

# OLDER PERSONS INVOLVED IN SOCIAL DANCING

Exploring the Lived Experiences of a Group of  
Older People Involved in Social Dancing

Bernadette Devenish

University of Southern Queensland

Being a report of an investigation submitted as a partial requirement for the award of  
a Master of Psychology (Clinical) at the University of Southern Queensland

22<sup>nd</sup> April 2014

Statement of Originality

This report contains no material offered for the award of any other degree or diploma. To the best of my knowledge and belief, this thesis contains no material previously published or written by another person except where due reference has been made in the text.

Bernadette Devenish

22<sup>nd</sup> April 2014

### Abstract

Older persons represent an increasing proportion of Australia's population; however, insufficient exercise and inadequate nutrition is predicted to result in prohibitively expensive and preventable chronic physical and mental health problems in the future. Obesity, type 2 diabetes, depression, and increasing social isolation threaten longevity, and positive healthy and independent ageing experiences. Social dancing facilitates physical activity and social connectedness which when combined, has been found to improve cardiovascular functioning, balance, motivation, pain management, and overall health and wellbeing. This study applies the continuity theory and Interpretative Phenomenological Analysis (IPA) in order to enhance our understanding of how people adjust to their own ageing, and to explain the connection between positive healthy ageing processes and social dancing. A convenience sample of seven Australians, three women and four men, aged 69 to 81 years who regularly engage in social dancing took part in this qualitative study. Social dancing was found to provide a valued, accessible, affordable, sustainable and enjoyable past-time which gave these participants reliable, beneficial and pleasant social engagement in the company of likeminded people. Multiple physical and mental health benefits, as well as improved social connectedness were chronicled as a result of these participants regular engagement in social dancing activities. Five main themes emerged from the participants about their social dancing experiences in this study which included: 1. How each participant came to social dancing; 2. The benefits of social dancing – physical, mental, and social; 3. Emotions and feelings associated with social dancing; 4. Barriers to social dancing; 5. The future of social dancing. This study provides more information about potential interventions and programs that are possible utilising the physical, mental, and social benefits of social dancing which may assist individuals struggling with preventable chronic disease, disability, and social isolation. Assisted with a better understanding of the physical, mental, and social

contribution that social dancing has to offer, particularly for older adults, this research has the potential to help us to identify and overcome some of the most critical health and social challenges of our time.

### Acknowledgements

I would like to acknowledge the support and guidance of my supervisor Dr Jan du Preez from the very fragile beginnings right through to the completion of this project. Pressing and at times overwhelming demands constantly hindered my progress, and I am grateful to Jan for his time flexibility and easy-going attitude which respected my important here and now life experiences.

I consider myself fortunate to have in my life a wonderful loving, supportive and understanding family who remain my constant rock. There have been so many occasions during this process that I have not been able to be there with you, still you have unselfishly and proudly accepted my journey as your own. Along with my treasured family, I also have the privilege of calling some special people my friends and you know who you are because my accomplishments and disappointment have become part of your lives as well. I have always been able to rely on your support and love, regular meals and fun times shared together. I appreciate the many years of generous, valued, and reliable proof reading provided to me by Peter whose efforts always add polish to my work. Warren's technical assistance with this manuscript has also been appreciated. I could not have achieved what I have without the respect, support, assistance, encouragement, distraction, and at times side splitting humour of my study buddies and peers. I am thankful for the relationships that we have shared, and I am especially privileged that over the many years we have studied together, some of these relationships have grown into valued personal and professional friendships. I offer a huge thank you to the participants in this study and to everyone in my dancing community. Your enthusiasm right from the beginning made this project possible, and your ongoing interest, friendship and encouragement has fuelled my drive to continue. Your passion for social dancing has been unfailing and I watch with awe your positive and

healthy lifestyles. Thank you for sharing your can do and in the moment attitudes to life which give constant hope that positive exciting ageing experiences are possible.

At times when life circumstances challenged my resolve to continue and the flow of words had stopped, the encouragement and understanding of everyone in my life helped me to return to the frequently daunting task ahead. Thank you all for remaining with me to this challenging journeys end, and I now look forward to joining you fully in living life once more with time to share.

**Table of Contents**

**CHAPTER ONE: AGEING POPULATION .....1**

    Chronic disease and disability .....2

    Positive Healthy Ageing Processes.....6

    Physical Activity and Positive Healthy Ageing Processes .....9

    Social Connectedness and Positive Healthy Ageing Processes.....10

    Physical Activity and Social Inclusion Derived from Dancing.....13

**Social Dancing .....14**

    The Benefits of Social Dancing .....15

    Physical Health and Social Dancing .....18

    Mental Health and Social Dancing .....19

    Touch and Social Dancing .....21

**Theoretical Framework.....24**

**Rationale and Research Aims .....27**

**CHAPTER TWO: RESEARCH METHODOLOGY.....29**

    Methodological Approach .....29

    Participants.....30

    Equipment and Materials .....30

    Research Procedure.....31

    Analytical Procedure.....34

    Table 1 .....36

*Stages of the Analytical Procedure* .....36

    Bio-sketch of each participant .....38

**CHAPTER THREE: FINDINGS .....41**

    Table 2 .....43

*Five Identified Emerging Themes, Sub-themes and Relate Topics*.....43

**Theme 1: How each participant came to social dancing .....44**

*Family danced*.....44

*Part of growing up*.....45

*Age each participant started social dancing* .....47

*Social dancing lessons attended – formal and informal*.....47

*Frequency of social dancing activity – past, present, and future* .....50

*Something for myself: Socialising following loss due to separation, divorce or death*...52

**Theme 2: The benefits of social dancing .....54**

**Physical benefits of social dancing .....54**

*Exercise*.....54

*Weight loss*.....56

*Fitness*.....56

*Improved mobility, balance and coordination*.....56

*Incentive for self-care* .....57

*Opportunity to touch and to be touched by another person* .....58

*Opportunity to participant in an affordable leisure activity*.....59

<b><i>Mental benefits of social dancing</i></b> .....	<b>60</b>
<b><i>Social benefits of social dancing</i></b> .....	<b>62</b>
<i>Meeting people, connectedness, friendship and sharing common interests</i> .....	62
<i>Opportunity to meet potential partners</i> .....	65
<i>Opportunity to help others and to volunteer</i> .....	67
<i>Opportunity to travel</i> .....	68
<b>Theme 3: Emotions and feeling associated with social dancing</b> .....	<b>69</b>
<i>Positive emotions – enjoyment, fun, happiness, satisfaction, and appreciation</i> .....	69
<i>Enjoyment of getting dressed up for social dancing</i> .....	70
<i>Interest, reason and purpose in life derived from social dancing</i> .....	71
<i>Sense of achievement and self-improvement derived from social dancing</i> .....	72
<b>Theme 4: Barriers to social dancing</b> .....	<b>74</b>
<i>Lack of social dancing partners</i> .....	74
<i>Health and loss of physical ability</i> .....	76
<i>Other commitments - family and work</i> .....	78
<i>Lack of confidence and mastery of social dancing skills</i> .....	79
<b>Theme 5: The future of social dancing</b> .....	<b>81</b>
<b>CHAPTER FOUR: ANALYSIS OF FINDINGS AND DISCUSSION</b> .....	<b>85</b>
<b>Theme 1: How each participant came to be social dancing</b> .....	<b>87</b>
<b>Theme 2: Benefits of social dancing</b> .....	<b>92</b>
<i>Physical benefits of social dancing</i> .....	92
<i>Mental health benefits of social dancing</i> .....	97
<i>Social benefits of social dancing</i> .....	98
<b>Theme 3: Emotions and feelings associated with social dancing</b> .....	<b>101</b>
<b>Theme 4: Barriers to social dancing</b> .....	<b>103</b>
<b>Theme 5: The future of social dancing</b> .....	<b>104</b>
<b>CHAPTER FIVE: CONCLUSIONS AND RECOMMENDATIONS</b> .....	<b>108</b>
<i>Conclusions</i> .....	108
<i>Strengths and limitations of this study</i> .....	111
<i>Implications and recommendations for future research</i> .....	112
<i>Reflexivity</i> .....	117
<b>References</b> .....	<b>121</b>
<b>Appendix 1</b> .....	<b>131</b>
Letter to Dance Committee Requesting Permission to Recruit Participants .....	131
<b>Appendix 2</b> .....	<b>132</b>
Brief Address to Attendees at the Dance .....	132
<b>Appendix 3</b> .....	<b>134</b>
Participant Information Card .....	134
<b>Appendix 4</b> .....	<b>135</b>
Plain English Explanation Participant Information Sheet .....	135
<b>Appendix 5</b> .....	<b>138</b>
Consent Form.....	138
<b>Appendix 6</b> .....	<b>139</b>
Semi-Structured Guiding Interview with Participants Aged Over 65 Years .....	139

<b>Appendix 7</b> .....	<b>143</b>
Table 3 .....	143
<b>Appendix 8</b> .....	<b>204</b>
Table 4 .....	204
Table 5 .....	213
Table 6 .....	219
Table 7 .....	231
Table 8 .....	242
Table 9 .....	251
Table 10 .....	263

Supervisor

Dr Jan Du Preez  
 Lecturer (Psychology)  
 School of Psychology, Counselling and Community  
 University of Southern Queensland  
 Tel +61 7 46311672  
 West St  
 Toowoomba Qld 4350

