3 = agree, 2 = disagree, 1 = strongly disagree).

	4 strongly agree	3 agree	2 disagree	1 strongly disagree
1. Ballet is the most highly appreciated dance form	_____	_____	_____	_____
2. Ballet is suited to people of any age and size	_____	_____	_____	_____
3. A male ballet dancer does not look masculine	_____	_____	_____	_____
4. Ballet training is always harmful for the joints	_____	_____	_____	_____
5. Ballet is still today an art form for the upper classes	_____	_____	_____	_____
6. Ballet is effective fitness training	_____	_____	_____	_____
7. Ballet develops social skills and makes people pay attention to others	_____	_____	_____	_____
8. Ballet is so strictly regulated that there is no space for creativity	_____	_____	_____	_____
9. Ballet is endless competition with oneself and with others	_____	_____	_____	_____
10. Ballet is a release from everyday stress	_____	_____	_____	_____
11. Ballet is physically demanding and exhausting	_____	_____	_____	_____
12. Ballet is relaxing and recreational	_____	_____	_____	_____
13. Ballet is formal and repetitive	_____	_____	_____	_____
14. Ballet is too often related to anorexia	_____	_____	_____	_____
15. The development of ballet has stopped and it will therefore be displaced by newer dance forms	_____	_____	_____	_____
16. The demands of ballet increase self-esteem	_____	_____	_____	_____

Appendix 1 continues

22. Seuraavana sinulle esitetään joukko **KLASSISTA BALETTIA** koskevia väittämiä. Lue väittämä ja rastita omaa mielipidettäsi vastaava vaihtoehto. (4= täysin samaa mieltä, 3= jokseenkin samaa mieltä, 2= jokseenkin eri mieltä, 1= täysin eri mieltä)

	samaa mieltä		eri mieltä	
1. Klassinen baletti on arvostetuin tanssimuoto	4	3	2	1
2. Klassinen baletti sopii kaiken ikäisille ja kokoisille	4	3	2	1
3. Klassista balettia tanssiva mies ei vaikuta kovin miehekkäältä	4	3	2	1
4. Baletin treenaus vahingoittaa aina jossakin määrin niveliä	4	3	2	1
5. Baletti on yhä vielä yläluokan taidetta	4	3	2	1
6. Klassinen baletti on hyvä kuntoliikuntamuoto	4	3	2	1
7. Balettia harrastetaan ryhmässä ja siksi se kehittää sosiaalisuutta ja toisen huomioonottamista	4	3	2	1
8. Klassinen baletti on niin tarkkaan määrättyä ettei siinä ole tilaa luovuudelle	4	3	2	1
10. Baletti on loppumatonta kilpailua sekä itseä että muita vastaan	4	3	2	1
11. Baletissa voi purkaa arkipäivän paineita	4	3	2	1
12. Baletti on fyysisesti raskasta ja kuluttavaa	4	3	2	1
13. Baletti on henkisesti rentouttavaa ja virkistävää	4	3	2	1
14. Klassinen baletti on kaavamaista ja itseään toistavaa	4	3	2	1
15. Klassinen baletti ja anorexia liittyvät liian usein yhteen	4	3	2	1
16. Baletin kehitys on pysähtynyt ja se tulee jäämään uudempien tanssimuotojen varjoon	4	3	2	1
17. Klassisen baletin vaativuus kehittää hyvää tervettä itsetuntoa	4	3	2	1

Appendix 1 continues

23. In the following list there are statements concerning MODERN DANCE. Read each statement and state your opinion about it by marking one of the alternatives (4 = strongly agree, 3 = agree, 2 = disagree, 1 = strongly disagree).