Examiners

Dr Charlotte Brownlow  
 BSc(Hon) Aston, PhD Brighton.  
 Senior Lecturer (Psychology)  
 School of Psychology, Counselling and Community  
 University of Southern Queensland  
 Tel +61 7 46312982  
 West St Toowoomba Qld 4350

Dr Lauren Breen  
 BSc(Hon), GradCertEd, PhD, MAPS  
 School of Psychology and Speech Pathology  
 Curtin University  
 Tel +61 8 92667943  
 Postal Address GPO Box U1987 Perth WA 6845

**List of Tables**

Table 1	Stages of the Analytical Procedure .....	32
Table 2	Five Identified Emerging Themes, Sub-themes, and Related Topics.....	39
Table 3	Master Table of Themes and Sub-themes Emerging in Two or More Transcripts (Stage 5).....	132
Table 4	Summary Table Barbara (Stage 4).....	193
Table 5	Summary Table David (Stage 4).....	202
Table 6	Summary Table James (Stage 4).....	208
Table 7	Summary Table Linda (Stage 4).....	220
Table 8	Summary Table Mary (Stage 4).....	231
Table 9	Summary Table Robert (Stage 4).....	240
Table 10	Summary Table William (Stage 4).....	252

Exploring the Lived Experiences of a Group of Older People Involved in Social  
Dancing

**CHAPTER ONE: AGEING POPULATION**

Australia like most countries has an ageing population, and the cohort of adults aged over 80 is predicted to grow substantially over the next 30 years as a consequence of ageing “baby boomers”, longer life expectancy and declining birth rates (Australian Social Trends, 2014; Findlay, 2003; Healthy Ageing Literature Review, 2012; Naughtin, 2008). The terms elderly and retired are often negatively associated with people aged over 65 years; therefore this paper will use the terms *older person* and *older adult* when referring to the elderly (Cooper & Thomas, 2002). Older persons make up an increasingly significant proportion of the total population, and currently people over 65 years represent 13 percent of Australia’s population, or 2.6 million people (Australian Social Trends). In political terms, this equates to approximately 18 percent of the voting population who are over 65 years of age, and by 2050 this figure is expected to rise to 25 percent of the voting population (Australian Social Trends; Naughtin).

Changing social practices (e.g., families and child-rearing, employment patterns, migration, and technology), plus competition for limited and declining resources (e.g., employment, health and welfare services, finances, and accommodation), impact more significantly on older people than other sectors of the population (Cornwell, 2012; Lazarus & Lazarus, 2006). Considerable social and economic implications are therefore predicted for Australians of all ages if government policy, resource distribution and service provision, ensuring good mental and physical health, as well as social and economic inclusion of older people is not undertaken (Benevolent Society, 2009; University of Sydney, 2010). Research has identified the necessity of strong policy direction and community thinking which

enables and enhances older adults ability to participate in society, and to remain active, responsible and independent for as long as possible, thereby optimising health and the realisation of their full potential (Brodert & Draper, 2006; Findlay, 2003; Healthy Ageing Literature Review, 2012; Kattenstroth, Kalisch, Holt & Dinse, 2013; Lazarus & Lazarus; Naughtin, 2008). Political recognition and commitment to supporting healthy and positive ageing into the future, will therefore be necessary in order for Australian people to maintain a sense of control over their lives as they grow older, and to optimise their autonomy, independence and dignity, hence facilitating fully participating active lives (Australian Psychological Society, 2012; Benevolent Society; Diabetes Australia, 2013; Lazarus & Lazarus). The provision of a single point of service for access to government and non-government resources for Australians over 50 years of age (Phone 1800 500 853 or website: [www.seniors.gov.au](http://www.seniors.gov.au)), demonstrates that the Australian Government is beginning to attempt to address some of the issues related to ageing, however there still remains much to be done (Australian Psychological Society; Diabetes Australia; Naughtin).

### **Chronic disease and disability**

In Australia, chronic diseases and disability have become particular concerns for older adults, and one of the most prominent and challenging preventable health issues faced by ageing Australians is being overweight, a trend which has steadily risen over the past 30 years (Australian Health Survey Results, 2014; Diabetes Australia, 2013; Healthy Ageing Literature Review, 2012). Latest estimates of the prevalence of obesity in Australian adults indicate that 63.4 percent of those aged over 18 years in 2011-12 were considered overweight, and predictions point to this lifestyle induced health risk factor continuing to rise in the future (Australian Health Survey Results). These figures are alarming, and there is substantial evidence which

indicates that urgent intervention and preventative measures are required in order for weight loss to occur for older adults (Diabetes Australia; Health Ageing Literature Review). Obesity has become a serious medical condition, which is known to increase the risk of debilitating and costly chronic life-threatening disease and disability such as diabetes, cardiovascular and respiratory disease, and numerous cancers (Diabetes Australia; University of Sydney, 2010). At the current rates, it is estimated that by 2025 two thirds of Australians will be overweight, and one third of these are predicted to develop preventable lifestyle related type 2 diabetes (Diabetes Australia; Obesity and Overweight, 2014). Diabetes Australia (2013) describes type 2 diabetes:

Diabetes is the fastest growing chronic disease worldwide, and in Australia it is estimated to affect in excess of 1.5 million people. It is a progressive, unrelenting and challenging disease with serious complications which can reduce both quality of life and life expectancy. The size and costs of this pandemic are no longer in dispute: an estimated 275 Australians develop type 2 diabetes every day. By 2023, type 2 diabetes is projected to become the leading specific cause of disease burden for men and the second leading cause for women. The number of Australians diagnosed with diabetes is expected to grow to 3.5 million by 2033. (p. 4)

Diabetes Australia and the International Diabetes Federation based on these dire statistics, have suggested the urgent need for national preventative approaches adopted by individuals, families, communities, and all levels of government toward addressing the social and behavioural lifestyle risk factors known to contribute to preventable and costly chronic disease and disability.

Similar to physical disease, mental health issues such as stress, anxiety, and depression are also predicted to increase as our population ages (Cornwell, 2012; Lazarus & Lazarus, 2006). Interestingly, there has been a strong association found between a sedentary lifestyle and mental illnesses such as depression, which exists independently of any pre-existing physical and psychological conditions in older

adults (Healthy Ageing Literature Review, 2012). Although not a normal part of ageing, depression in older adults is common and may occur for different reasons, however depression and other mental illnesses are often a result of physical illness, or personal loss and sadness during the ageing process (Older People, 2014). Participation however in regular physical activity no matter what their age, weight, health problems or abilities, has been shown to manage effectively debilitating and commonly occurring mental illnesses throughout the ageing process (Healthy Ageing Literature Review).

Physical activity for all ages has been shown to improve health and wellbeing, thereby reducing the likelihood of obesity, type 2 diabetes, stress, anxiety, depression, and social isolation, leading to a delay in the onset of chronic disease and disability throughout the ageing process (Diabetes Australia, 2013; Healthy Ageing Literature Review, 2012). Presently however, more than half of Australians aged over 65 do not participate in sufficient levels of physical activity necessary to prevent disability associated with chronic disease, improve mental health, promote social contacts, and prolong independent living (Healthy Ageing Literature Review). Self-management and taking a proactive role in contributing to their own physical and mental health outcomes in partnership with health care providers, has been suggested in order to manage the increasing burden of chronic disease and disability that older Australians and their families live with daily (Diabetes Australia; Healthy Ageing Literature Review). Taking into account the present unsustainable costs to our struggling health care systems, substantial health care cost savings of up to 60 percent have been predicted possible, if the growth of chronic physical and mental health conditions such as obesity, type 2 diabetes and associated complicated and

costly comorbidities such as heart disease and stroke, eye conditions, foot problems, and chronic kidney disease can be reduced and better managed (Diabetes Australia).

Similar to physical and mental health, social connectedness has also been identified as necessary in order to promote positive and healthy ageing processes (Benevolent Society, 2009; Healthy Ageing Literature Review, 2012). Humans have a basic need for relatedness and affiliation with others, and the desire to connect with and to communicate with others is common to all people regardless of their age (Register & Scharer, 2010; Thomas 2011). Franklin and Tate (2009) found that older adults with fewer social ties and less social support suffer poorer physical and mental health, higher levels of depression, cognitive decline, suicide, and premature death compared to people who experience connectedness with others. Given our ageing population and the current prohibitive cost of preventable chronic disease and disability as a result of lifestyle factors such as obesity, physical inactivity, and inadequate nutrition, it is urgently necessary that all Australians engage in appropriate regular exercise, eat healthily, take medications as directed, refrain from smoking, engaging in illicit drug taking, and over use of alcohol in order to prevent disease and disability (Diabetes Australia, 2013; Healthy Ageing Literature Review). Lifestyle changes therefore, have been suggested as the most effective preventative approach toward greatly reducing the risk of functional decline, extend longevity, and enhance wellbeing and quality of life for all Australians (Diabetes Australia; Healthy Ageing Literature Review).

Many researchers have been interested in and explored issues faced by young people, families, and middle aged persons; however older people have received relatively little academic and political attention to date (Naughtin, 2008). Given the predicted increase in our ageing population and the risk that our current unhealthy

lifestyles pose to positive healthy ageing processes, exploration of available social activities which combine the known beneficial factors of social and physical activity, would contribute valuable knowledge toward nationally effective and cost saving disease preventative approaches. With this in mind, social dancing has been highlighted as an existing social activity with the potential to provide simultaneous opportunities for social interaction as well as enjoyable physical exercise. The purpose of this study therefore, is to explore the lived experiences of a group of older social dancers with the aim of gaining a deeper understanding of the impact of regular social dancing on their lives. Information gained from this study will add to the limited research done to date on particular aspects of wellbeing, physical and mental health, and social connectedness as a result of regular engagement in social dancing activities, particularly for older adults.

In order to explore this phenomenon, the following section will focus on a review of positive healthy ageing processes. There will be an exploration of the role of physical activity on positive healthy ageing processes. Social connectedness and positive healthy ageing processes will also be examined. The section will go on to outline the role of social dancing in relation to physical activity and social inclusion. This will be followed by a review of the current research on social dancing, as well as an exploration of touch involved in performing this social activity. A theoretical framework which assists our understanding of the contribution of social dancing toward positive and healthy ageing processes will follow. Finally, the section will conclude with the rationale and research aims for this study.

### **Positive Healthy Ageing Processes**

Positive healthy ageing is defined as freedom from disease and disability, maintenance of high levels of physical and mental functioning, engagement and

connectedness with others, and participation in meaningful activities (Kattenstroth, Kolankowska, Kalisch, & Dinse, 2010). Four major processes of connectedness have been identified necessary for healthy and positive ageing which included: a) having something to do such as tasks, responsibilities, interests, or an enjoyable pastime regardless of the individuals age, health, circumstances, or economic status; b) having relationships with family and friends, and it is noteworthy that older adults have a great capacity to give, share and to love; c) having a stake in the future with an optimistic and hopeful outlook for self and others; and d) having a sense of continuity whereby life patterns are able to be maintained (Register & Scharer, 2010). Research suggests that those who age positively live longer and enjoy healthier, good quality lives, suggesting that how older people manage, think about and cope with the challenges they face, influences the ageing process (Australian Psychological Society, 2012; Kattenstroth et al., 2010). In order to promote successful ageing, it is therefore pivotal that we understand and facilitate the processes of social inclusion and connectedness; hence the necessity for this study.

Research has found that close relationships, an active social and community life, continuing recreation, good health, and sufficient income are common predictors of wellbeing and satisfaction with life as we age (Flanagan, 1978; Lazarus & Lazarus, 2006). Growing older has been associated with many rewards, along with significant changes which inevitably include losses in physical and mental functioning, and diminished social networks due to bereavement, retirement, or withdrawal from the workforce (Australian Psychological Society, 2012; Kattenstroth et al., 2010). Humans have a remarkable ability however, to adjust and deal with the difficulties life throws at them, and contrary to popular belief, most Australians report more optimistic confidence, happiness and contentment in old age

than during any other period of their life (Cornwell, Laumann, & Schumm, 2008; Lazarus & Lazarus). The capacity of older people to live independently in their everyday life can nevertheless be jeopardised by the progressive impairment of physical and mental abilities due to preventable chronic disease and disability and the ageing process (Kattenstroth et al., 2010). It is noteworthy that although declines in physical and mental abilities are an expected norm of ageing, only approximately 5 percent of the current population aged over 65 experiences physical or mental decline severe enough to warrant full time nursing home care in Australia (Australian Social Trends, 2014).

Although the gradual decline in physical abilities, muscle strength, sensory function and reaction time is inevitable with ageing, the basic rule of thumb “use it or lose it” advocates that remaining physically active, managing stress, and remaining socially engaged, helps to ensure that individuals stay healthy and independent for as long as possible (Lazarus & Lazarus, 2006). The process of positive ageing has been additionally suggested as necessary in order for individuals to successfully traverse common challenges faced throughout the ageing process, such as maintaining physical and mental health, fitness, social networks, positive attitudes, financial security, and good feelings about the self (Benevolent Society, 2009; Cornwell et al., 2008; Kattenstroth et al., 2010 ). Preventable chronic mental and physical health conditions along with increasing social isolation however, continue to increase and exert enormous pressure on ageing individuals, their families, and the Australian health care systems (Diabetes Australia, 2013; University of Sydney, 2010). The urgent need to take action and address these problems, highlights the importance of the current study into these issues, both to understand the perspective of older adults, and to develop solutions that meet

individual and collective needs, such as appropriate services and inclusive social practices toward enhancement of positive and healthy ageing processes (Cornwell, 2012; Lazarus & Lazarus).

### **Physical Activity and Positive Healthy Ageing Processes**

It is never too late to start in order to derive the benefits from exercise which is vital for robust physical and mental health and overall general wellbeing (Australian Psychological Society, 2012; Lazarus & Lazarus, 2006). Physical fitness resulting from exercise is essential for positive healthy ageing processes, and physical activity has also been demonstrated to reduce depression and stress, hasten recovery from illness, reduce risk of chronic disease and disability, strengthen muscles and bones, improve mobility and balance, and provide an opportunity for social interaction, especially for older adults (Australian Psychological Society; Kattenstroth et al., 2010). Physical activity which promotes balance, and muscle strength and mass in older people, has been found to maintain independence, weight stability, and to prevent falls and other injuries (Healthy Ageing Literature Review, 2012). It has been estimated that falls in older people cost the New South Wales (NSW) government alone approximately \$558.5 million in 2006/7, which equates to nearly five percent of the total health care budget for that state (Dancing their falls away, 2011). Researchers at the University of Sydney estimate that the predicted population growth in ageing Australians will result in 440,000 public hospital beds being taken up with fall related injuries in NSW by 2050 (Dancing their falls away).

Stress management is equally necessary for good physical and mental health as we age, and high levels of stress as a result of the changes and challenges of ageing commonly result in emotional, behavioural and physical difficulties such as reduced immunity and wellbeing for older adults (Australian Psychological Society,

2012; Keister, 2006). During the 'flight or fight' phase of a stressful situation, it is normal for humans to release the hormone cortisol which prepares the body to respond effectively to the stressor (Margariti, 2011). In abundance however, this stress hormone can have detrimental effects on both physical and mental health (Margariti). Physical exercise however, has been found to reduce the intensity of the stress flight or fight response, therefore the importance of participating in activities which enhance physical exertion, especially for older adults, cannot be underestimated (Margariti). Being physically active every day and accumulating at least 30 minutes of moderate intensity physical activity on most if not all days, is highly recommended in order to enhance physical and mental health, along with social inclusion throughout the ageing process (Diabetes Australia, 2013; Healthy Ageing Literature Review, 2012).

### **Social Connectedness and Positive Healthy Ageing Processes**

Social support is linked with immunity levels, and social inclusion is recognised in humans and animals as an important protective factor against disease and disability (Lazarus & Lazarus, 2006; Lutendorf & Costanzo, 2003). From an evolutionary perspective, social connectedness and belonging is a basic human need, and many problems that people experience are related to fear of not being accepted by significant others (Register & Scharer, 2010). Considerable research links social connectedness and social inclusion with general physical and mental health, wellbeing, and satisfaction with life, especially for older people (Australian Institute for Primary Care, 2010; Cornwell & Waite, 2009; Gilbert, 2010; Register & Scharer; Thomas, 2011). Social support and connectedness which offers regular opportunities to share thoughts and feelings with others has been suggested to promote positive and healthy ageing (Australian Psychological Society, 2012). Social inclusion and

social support are vital for physical and mental health for all ages, and can be defined as having others in whom to confide and who can offer help and support (Benevolent Society, 2009; Lazarus & Lazarus; Lutendorf & Costanzo). Social connectedness is closely associated with mental and physical health status, disability and morbidity, and asking older people about their perceived levels of connectedness has been a relatively unexplored area of research (Register & Scharer).

Comparable to physical exercise, social support is a known buffer against the impact of stress, and studies have shown that socially connected people experience lower levels of depression than those who are socially isolated (Lutendorf & Costanzo, 2003; Register & Scharer, 2010). Having someone to talk with, bounce ideas from and use as a sounding board, allows us to hear ourselves think and to make sense of our thoughts, thereby reducing rumination about stressors which are known to heighten anxiety and depression levels (Lutendorf & Costanzo). Warm and affiliated interactions with others and feelings of social connectedness have additionally been suggested to produce calmness, alter pain threshold levels, and impact upon the functioning of the immune and digestive systems (Gilbert, 2010). Sharing an upsetting experience, good news or mutually enjoyed activities, has been shown to reduce levels of depression as well as lower morbidity, especially in older adults (Lutendorf & Costanzo). As depression is the leading cause of suicide in older people, social support which buffers against stressful events such as the loss of a spouse or declining mobility and health, is therefore vital for positive healthy ageing processes (Benevolent Society, 2009; Cornwell & Waite, 2009; Lazarus & Lazarus 2006; Lutendorf & Costanzo; Reid, Flowers, & Larkin, 2005).

Social support has been linked as strongly with good mental and physical health as smoking and obesity have been linked with ill health, and survival is

predicted to be 50 percent more likely for those with strong social ties, hence interventions which enhance social network opportunities have been shown to greatly improve wellbeing and general health (Australian Institute for Primary Care, 2010; Healthy Ageing Literature Review, 2012). However, common challenges of ageing such as retirement, weakening social bonds, declining physical and mental health, widowhood and decreased mobility, increase the risk of alienation, isolation, and loneliness befalling older adults, often resulting in social exclusion (Cornwell et al., 2008; Register & Scharer, 2010).