	4	3	2	1
	strongly agree	agree	disagree	strongly disagree
1. Highly physical modern dance is closer to sport than art	_____	_____	_____	_____
2. Modern dance gives more opportunities for self-expression and creativity than other dance forms	_____	_____	_____	_____
3. In its emphasis on strength and gravity modern dance is more suited for men than other dance forms	_____	_____	_____	_____
4. Modern dance is good fitness training	_____	_____	_____	_____
5. Modern dance is recreational and therapeutic	_____	_____	_____	_____
6. Modern dance is an excellent activity for making friends	_____	_____	_____	_____
7. It is difficult to understand modern dance and therefore people are not interested in it	_____	_____	_____	_____
8. In modern dance the lack of technique is compensated by individuality and expressiveness	_____	_____	_____	_____
9. Modern dance is a feministic dance form	_____	_____	_____	_____
10. Those who do not do too well in ballet will transfer to modern dance	_____	_____	_____	_____
11. Modern dance has not yet found its essence and therefore its future is questionable	_____	_____	_____	_____
12. Modern dance is boring	_____	_____	_____	_____
13. Modern dance seldom gives positive experiences	_____	_____	_____	_____

Appendix 1 continues

23. Seuraavana sinulle esitetään joukko **MODERNIA TANSSIA** koskevia väittämiä. Lue väittämä läpi ja rastita omaa mielipidettäsi vastaava vaihtoehto. (4= täysin samaa mieltä, 3= jokseenkin samaa mieltä, 2= jokseenkin eri mieltä, 1= täysin eri mieltä)

	samaa mieltä		eri mieltä	
1. Koska moderni tanssi on erittäin fyysistä on se lähempänä liikuntaa kuin taidetta	4	3	2	1
2. Modernissa tanssissa voi ilmaista itseään ja käyttää luovuuttaan paremmin kuin missään muussa tanssimuodossa	4	3	2	1
3. Moderni tanssi sopii voiman ja maanläheisyyden puolesta miehille paremmin kuin muut tanssimuodot	4	3	2	1
4. Moderni tanssi on hyvä kuntoliikuntamuoto	4	3	2	1
5. Moderni tanssi on virkistävää ja terapeuttista	4	3	2	1
6. Moderni tanssi on hyvä sosiaalisen yhdessäolon muoto	4	3	2	1
7. Modernia tanssia on vaikea ymmärtää eikä se juurikaan jaksa kiinnostaa ulkopuolisia	4	3	2	1
8. Modernissa tanssissa teknisen taidon voi korvata persoonallisuudella ja ilmaisullisuudella	4	3	2	1
9. Moderni tanssi on monessa mielessä feministien tanssimuoto	4	3	2	1
10. Moderniin tanssiin hakeutuvat ne, jotka eivät pärjää klassisessa baletissa	4	3	2	1
11. Moderni tanssi ei ole vielä löytänyt omaa olemustaan ja tästä syystä sen tulevaisuuden näkymät ovat synkät	4	3	2	1
12. Moderni tanssi on pitkästyttävää	4	3	2	1
13. Moderni tanssi tarjoaa liian harvoin esteettisiä elämyksiä	4	3	2	1

Appendix 1 continues

24. The following is a list of different traits. Even though in all dance forms there are many different kinds of people, try to think of a typical representative of the target group and his or her typical traits and characteristics. Mark all the traits you perceive as typical of a dancer in the group in question.

	a ballet dancer	a modern dancer	a folk dancer	a competitive ballroom dancer	self rating
1) bohemian	_____	_____	_____	_____	_____
2) spontaneous	_____	_____	_____	_____	_____
3) performance-oriented	_____	_____	_____	_____	_____
4) empathetic	_____	_____	_____	_____	_____
5) anxious	_____	_____	_____	_____	_____
6) sociable	_____	_____	_____	_____	_____
7) selfish	_____	_____	_____	_____	_____
8) masochistic	_____	_____	_____	_____	_____
9) narcissistic	_____	_____	_____	_____	_____
10) extrovert	_____	_____	_____	_____	_____
11) enthusiastic	_____	_____	_____	_____	_____
12) improvement-oriented	_____	_____	_____	_____	_____
13) creative	_____	_____	_____	_____	_____
14) conservative	_____	_____	_____	_____	_____
15) ordinary	_____	_____	_____	_____	_____
16) unique	_____	_____	_____	_____	_____
17) neat	_____	_____	_____	_____	_____
18) messy	_____	_____	_____	_____	_____
19) submissive	_____	_____	_____	_____	_____
20) self confident	_____	_____	_____	_____	_____
21) critical	_____	_____	_____	_____	_____
22) natural	_____	_____	_____	_____	_____
23) superficial	_____	_____	_____	_____	_____
24) conventional	_____	_____	_____	_____	_____
25) well-adjusted	_____	_____	_____	_____	_____
26) strong-willed	_____	_____	_____	_____	_____
27) energetic	_____	_____	_____	_____	_____
28) conscientious	_____	_____	_____	_____	_____