Social structure provides a sense of purpose, and the increased social pressure as a result of being connected with others increases motivation to take better care of one's health (Acton & Malathum, 2000; Thomas, 2011). An initiative in 2007 by the Victorian government in Australia which prioritised social inclusion for a group of marginalised older Cambodian people living in Melbourne, demonstrated the positive mental and physical impacts of social connectedness (Australian Institute for Primary Care, 2010). Participants in this social inclusion initiative said of their involvement in the project: "Talking with each other makes me feel young and happy. Before this group I was taking eight painkillers each day, now I do not take anything. This is because of the exercise and meeting with my friends to laugh" (p. 65). Authors of this initiative also quoted another participant stating:

I am happy and proud to be part of this group. Since I reluctantly became involved I have seen the amazing and important things that have changed in my life. I can't wait to join the group every week. I look forward to it. I want to be part of this group – it is a new life for me. I am nearly 70 years old but now I feel 50 years old. The group makes me feel young. I feel that there is a bright future for me. I won't get bored with my life. If this project continues it will help my transition into old age. (p. 7)

In summary, the literature review has shown that unique intrinsic meanings derived from ongoing human interactions are essential for humans to thrive and to

experience successful ageing processes. Along with adequate nutrition and physical exercise, social inclusion and support have been shown to be pivotal for optimal physical and mental health to be maintained. The following section will expand upon these concepts, and explore the possibility that physical activity in combination with social engagement as a result of social dancing has the potential to promote positive and healthy ageing process.

### **Physical Activity and Social Inclusion Derived from Dancing**

Activities which include social engagement combined with physical exercise have the potential to promote social, physical and mental health benefits for all age groups (Australian Psychological Society, 2012; Benevolent Society, 2009; Lazarus & Lazarus, 2006; Naughtin, 2008). Highlighting the effectiveness of this combination and in line with this study, these authors have stated that there are particular benefits to be gained from physical activity and social engagement which facilitate positive healthy ageing processes for older adults. Studies have shown that dancing provides a physical form of active exercise combined with social engagement, which has always been a popular and successful mechanism for humans to express themselves, interact, and to communicate with each other (Margariti, 2011). Cultures and tribes have traditionally practiced many forms of dancing rituals, which are not just a means of entertainment, but are also seen as a unique therapeutic tool, with the potential to protect and heal by enhancing physical and mental health (Margariti).

Dancing is thought to progressively increase awareness and consciousness levels to the self, partner, others in close proximity, and to the outside world (Margariti, 2011; Stinson, 2006). This heightened state of awareness or mindfulness is thought to allow a physical-cognitive-affective process which enables the dancer

to come to terms with emotions and tensions (Margariti; Stinson). This may explain the positive correlations these researchers have found between dancing and reduced depression, anxiety, and stress (Margariti; Stinson). Dancing is additionally thought to provide a natural expression of the spirit when it is at one with the body, offering an opportunity for psychophysical communication, and thereby a powerful means of connecting self-to-self and self-to-others (Soriano & Batson, 2011). In summary therefore, dancing appears to offer an avenue to enhance social connectedness in beneficial combination with physical and mental health amidst a multi-sensory experience within an environment of fun, acceptance and play (Margariti; Register & Scharer, 2010; Soriano & Batson). There is however, limited research in this area, and although it is beyond the scope of this study to explore every form of dancing; this paper will focus on particular forms of popular dancing in relation to positive healthy ageing processes.

Dancing is a complex sensory motor rhythmic activity involving both the brain and the body resulting in physical, social and cognitive benefits, by providing an outlet for people's feelings, be they euphoric, uncertain, or filled with despair (Margariti, 2011). Although all styles are markedly different, ballroom dancing, rock and roll, old time, new vogue, and modern sequence dancing styles are the focus of this study, and will be referred to from here on as *social dancing*.

### **Social Dancing**

Cooper and Thomas (2002) describe social dancing as a style of dancing in which couples perform in unison in a graceful, skilful and stylish manner which requires trust and particular posture, touch, hold, tempo, steps, and dress codes. As each couple steps onto the dance floor, creativity within relationship opens the opportunity for different, new, and individual interpretation of every dance

(Chappell, Craft, Rolfe, & Jobbins, 2009; Karatsu, 2003). In addition to this, social dancing offers the opportunity to communicate more fully with the self and others, via the exploration of each individuals unique physical capabilities using gestures, expression, and affect; thus providing a powerful mode of non-verbal communication (Soriano & Batson, 2011; Stevens & McKechnie, 2005).

Social dancing has been described as a consuming pleasure which contributes a welcome spirit of community connection, and a combination of exercise, fun, skill, and companionship (Cooper & Thomas, 2002). Embodied within the idea of creativity within relationship, social dancing provides a sense of self-worth, joy, connection with others, and achievement (Chappell et al., 2009; Cooper & Thomas). These factors contribute to sustained interest, and increased self-esteem and confidence, especially for older people when other skills such as those used to raise families and engage in the workforce are no longer useful (Chappell et al., 2009; Cooper & Thomas). Furthermore, research suggests that looking good on the dance floor is important, which besides posture and movements includes dresses, shoes, and personal appearance (Cooper & Thomas). Special occasions are viewed as an opportunity to dress up, and older dancers have been found to regard this extra effort as part of their battle against the physical and psychological losses associated with ageing (Cooper & Thomas).

### **The Benefits of Social Dancing**

Social dancing promotes a variety of benefits shown to improve rhythmic coordination, balance, auditory and visual stimulation, as well as emotional interaction, overall health, motor learning, physical fitness, everyday competencies, and social interaction for all participants (Heiberger et al., 2011). Participating in social dancing has been found to increase self-esteem, confidence and social skills,

in addition to lifting fitness levels within all age groups, thereby combating obesity by maintaining a stable body weight (Chappell, et al., 2009). What is more, social dancing is also thought to be capable of treating everyday stress through to severe symptoms related to post traumatic stress syndrome, however few control studies have been performed to test this claim, therefore future research is necessary in this area (Margariti, 2011).

Research suggests that including social dancing in the national school physical education curriculum would assist young people to negotiate meanings around their identity, enjoy healthier outcomes, make safer choices, and in the long run achieve economic well-being, thereby enabling them to make positive contributions toward future generations (Chappell et al., 2009; Vertinsky, McManus, & Sit, 2007). Travaglia and Treefoot (2010) found that dance movement therapy facilitated a creative process whereby marked improvements in self-development, body coordination, fine motor skills, self-expression, empathy, self-regulation, confidence, taking responsibility, cooperation, and social interactions were observed in a child. Self-expression, body awareness, stress release, pain management, setting healthy boundaries, turn-taking, and improved social interactions have also been benefits observed using dance therapy for young people undergoing the rigors of cancer treatment (Rizzo et al., 2007).

The deliberate and purposeful expression of bodily movement necessary in social dancing is thought to enhance balance and balance confidence, gait, and mobility in people with Parkinson's disease (Soriano & Batsom, 2011). Extending upon these research findings, the benefits of cues are thought to make social dancing an ideal treatment to improve quality of life for Parkinson's disease sufferers (Earhart, 2009). Using positron emission tomography which showed stimulation of

widespread neural network activity in the brain of dancers, and because it can be performed at any level, Kattenstroth et al. (2010) added to these findings, stating that social dancing had the potential to be an effective treatment tool for dementia and serious mental illnesses. In a study involving participants who had lost the ability to move easily and freely in their daily lives as a result of Parkinson's disease, Soriana and Batson (2011) found that an hour long social dance class over a 10 week period was sufficient to lead to improved balance, mobility, and motivation to choose healthier more active behaviours. Paralleling these findings, weekly hour long social dancing classes for a group of participants aged 58 - 85 years over an eight month period was found to improve the social life, health, body-feeling, mobility, and everyday life competencies of another group of Parkinson disease patients (Heiberger et al., 2011).

In addition to physical activity, social dancing has been suggested to provide emotional support, sensory stimulation, and motor coordination within a music enriched environment (Kattenstroth et al., 2010). If scheduled frequently, these findings imply that social dancing into old age could preserve cognitive, motor, and perceptual abilities, improve quality of life, and preserve everyday living competencies for older adults. Social dancing has the added advantage that it is an enjoyable and engaging pastime, therefore motivation to comply and to regularly participate is high and dropout rates are low (Heiberger et al., 2011). In addition to this, it is likely that high participation and low dropout rates from interventions involving social dancing is a result of the beneficial exercise derived from this activity thought to produce endorphins or morphine-like brain hormones or natural painkillers, thereby promoting pain relief, calmness, satisfaction, and feelings of euphoria (Hackney & Earhart, 2010; Heiberger et al., 2011; Margariti, 2011).

Connecting this all together therefore, there are indications that social dancing is an enjoyable, healthful and sustainable activity, which has been found to promote motivation to participate in physical exercise, and to improve quality of life. Furthermore, access to social support via social dancing networks has the potential to foster community involvement, personal development, and self-expression for virtually anyone. Given our ageing population and the present unsustainable levels of chronic disease and disability in our communities, this activity is suggested to offer a serious form of leisure activity, with the potential to support successful positive healthy ageing processes.

### **Physical Health and Social Dancing**

Social dancing provides cues in the form of music, movement, and a partner, and this form of physical activity requires endurance, multitasking, and continual planning and interpretation in order to execute the next step in partner unison and synchrony (Dancing their falls away, 2011; Earhart, 2009). Due to the complexity and split second decisions required when engaged in social dancing, especially by the follower who is usually the woman, social dancers must interpret various signals from their partner. This activity therefore appears superior when compared to other more repetitive types of dancing and recreational activities such as line, square, and disco dancing, or bowls, golf, cards, and bingo, with profits seeming to come from the multiple functions thrown at the dancer all at once (Cooper & Thomas, 2002).