Appendix 1 continues

24. Seuraavana sinulle esitetään joukko erilaisia luonteenpiirteitä. Vaikka jokaisen tanssimuodon edustajissa on luonnollisestikin hyvin monenlaisia persoonallisuksia, yritä kuvitella ko. tanssimuodon tyypillistä edustajaa ja arvioi hänelle tyypillisiä ominaisuuksia ja luonteenpiirteitä. Rastita kaikki ne ominaisuudet, jotka ovat mielestäsi tyypillisiä kyseessä oleville tanssijoille. Rastita viimeiseen sarakkeeseen itseäsi kuvaavat adjektiivit.

	baletti- tanssija	moderni- tanssija	kansan- tanssija	kilpa- tanssija	minä itse
1. boheemi	_____	_____	_____	_____	_____
2. spontaani	_____	_____	_____	_____	_____
3. suorituskorosteinen	_____	_____	_____	_____	_____
4. empaattinen	_____	_____	_____	_____	_____
5. ahdistunut	_____	_____	_____	_____	_____
6. kontaktikykyinen	_____	_____	_____	_____	_____
7. itsekäs	_____	_____	_____	_____	_____
8. masokistinen	_____	_____	_____	_____	_____
9. narsistinen	_____	_____	_____	_____	_____
10. ulospäinsuuntautunut	_____	_____	_____	_____	_____
11. innostuva	_____	_____	_____	_____	_____
12. tavoitteellinen	_____	_____	_____	_____	_____
13. luova	_____	_____	_____	_____	_____
14. konservatiivinen	_____	_____	_____	_____	_____
15. arkinen	_____	_____	_____	_____	_____
16. persoonallinen	_____	_____	_____	_____	_____
17. huoliteltu	_____	_____	_____	_____	_____
18. huolimaton	_____	_____	_____	_____	_____
19. alistuva	_____	_____	_____	_____	_____
20. itsevarma	_____	_____	_____	_____	_____
21. kriittinen	_____	_____	_____	_____	_____
22. luonnollinen	_____	_____	_____	_____	_____
23. pinnallinen	_____	_____	_____	_____	_____
24. sovinnainen	_____	_____	_____	_____	_____
25. tasapainoinen	_____	_____	_____	_____	_____
26. voimakastahtoinen	_____	_____	_____	_____	_____
27. energinen	_____	_____	_____	_____	_____
28. tunnollinen	_____	_____	_____	_____	_____

25. How familiar you are with the following dance forms?

	very well familiar	quite familiar	somewhat familiar	not at all familiar
ballet	4	3	2	1
modern dance	4	3	2	1
competitive ballroom dance	4	3	2	1
folk dance	4	3	2	1

INTERVIEW

If needed, are you willing to be interviewed? In the interview we will discuss you and dance in more detail. I am trying to gain a deeper and more detailed knowledge about the issues which were raised in this questionnaire. If you are prepared to be interviewed, please state your name and contact address:

Name: _____

Address: _____

Tel: _____

THANK YOU !

25. Kerro kuinka hyvin tunnet seuraavat tanssimuodot

	eritt. hyvin	melko hyvin	melko huonosti	en juuri ollenkaan
klassinen baletti	4	3	2	1
moderni tanssi	4	3	2	1
kilpatanssi	4	3	2	1
kansantanssi	4	3	2	1

HAASTATTELU!