Compared to similar aged walking and Tai Chi groups, a group of frail elderly participants who engaged in twice weekly social dancing activities for five months, indicated superior improvements in balance, rising from a chair, stair climbing, and in walking speed (Earhart, 2009). Waltzing in particular has been shown to require considerable stamina and to provide cardiovascular benefits equal

to regularly using a treadmill (Earhart; Soriano & Batsom, 2011). Social dancing has also been described by these authors as an empowering and enlivening activity which evokes a sense of self-ownership and agency. Regular social dancing activities, which are suggested to be at least twice per week, have been found to increase motivation, improve balance, strength, and mobility in older adults (Dancing their falls away, 2011; Hackney & Earhart, 2010; Healthy Ageing Literature Review, 2012; Lollback, 2011; Verghese, 2006). Few studies have however investigated this phenomenon; therefore the current research into this area is warranted in order to add to the existing scant literature on such findings.

### **Mental Health and Social Dancing**

The repetitive and rhythmical patterns of social dancing have been hypothesised to cause the brain to undergo change by re-organising or putting things in order, and the recognised physical, cognitive, and emotional characteristics of social dancing has the potential to enhance euphoria, and the ability to resist and reduce the stress response (Hackney & Earhart, 2010; Margariti, 2011). In addition to this, many studies have shown that improving aerobic fitness levels using physical exercise programs, positively impacts on cognitive performance in older persons (Kattenstroth et al., 2010). This section will now explore research findings which suggest that participation in regular social dancing activities has the potential to positively influence mental health.

According to Palo–Bengtsson, Winblad, and Ekman (1998), mental illness such as dementia robs people of their social roles and competence; however social dancing appears to activate feelings of identity when recalled skills and procedures previously learned for social dancing are utilised. Enhancing continuity and reducing the risk of vulnerability and isolation for older adults with mental illness

have been reported by these researchers. Contrary to these findings however, a study conducted by Verghese et al. (2003) found that there was no significant difference in levels of dementia between those involved and those not involved in social dancing, although due to the small sample size and design of the study further research into this area is necessary.

In their study using social dancing as a nursing intervention to support a group of older people who were living in a nursing home setting, Palo–Bengtsson et al. (1998) found improvements in physical activity, positive feelings, communication, and behaviour for the patients. In this study, patients with dementia danced for 45 minutes once per month, and the study reported that improved recollection abilities were noticed as the participants moved their bodies to the rhythm of the music. The study also found that social dancing activities supported and held meaning for the carers of these people with dementia. Reduced distractibility was also observed by these researchers, and all of the patients in the study were reported to be able to concentrate on and engage in the social dancing activity. These authors found that patients in this study made social connections, and the dance music and social dancing appeared to stimulate concentration and attention on their dance partner. Emotions of joy, happiness, and satisfaction were also observed in the patients whilst they were participating in the social dancing activity. Kindness, trust, and support of each other and their carers were additional findings by the researchers during this study. In the same study, negative interaction and anxiety was noted to decrease once patients were invited to dance, and enjoyment and fun was noted to increase in both patients and carers during social dancing interactions together.

It is now thought that brain plasticity continues throughout the lifespan, with studies showing that stimulation, training, exercise and practicing, effectively treat age related behavioural and cognitive decline (Kattenstroth et al., 2010). New brain pathways are thought to be built by the demands of spatial reasoning, rational thought, musical processing, emotional awareness, and the physical coordination required by social dancing (Hackney & Earhart, 2010; Kattenstroth et al., 2010). What appears to be necessary for these benefits to be derived is the improvisation, adjustment, adaptation, and hundreds of split second rapid fire decisions about what to do next which is required in social dancing (Kattenstroth et al., 2010). Keeping track of these multiple variables all at the same time, is thought to be the key to the success of social dancing in reducing stress, depression, and cognitive decline, and promoting positive and healthy ageing processes (Dancing their falls away, 2011; Earhart, 2010; Kattenstroth et al., 2010). Contrary to these finding however, Kattenstroth, Kalisch, Kolankowska, and Dinse (2011) found that there was no significant difference in balance, posture, reaction time or cognitive performance between amateur dancers and control groups.

These conflicting results, along with the suggested benefits of social dancing such as stress reduction, improved fitness, reduced cognitive decline, improved concentration and attention abilities, enhanced feelings of euphoria, and improved social interaction, indicates that the current research is necessary in order for us to gain a better understanding of the impact of social dancing on positive healthy ageing processes.

### **Touch and Social Dancing**

Touch is a foundation requirement similar to breathing, and if tactile contact with others is left unsatisfied in infants, abnormal behaviours will result

(Hertenstein, Verkamp, Kerestes, & Holmes, 2006). Touch is experienced via our skin, which is the largest organ of the body, connecting with other sensory systems via complex interconnecting nerve fibres (Hertenstein et al., 2006). Non-human primates spend a large percentage of their waking time grooming each other which is known to be vital for survival and bonding, and the importance for humans to experience touch in order to thrive cannot be underestimated (Gilbert, 2010; Keltner, 2010). Studies involving rats have found mother rats that lick and groom their infant rats have a lot calmer offspring who are more resilient to stress, and have stronger immune systems (Keltner). Studies of interactions between humans in a variety of settings, have found that touch reduces feelings associated with threat which calms cardiovascular stress, promotes generosity, cooperation and sharing, and reduces depression, agitation and cognitive deterioration in patients with Alzheimer's disease (Keltner; Margariti, 2011). The science of touch therefore, suggests that humans need to connect with other people on this basic physical level in order to thrive, and the importance of older people experiencing touch in their lives is often overlooked (Gilbert; Keltner; Stanley et al., 2010).

Social dancing relies on being aware of the touch of a partner, therein providing an opportunity to exist in a state of self and other, not separate but interconnected and interdependent (Karatsu, 2003). The sense of touch guides social dancing, and it is via the skin that this interdependent and inter-human awareness of the other person leading and following allows the couple to attune to their physical proximity, sharing support, weight, and momentum as they move together (Karatsu). Although to date there has been little research into this area, it is feasible to consider that the body proximity and hand holding positions required in social dancing, provides the necessary stimulus from touch which is known to promote the release of

the hormone oxytocin, thereby promoting feelings of warmth, trust, belonging, euphoria, and safety (Margariti, 2011).

### *Summary*

Australia's social and economic security relies on good health, and due to our ageing population, the Australian National Preventive Health Agency (ANPHA) (2013) suggests that more research is needed into the prevention of chronic diseases in order to reduce costly health burdens on our economy. The known social, physical, and cognitive benefits of social dancing has been suggested to make this a promising and sustainable exercise, with the potential to improve physical and mental health, along with promoting social inclusion, particularly for older adults (Dancing their falls away, 2011; Lollback, 2011). Although further research is required, these findings have enormous implications, as more than 50 per cent of the general population, and even more of those who are older or have Parkinson disease, do not meet daily recommended physical activity levels in order to maintain quality of life and reduce the risk of preventable chronic disease and disability (Earhart, 2009). People must be encouraged and given the opportunity for greater responsibility to manage their own health (ANPHA, 2013; Diabetes Australia, 2013). With 62.8 percent of people in Australia now overweight, the benefits of future longevity are at risk of being lost due to preventable chronic diseases such as obesity, diabetes, high blood pressure, heart and respiratory disease, and psychosocial difficulties (ANPH; Diabetes Australia).

Encouraging results have been found which suggest that implementation of preventative measures are not only cost effective, but also rapidly reduce the known risk factors associated with people engaging in unhealthy lifestyles (ANPHA, 2013; Diabetes Australia, 2013). A stronger focus therefore, on preventative health

measures has the potential of reducing the unsustainable demands of chronic disease on the individual, health systems, and the Australian economy (ANPHA; Diabetes Australia). Social dancing appears to offer an accessible, feasible, enjoyable, and affordable form of recreation and therapeutic intervention, with benefits thought to improve physical and mental health, enhance social contact, and promote positive and healthy ageing process. In line with recommendations by Diabetes Australia (2013), the implications of reduced costs and improved quality of life due to advances in chronic disease and disability reduction warrants the current research into the benefits of social dancing.

In conclusion, physical and mental health benefits have been observed, along with enhanced social inclusion, as a result of regular involvement in social dancing activities. Research has shown that social dancing provides a combination of close physical and social contact, experienced simultaneously with intimate touch and enjoyable physical activity. Considering the increasing levels of social isolation, obesity, and chronic disease and disability due to our present unhealthy lifestyles and an ageing population, the current study is necessary in order to explore the potential for the enhancement of positive and healthy ageing processes via regular social dance activities.

### **Theoretical Framework**

Coping with the physical and mental changes that come with normal ageing, maintaining a predictable set of personal goals is necessary, thereby reducing the uncertainty evoked by ageing such as declining physical and mental health, widowhood, retirement, or the 'empty nest' (Atchley, 1998). Continuity theory therefore, has excellent potential to explain how people adjust using adaptive strategies, in order to conform to the changes which occur both internally and

externally as a result of normal ageing processes (Atchley). When stability is most needed due to challenges in the life of many older adults, participation in social dancing activities has been attributed to generating feelings of social connectedness and continuity (Cooper & Thomas, 2002). Continuity theory will now be briefly critiqued, as this theoretical framework is thought to be the most appropriate and representative in order for this study to examine the benefits of social dancing.

Continuity theory is an evolutionary perspective of human beings, which can be utilised to view the ageing process by describing individuals as basic, unique, and recognisable structures which persist over time (Atchley, 1998). The theory of continuity proposes that based on past experiences, middle-aged and older adults make adaptive choices, which build upon and link to familiar internal and external structures; hence change that is normally expected with ageing becomes continuity (Atchley). According to this theory, individuals assess their unique and personal internal and external continuity by reflecting retrospectively on their past from a here and now position in their life (Atchley). Based on a reliable foundation of past mastery, knowledge and competency, continuity theory maintains a healthy self-esteem by allowing adults to accurately predict outcomes on which to base their day-to-day decisions (Atchley).

Margariti (2011) states that each repetitive movement in social dancing appears to enhance normal strived for feelings of mastery for older adults. Moreover, a sense of continuity is gained from the life-time practice of social dancing, and often following the loss of a partner, returning to the skill and practise of social dancing brings welcome stability to an older adult's life (Cooper & Thomas, 2002). The tendency for adaptation during the ageing process is further evident in older social dancers who often change from the more competitive and

physical forms of social dancing they performed in their youth, such as ballroom and rock and roll, to less physically demanding styles such as new vogue and modern sequence social dancing (Cooper & Thomas). Continuity theory therefore, encompasses the notion of a solid identity which continues over time, thereby helping older adults to cope with the normal ageing process by minimising the losses and deficits, and focusing on strengths and assets in their lives (Atchley, 1998).

Continuity in skills, activities, environment, roles, and relationships is gained over time in the everyday lives of older adults. Older people then use familiar skills to do familiar things in familiar places in the company of familiar people so as to experience lifetime continuity (Atchley, 1989). Continuity is necessary for experience and practice, which are known to be powerfully preventative and compensatory mechanisms for reducing the impact of ageing on ability (Atchley). External continuity could for example, be derived from predictable social supports for social dancers, which are likely to allow for a sense of belongingness and reliable feedback from others about the self (Atchley). More research is required however, for us to better understand the processes involved in continuity, and the use of practice and experience strategies by older adults to maintain performance and to derive optimum life satisfaction using their strengths.

The lack of physical activity along with social exclusion can have profound negative physical and mental effects, resulting in costly economic outcomes throughout the ageing process (Register & Scharer, 2010). Social dancing has been demonstrated to bring pleasure and multiple physical and mental health benefits for all age groups; however, due to lack of participation, the opportunity to 'go dancing' may be rare or non-existent for future generations, leading to the demise of this useful pastime (Cooper & Thomas, 2002). It is noteworthy therefore in a world

under crisis, that looking back and borrowing some of the useful tools from the past such as social dancing, may help us to face the considerable health and social challenges of our present times (Margariti, 2011). The loss of social dancing, which appears to be a valuable and available social capital, highlights the need for the current research into the contributions that regular participation in this activity offers toward physical and mental health, social connectedness, and positive healthy ageing processes.

### **Rationale and Research Aims**

Given the current alarming rates of obesity in the developed world and our ageing populations which have been shown to contribute to increasing levels of preventable chronic disease and disability, deeper understandings of the potential physical, mental, and social contribution offered by social dancing toward healthier, happier and more inclusive community's warrants the necessity of this study. Information gained from this exploratory study is expected to add powerful evidence on which to base interventions aimed at reducing the detrimental and life threatening impacts of declining physical and mental health, and social alienation leading to isolation and loneliness, particularly amongst older adults.

In order to understand the experiences of people who were involved in social dancing the aims of this study included:

- The exploration of how each participant came to be involved in social dancing.
- Uncover the physical, mental, and social benefits of social dancing which motivate the participants to engage regularly in this activity.
- Chronicle the thoughts and opinions of this group of older adults regarding their ageing process, the implications of attracting more

people to the activity of social dancing, and what they believe will be the future for social dancing.

## CHAPTER TWO: RESEARCH METHODOLOGY

### Methodological Approach

Matching research methods to questions is necessary in the pursuit of knowledge and understanding which is driven by a desire to know and communicate something significant about human life (Willig, 2008). This author suggests that qualitative research methodology utilising the phenomenological approach is likely to allow access to the richness, quality and texture of each participant's world. Interpretative Phenomenological Analysis (IPA) is a way of listening, allowing for all types of expression, even exceptional cases, which in quantitative research might be otherwise removed as outliers (Willig). Qualitative research methods commonly focus on small sample sizes, thereby enabling in depth insight to be generated about a particular case (Smith, Flowers, & Larkin, 2009; Willig). Qualitative research methodology is a holistic approach which is concerned with describing and explaining a phenomenon within the natural context (Smith, Jarman, & Osborn, 1999; Willig). Unlike quantitative research methods however, qualitative approaches do not allow for the control of some variables in order to focus on others (Smith et al., 1999; Willig). With this in mind therefore, claims about trends, regularities, population distributions, or predictions using qualitative methodology are not able to be made (Smith et al., 1999; Willig). According to Willig (2008), qualitative research methods allow access to genuinely diverse individual ideas, with the potential of generating new understandings of particular phenomena or life experiences. IPA for this study is therefore ideally placed as a qualitative research approach which will allow for the exploration of the individual experiences of these social dancers.

### **Participants**

A convenience sample of participants aged 65 years and older who were involved in social dancing (which for the purpose of this study is taken to include ballroom, rock and roll, old time, modern sequence, and new vogue dancing), in and around a major regional location in Australia, were invited to take part in this study. Typical social dances performed regularly by this group of participants included the Pride of Erin, Balmoral Blues, Merrilyn, Tangoette, Gypsy Tap, New Vogue Waltz, Festival Glide, Rock and Roll, Red Rose Saunter, Emmerdale, Tracey Lee, Patricia Waltz, Imperial 2 Step, Barclay Blues, Hawaiian Waltz, Canadian 3 Step, Evening 3 Step, Killarneyvale Waltz, Oxford Waltz, Oxford Samba, Sallyanne Cha Cha, Charmaine Waltz, Militaire, Lucille Waltz, Quickstep, Jazz Waltz, Foxtrot, Swing Waltz, Rosalie Rhumba, Canberra 2 Step, Twilight Waltz, Vanity Waltz, Carousel, and Margo among others. Participation in the present study was voluntary, and the chance to enter a draw for free entry into one social dance (valued at \$8) was offered as an incentive for participation in this study. Age was the only exclusion criteria for the study, and a sample size of five to seven participants was anticipated, which is the recommended number necessary for IPA analysis, although studies involving one, four, nine, and fifteen cases have been published in the past (Smith & Osborn, 2003). Seven interviews were transcribed in preparation for IPA, and information about each participant in the form of a biographical sketch is provided at the end of this chapter.

### **Equipment and Materials**

Participants were invited to take part in the semi-structured guiding interview (Appendix 2) via a printed card which was made available to the social dancers asking for each participant's name, gender, age, how long they had been involved in

social dancing, preferred contact phone number, and a convenient time for the researcher to contact them (Appendix 3).

Development of the guiding interview (Appendix 6) was based on observations of Smith and Osborn (2003) regarding effective interview techniques. As suggested by these authors, the open ended questions were constructed in a manner most likely to build rapport and to facilitate participant's ability to describe as closely as possible, their unique journey to social dancing, the benefits that social dancing had brought to their lives, the future of social dancing, and the impact of the ageing process on their social dancing experience. A Zoom H2 Handy Digital Recorder was used to record the interviews which were then commercially transcribed for IPA (Smith & Osborn, 2003). Examples of questions in the interview include: "I am curious to know how you came to be dancing?"; "Has dancing helped you in any way?"; "Can you describe for me any benefits that dancing brings to your life?"; "Can you walk me through a typical experience for you when you go dancing?"; "Has dancing influenced your health?"; "Do you feel in tune with people around you?"; and "I am wondering if your age has impacted upon your dancing experience?" (Appendix 6)

### **Research Procedure**

#### *Recruitment of participants*

In order to locate participants for this study, social dancing venues were identified from advertisements in the local newspaper, social dancing web sites, and from prior researcher knowledge. Having gained approval to conduct the study from the Human Research Ethics Committee (HREC) of the participating university (Ethics approval number H12REA200) the committee at a social dancing venue was approached via a letter outlining the current study in order to gain permission to

recruit participants (Appendix 1). All social dancers at the venue were briefly addressed in order to explain the objectives of the current research (Appendix 2). Social dancers aged over 65 years were then invited to express their interest in participating in this study by providing their details on the forms placed with pencils on each table (Appendix 3). The forms could be returned to the Principal Researcher on the night or via the prepaid envelopes supplied. Prior to completing the forms, participants were asked to read a Plain English Explanation Participant Information Sheet which outlined this study, what they had to do, how long it would take, confidentiality and anonymity, and opportunity for feedback, monitoring of the research, what they would get out of it, risks involved, and their voluntary participation (Appendix 4).

Thirteen social dancers supplied their name, age, and contact details following one announcement at supper time of the project at one social dance venue on a Wednesday evening in the middle of the year at a regional location in Australia. Once participants were recruited, they were contacted by the Principal Researcher via their specified telephone number. As 13 participants aged over 65 years were too many for the purposes of IPA analysis for this study, respondents were selected by the researcher according to their telephone availability during the interview period of one week. A mutually convenient time and date was arranged for each interview which took place in a quiet and private room at the local social dancing venue. Seven participants were interviewed during the week of the interview period, and these conversations were recorded on a Zoom H2 Handy Digital Recorder and then immediately transcribed into text using a commercial transcribing service in preparation for analysis using IPA (Smith & Osborn, 2003). One of the 13 applicants was not contactable by telephone during the interview set up period. The

remaining five interviews took place, however due to time and budget restrictions they were not transcribed, and remained stored during the period of the research study on a secure password protected computer accessible only to the principal researchers.