Olisitko tarvittaessa halukas osallistumaan henkilökohtaiseen haastatteluun, jossa pyritään syventämään joitakin kyselylomakkeessa kysytyjä asioita sekä selvittämään lähemmin suhdettasi tanssiin. Jos olet halukas haastatteluun, ole ystävällinen ja anna nimesi ja osoitteesi mahdollista yhteydenottoa varten.

Nimi _____
 Osoite _____
 Puh.nro. _____

KIITOS!

Appendix 2

Factor analysis results of dancers' attitudes toward folk dance

Items	Factor loadings		h ²
	1	2	
<i>Positive effects of folk dance</i>			
1. Folk dance increases self-esteem	-.64	.02	.44
2. Folk dancing is recreational and relaxing	-.63	-.05	.48
3. Folk dances are close to everyone and everybody likes them	-.63	.04	.39
4. Folk music is boring	.59	.17	.58
5. Folk dances are boring	.59	.29	.66
6. A male folk dancer looks masculine	-.58	-.09	.41
7. It is possible to express feelings in folk dancing	-.58	-.17	.52
8. People today long for the sociability of folk dancing	-.49	.27	.48
9. Folk dancing is good for keeping you fit	-.49	-.16	.48
10. Folk dancers are naturally cheerful	-.48	.04	.22
<i>Folk dance is simple and unexpressive</i>			
1. Because everyone can dance folk dances they are not appreciated	-.13	.70	.38
2. The repetition and simplicity of folk dancing do not allow the development of skill and self-expression	.19	.58	.62
3. The lack of competition means that folk dancing will remain on a low level	-.03	.49	.26
4. Folk dance is only the repetition of the same old things and therefore it cannot develop creativity	.31	.46	.56
5. Folk dance is more suited to old people than young people	.19	.46	.38
6. Folk dance is physical activity rather than art	.23	.41	.37
7. Young people today are not interested in folk dancing	.26	.33	.33

Appendix 3

Factor analysis results of dancers' attitudes toward competitive ballroom dance

Items	Factor loadings			h ²
	1	2	3	
<i>Ballroom dance is narcissistic and competitive</i>				
1. Ballroom dancers are showing themselves of more than their skills	.67	-.02	.32	.39
2. In ballroom dancing the goal is winning rather than developing social skills	.54	-.00	-.21	.43
3. A male ballroom dancer does not look sportsman-like	.43	-.05	-.17	.26
4. Ballroom dancers simply repeat figures rather than use their creativity and self-expression	.42	.06	-.17	.27
5. The dresses of ballroom dancers should be less fancy	.37	.03	.00	.14
6. When coaching children it is more important to teach technique and figures than social skills	.36	.06	-.08	.17
7. Ballroom dancing is mentally demanding and stressful	.32	.01	-.12	.15
<i>Ballroom dance is closer to sport than art</i>				
1. Competitive ballroom dance is closer to sport than art	.24	.72	.17	.60
2. Ballroom dancing is as much art as ballet	-.12	-.42	.41	.47
3. Ballroom dance should be transferred from the culture of sport to that of art	.13	-.45	.02	.21
<i>Positive effects of ballroom dance</i>				
1. Ballroom dancing is relaxing and recreational	-.26	-.06	.62	.58
2. It is easy for a ballroom dancer to make contact with the opposite sex	.11	-.00	.55	.27
3. Competitive ballroom dancing is a good activity for making friends	-.26	.04	.51	.42
4. Ballroom dance is as suited to adults, elderly and plump persons as much as to young and good-looking people	-.12	-.00	.26	.10
5. Competitive ballroom dance increases fitness	-.21	.09	.25	.14