*Ethical considerations of informed consent*

Prior to the commencement of each interview, participants were given the opportunity to discuss any questions and concerns they had regarding the study or the interview topic (Appendix 6). Participants were made aware that the interview would be recorded, that their personal details would not be revealed, and that all information gained from the interview would be kept confidential (Appendix 6). Participants were made aware that they could withdraw from the study at any time up until the time of publication. They were informed that after publication there was no guarantee that their interviews would not be utilised for the study (Smith et al., 2009). Informed consent was obtained in writing prior to commencement of each interview, thereby confirming that the participant understood the nature and purpose of the research in which they were participating (Appendix 5). Each interview took approximately 45 minutes to one hour, and deliberately asked guiding open ended questions with the aim of discovering the unique thoughts, opinions and experiences of each person's social dancing journey (Smith et al., 1999) (Appendix 6). Engaging in a collaborative conversation which was respectful, accepting and non-judgmental, the researcher aimed to enhance rapport building and to allow each participant the opportunity to think, speak and to be heard (Reid, Flowers, & Larkin, 2005). Deviation from the original topic of investigation was possible, and the open ended guiding questions were modified by the researcher during the interview in a flexible

manner in order to follow and probe interesting and important areas raised by the respondent (Chapman & Smith, 2003).

#### *Confidentiality and anonymity*

A short time after transcribing, the researcher cleaned the data by correcting typing errors. Identifying material, locations and information such as states, towns, dance venues, dance studios, and occupations were then converted by the researcher to general localities and trades. Particular attention was paid throughout this procedure to avoid detracting from the narrative of each transcription (Willig, 2008).

To ensure that the researcher was accurately interpreting respondent intent, validation was sought by contacting participants in order for them to be sent a copy of their transcription as specified at the introduction of the study. Each participant preferred to meet at a mutually convenient time and place rather than be sent their transcript. After reading their transcripts the participants expressed satisfaction with the content and made no alterations, stating that they were satisfied with the interview process and gave their consent for their data to be used in the research project.

#### **Analytical Procedure**

IPA was then carried out on each transcript in turn as suggested by Mills, Bonner, and Francis (2006). Transcripts of each interview were analysed using IPA methodology in order for the researcher to make comment regarding participant's thinking about a variety of topics (Smith et al., 2009; Smith et al., 1999). The IPA endeavoured to establish connections between each participant's verbal reports, cognitions, and physical states (Smith et al., 2009; Smith et al., 1999). As suggested by these authors, utilising quotations from the previous analysis processes assisted to cross check the internal consistency of identified themes and sub-themes.

*Sensitivity to content*

Following the recorded semi-structured interview, close examination by the researcher of the resulting transcription texts occurred throughout the analysis. Repeated reading and rereading was conducted in order to identify supporting evidence for existing or emerging themes, and to ensure that interpretation remained accurate to the content and context of each transcript. In an attempt to enhance immersion in each participant's chronicled life experience, each transcript was afforded particular attention throughout the analysis. This was approached using considerable time between each transcription analysis, which hopefully allowed themes and clusters to emerge that were rich and unique to each participant, rather than imposing the researcher's pre-determined meanings upon the data.

A disciplined, ordered, and precise process was applied throughout this study, thereby demonstrating the researcher making sense of the participant's experiences. In order to reflect the opinion being expressed by the participant, the analysis applied a focus that was sensitive to the data and raw material being worked with, by incorporating wherever possible, quoted extracts directly from a broad range of transcriptions (Willig, 2008). Sensitivity to context is further demonstrated through awareness of the literature which exists on the examined phenomena. Unexpected themes were researched and updated reviews on current literature were included in the discussion section of the analysis (Willig). This systematic approach ensured that the study remained grounded in findings relevant to the latest research, and dialogue in the discussion section not referenced in the introduction are examples of this sensitivity to content.

Throughout the IPA, the researcher followed an idiographic approach, reading and rereading one transcribed interview at a time, making summaries,

connections, associations, and preliminary interpretation notes to respondents words, pauses, laughs, and comments of significance or interest in step by step sequentially organised stages (Smith et al., 2009; Smith et al., 1999). Table 1 shows this step by step analytic procedure which took place in a series of stages.

Table 1  
*Stages of the Analytical Procedure*

<b>Stages</b>	<b>Analytical Procedure</b>
Stage 1	Reviewed audio recording of each interview together with individual transcriptions checking for accuracy in the narratives
Stage 2	Reading and re-reading of each transcription. Making notes in the margins as key ideas appeared
Stage 3	Begin to identify themes, sub-themes and related topics as they emerged in each narrative. Recording and making notes in the margins of the transcription and beginning to develop tables to organise the data.
Stage 4	Develop summary tables of themes and sub-themes emerging for each participant. See Appendix 8 for these summary tables which are included for the benefits of the reader as supplementary material.
Stage 5	Develop a master table of common themes and sub-themes emerging in two or more of the narratives. Themes and sub-themes were selected based on data richness and not on the frequency they occurred in the narratives. See Appendix 7 for this final stage of the analytical procedure.

Once preliminary notes were made, the researcher recorded emerging themes using key words to grasp what was contained in the text, utilising tables to organise the content for each participant in sequential stages of the analysis (Smith et al., 1999). In order to make sense of what the respondent said, the researcher worked through the text and these notes, thereby beginning to reflect upon connections with other emerging themes within each transcript (Smith et al., 1999). Examination of the emerging themes resulted in some themes helping to explain others or alternatively, some themes drawing together into clusters (Smith et al., 1999). As new clusters emerged, close interaction with the text was undertaken as the researcher attempted to understand what each person had said (Smith et al., 1999). This stage of the analytical procedure aimed to produce summary tables of

emerging themes which best described the thoughts, opinions and concerns of each respondent on a variety of topics. These emerging themes, sub-themes and related topics are included as supplementary material for the benefit of the reader, along with quotes and line numbers from each transcription organised in a series of tables presented in Appendix 8. The research supervisor conducted validation checks via discussion with the principal researcher of identified themes and sub-themes, cross checking meanings and impressions with the transcription text for supporting evidence of each suggested emerging theme. This process further demonstrates researcher attention toward sensitivity of content.

Proceeding through each transcript, emerging master themes and sub-themes were selected based upon their richness and connection with aspects of the accounts, not on their frequency within the text (Smith et al., 1999). This final consolidating stage of the analysis involved arranging the identified commonly emerging themes into a master table, along with supporting evidence with quotes and line numbers from each participant's interview transcriptions, thereby validating the themes identified (Appendix 7). Instructions on the use of the tables organising this analytical procedure in Appendix 7 and Appendix 8 can be found in a brief overviewed presented early in the findings section chapter three of this paper.

A bio-sketch of the seven participants in this study will now be introduced in order to set the stage, allowing the reader an opportunity to come closer and to develop a mental picture of each person. The following findings, analysis of the findings, and discussion sections of this study, will then utilise the summary themes and sub-themes identified by the researcher in the final analytical stage of the IPA in order to describe and to interpret the social dancing experiences of each participant (Table 3, Appendix 7).

**Bio-sketch of each participant***Barbara*

The first participant to be introduced is Barbara, a 77 year old lady who was attractive, friendly, and welcoming. She had a happy and contented disposition and conveyed a sense of confidence in sharing her social dancing story. Barbara had short neat naturally coloured silvering hair; she wore light makeup, and was neatly dressed in a smart practical skirt, matching top, jewellery, and shoes. She was active, stood tall, and walked with a straight posture and purposeful, brisk sure steps. Barbara was observed to be very involved in organising, greeting, and including others at the social dances, and she frequently helped with the supper on the evening. Barbara constantly moved around the dance hall, chatting with attendees throughout the evening.

*David*

David was a 69 year old tall gentleman with a slim build, and a full head of neat tidy silvering hair. He wore smart and well-fitting casual trousers with a button up long sleeved shirt, matching tie, and comfortable shoes. His athletic and healthy appearance had the effect of belying David's stated age. He sat comfortably with an open body posture, made direct eye contact, and possessed an enthusiastic attitude, which often implied that he was involved in his active life to the fullest. David appeared restless with overflowing energy at times, and he described becoming 'keyed up' when discussing topics that evoked his emotions.

*Mary*

Mary was an active and healthy 79 year old lady who dressed elegantly for social dances, and often donned an apron over her evening wear in order to help out in the kitchen at supper time. She was observed to frequently chat with people, and

to jump up from her seat to offer help or a friendly hello to regulars, visitors, or newcomers to the social dance hall with energy that contradicted her 79 years.

*Robert*

Robert was an active, jovial and friendly 81 year old gentleman. He was immaculately groomed wearing a tie and smart evening wear. He had an athletic build, walked briskly with purpose, and he played an active role in the local social dance scene. He was viewed as a leader by others, and his considered, generous, and fair opinion was sought from multiple fields. Robert stated that he was interested in other people, and that he made it his business to meet and greet everyone, ensuring that they were all involved. Robert demonstrated appreciation for the efforts and assistance from others with public acknowledgement and gratitude. His approach created a stable, safe and inviting atmosphere where everyone felt valued, respected, welcomed and included. Robert's involvement in organising the regular weekly social dances enabled diverse personalities from all walks of life to come together and interact harmoniously. His attitude and tireless voluntary work ensured the continuing success of this particular social dance group.