Factor analysis results of dancers' attitudes toward ballet

Items	Factor loadings			h ²
	1	2	3	
<i>Positive effects of ballet</i>				
1. The demands of ballet increase self-esteem	-.69	.08	.06	.43
2. Ballet is a release from everyday stress	-.64	.03	-.06	.44
3. Ballet is effective fitness training	-.60	-.04	.09	.33
4. Ballet is relaxing and recreational	-.57	-.05	-.16	.46
5. Ballet develops social skills and makes people pay attention to others	-.43	.09	-.17	.27
6. Ballet is too often related to anorexia	.24	.24	.05	.16
<i>Ballet is appreciated and physically demanding</i>				
1. Ballet is the most appreciated dance form	-.11	.47	-.02	.21
2. Ballet is physically demanding and exhausting	-.05	.45	-.03	.19
3. Ballet is an endless competition with oneself and with others	.06	.45	.16	.29
4. Ballet training is always harmful to the joints	.19	.37	.04	.21
2. Ballet is suited to people of any age and size	-.21	-.21	-.08	.14
<i>Ballet is rigid and mostly for the upper class</i>				
1. The development of ballet has stopped and it will therefore be displaced by newer dance forms	-.02	-.22	.69	.44
2. Ballet is formal and repetitive	.17	.05	.62	.53
3. Ballet is so strictly governed that there is no space for creativity	.08	.59	.41	
4. Today ballet is an art form for the upper classes	-.09	.11	.38	.15
5. A male ballet dancer does not look masculine	.06	.02	.25	.09

Appendix 5

Factor analysis results of dancers' attitudes toward modern dance

Items	Factor loadings			h ²
	1	2	3	
<i>Modern dance seldom gives aesthetic experience and it is boring</i>				
1. Modern dance seldom gives positive experiences	.77	-.03	-.16	.61
2. Modern dance is boring	.74	-.09	-.04	.56
3. Modern dance has not yet found its essence and therefore its future is questionable	.65	.05	-.18	.43
4. Highly physical modern dance is closer to sport than art	.58	.11	-.05	.36
5. Modern dance is a feministic dance form	.51	-.00	.21	.33
6. It is difficult to understand modern dance and therefore people are not interested in it	.44	-.09	.17	.25
7. Those who do not do too well in ballet will transfer to modern dance	.42	-.02	.13	.21
<i>Positive effects of modern dance</i>				
1. Modern dance is good fitness training	.20	.69	-.13	.48
2. Modern dance is recreational and therapeutic	-.28	.52	.22	.44
3. Modern dance is an excellent activity for making friends	-.08	.51	.07	.28
<i>Modern dance is expressive and creative</i>				
1. Modern dance gives more opportunities for self-expression and creativity than other dance forms	-.15	-.03	.62	.39
2. In its emphasis on strength and gravity modern dance is, more than other dance forms, suited for men	.06	.09	.39	.18
3. In modern dance the lack of technique is compensated by individuality and expressiveness	.22	.00	.31	.15

Appendix 7

Discriminant function coefficients and univariate F ratios for socialization, involvement, motivation and attitude variables

Variables	Function 1	Function 2	Function 3	F ratio
1. Weekly training sessions in main dance	.36	.62	-.32	64.80***
2. Social Contacts motive	-.63	.19	.39	57.81***
3. Age of taking up the main dance form	.25	.36	.55	47.90***
4. Self-Expression motive	.44	-.36	-.07	6.47***
5. Positive effects of ballroom dance	.42	.52	.27	33.63***
6. Positive effects of folk dance	-.43	.07	-.34	57.87***
7. Versatility of past dance experiences	.27	-.28	.10	22.64***
8. Positive effects of ballet	.14	-.08	-.46	12.15***
9. Weekly training sessions in other dance	.14	-.44	-.14	26.48***
10. Years of participation	-.41	-.01	-.04	43.49***
11. Modern dance seldom gives aesthetic experiences and it is boring	-.20	.19	-.34	23.68***
12. Ballet is rigid and mostly for the upper class.	.04	-.06	.46	14.60***
13. Achievement / Performing motive	-.36	.13	.06	3.68**
14. Folk dance is simple and unexpressive	.32	-.13	-.18	39.30***
15. Fitness motive	.30	.17	-.24	5.41**
16. Positive effects of modern dance	-.02	-.37	.24	1.73
17. Other cultural activities	.01	-.25	.19	10.70***
Percent of variance explained	61%	25%	13%	
Wilks' Lambda	0.038	0.194	0.527	
Chi-square	897.12	449.60	175.94	
Sig	.000	.000	.000	

*p<.05; **p<.01; ***p<.001