*William*

William was a 73 year old gentleman who regularly engaged in social dances. William was observed to frequently enjoy sitting and watching the other social dancers, nodding and greeting couples as they passed his seat. William was tall, he appeared healthy, had a medium build, and he walked briskly with an upright posture. He dressed immaculately, had a full head of dark hair, and he appeared much younger than his stated years.

*Linda*

Linda was a petite healthy young looking 69 year old lady. Linda had a ready smile, and she wore stylish well cut clothes, mainly dresses with matching shoes and stockings. Linda's hair softly curled around her open happy face and she wore light makeup. She had a friendly personality, and was often seen to be quietly chatting to fellow social dancers who were sitting around her.

*James*

James was a 76 year old strong and fit looking gentleman of medium height and build. He had short neat white hair, was clean shaven, and he walked with a slight stoop. James had a ready smile, he always said hello, and was frequently observed chatting to different people and groups around the hall. He usually wore practical neat and tidy clothes which allowed him to stack and unstack chairs, arrange furniture, and to also participate in the social dancing activities. James was a practical sort of fellow, he reliably arrived early and stayed to help clean up and close the venue down when the social dance was over for the evening.

### CHAPTER THREE: FINDINGS

Each transcription was analysed individually following the guidelines for using IPA promoted by Willig (2008), thereby identifying major themes which drew together each participant's unique lived social dancing experience. As mentioned in the previous methodology section, a brief overview of the approach taken to organise and present data and analytic themes will follow in order to orient the reader to organising and presenting conventions adopted in this study. A series of tables was utilised in the current study to illustrate broad clusters of master themes and sub-themes which emerged and came together meaningfully for all of the participants. Transcripts were re-examined through the defined lens of each identified theme to ensure that all potentially relevant data was included in each stage of the analysis, thereby reducing the risk of misinterpretation of participant experiences (Smith et al., 1999).

Throughout the analytical procedure, commonly emerging themes were recorded, along with the corresponding line numbers and supporting evidence quoted from the transcripts, beside each participant's name. The final stage of this analytical procedure is presented in a master table (Table 3 Appendix 7). The reader has the further option of immersing themselves deeper into this analytical procedure by following the step by step sequential approach of the researcher. This process is organised as supplementary material provided for the benefit of the reader, in a series of summary tables for each participant and presented in Appendix 8. Due to the vast depth and richness of the data however, it is noted that the tables presented in the appendices complement the researcher's analytical process; therefore engagement in Appendix 7 and in particular Appendix 8 by the reader is optional. The reader is

further reminded that the following sections of this paper do not expand upon the entire contents of the tables presented in the appendices outlined above.

Continuing engagement with the text, along with an exploration of patterns and relationships within and between the clusters of themes, was undertaken by the researcher, in an effort to further understand participants' shared and unique individual experiences (Smith et al. 1999). Clusters of themes were progressively expanded upon in stages by the researcher. Throughout the analysis of findings and the discussion writing process, common themes are described, explained, expanded upon, and illustrated by the researcher in a detailed narrative account. This process explored shared sense making of this groups personal and social world in relation to social dancing (Smith & Osborn, 2003). As suggested by Smith et al. (2009), this IPA used pseudonyms in order to maintain anonymity. Participants have already been introduced in the previous section in order to provide the reader with a visual picture of the person whose story is being expanded upon in the following sections. Each narrative will now be further analysed based on the five themes emerging as a result of the analytical procedure. The five identified emerging themes, sub-themes, and related topics were evident in two or more of the interviews. These common themes are outlined in Table 2 and were chosen due to their richness rather than their frequency throughout the transcripts.

Table 2  
*Five Identified Emerging Themes, Sub-themes and Relate Topics*

<b>Themes</b>	<b>Sub-themes and Related Topics</b>
1. How each participant came to be dancing	<ul style="list-style-type: none"> <li>• Family danced</li> <li>• Part of growing up</li> <li>• Age each participant started social dancing</li> <li>• Social dancing lessons - formal and informal</li> <li>• Frequency of social dancing activities – past, present, and future</li> <li>• Something for myself – socialising following the loss of a partner due to separation, divorce or death</li> </ul>
2. The benefits of social dancing	<ul style="list-style-type: none"> <li>• Physical benefits of social dancing – exercise, weight loss, fitness, improved mobility, balance, and coordination, incentive for self-care, opportunity to touch and to be touched by another person, affordable leisure activity</li> <li>• Mental benefits of social dancing – psychological support, stress relief, enhanced relaxation, concentration and alertness, improved attitude to life, and cognitive stimulation</li> <li>• Social benefits of social dancing - meeting people, connectedness, friendship, and sharing common interests, opportunity to meet potential partners, opportunity to help others and to volunteer, opportunity to travel</li> </ul>
3. Emotions and feeling associated with social dancing	<ul style="list-style-type: none"> <li>• Positive emotions derived from social dancing – enjoyment, fun, satisfaction and appreciation</li> <li>• Enjoyment of getting dressed up for social dancing</li> <li>• Interest, reason and purpose in life derived from social dancing</li> <li>• Anticipation and expectation as a result of social dancing</li> <li>• Sense of achievement and satisfaction, accomplishment and self-improvement derived from social dancing</li> </ul>
4. Barriers to social dancing	<ul style="list-style-type: none"> <li>• Lack of social dancing partners</li> <li>• Health and loss of own ability</li> <li>• Other commitments – family and work</li> <li>• Lack of confidence and mastery of social dancing skills</li> </ul>
5. The future of social dancing and own ageing process	<ul style="list-style-type: none"> <li>• Desire for social dancing and for ability to participant in social dancing activities to continue</li> <li>• Lack of younger generations joining social dancing activities</li> </ul>

In order to elicit a deep reflection of their life story, an open, patient, and flexible approach was adopted by the researcher as suggested by Smith et al. (2009). Participants in this study began their narrative with how they came to be social

dancing, and the following section will describe and expand upon the reflections of a variety of participants within the framework of the five themes identified in Table 2. These quotes are drawn from the transcripts of each participant and identified with the name of the participant and the line number showing where the quote appears in the transcript.

### **Theme 1: How each participant came to social dancing**

#### *Family danced*

Robert described his father's involvement in music saying that this had influenced how he came to be social dancing, "Yeah, Dad, he played the drums and he played clarinet and saxophone as well" (Robert 11-12). Robert then described his mother's inclusion of him in social dancing at a very young age saying, "Yes, I probably started when I was big enough to walk around" (Robert 8). Partnering his mother while his father played in the band was cited as instrumental in the development of his love of social dancing, and Robert explained this further when he said:

Well, I grew up in the country on a farm and Mum and Dad used to go to the dances. Dad played in the band and when I was old enough Mum used to get me out on the floor and dance around with me because Dad was playing in the band. (Robert 3-6)

William recalled going to social dances as a child with his mother while his father was away at war, which he said was a common practise at the time for many families. On this topic William said:

I think - see, during the war I can remember going to dances with my mum, because dad was overseas, and being lined up and sleeping under the chairs. We all did it. Everybody took their kids to the dances. It was just part of growing up. (William 35-38)

Both of his parents and later his stepfather were involved in social dancing which was revealed when William said, "My mother and stepfather were dancers"

(William 6), and again when he said, “Yes. He and my mum both danced” (William 418). As a child and an adolescent, William reported to have enjoyed attending social dancing activities with his parents, who frequently afforded him the opportunity to witness the pleasure and enjoyment that they and others shared while social dancing. On this topic William said:

Yeah, and I always saw the fun that mum and dad had with dancing. They belonged to a group in those days called the over 30’s club. So it was adults over 30, and we used to go on bus trips with the dance group. Bus trips were probably half a dozen times a year. So I always enjoyed them as a kid, and as a young teenager. (William 57-61)

*Part of growing up*

In her narrative Barbara described her first disastrous experience of learning social dancing at school as part of growing up. A thoughtless comment at the time by an older girl had a profoundly negative impact on Barbara, which meant that she did not attempt social dancing again until she was a middle aged woman. Barbara explained this when she said:

I remember when I was going to school, when you have a ball at school. They were teaching us – the older girls were teaching us younger ones to do the dance – do the Pride of Erin for the ball. Anyway, this girl got me and she said oh you’ve got two left feet. Well. I never went to that ball and I never danced again afterwards, because I had an idea that I had two left feet and I was embarrassed about it. (Barbara, 99-106)

When she did eventually get the opportunity to learn social dancing in her middle years, Barbara stated that overcoming her lack of confidence had been an extremely difficult challenge for her. This was evident when Barbara talked about her struggle to force herself to enter the venue when she first started taking social dancing lessons, and she says of her first attempt:

Anyway, I went one night and I decided I was going to go on my own then. Alright, you won't come with me, I'll go on my own. So okay. I get halfway up the stairs and I turned around and I ran off and I went home again. So all

week I stewed on it, because I couldn't dance at all, you see. The next week I thought no, I'm going. So I went and I took off up those stairs before I had time to run down again. So, that's how I started. I haven't stopped since". (Barbara 14-21)

David reported learning social dancing amongst his family. He explained this when he said, "with my mother and her brothers actually, her brothers. They were farmers and they used to do old time dancing at an old hall here in town" (David 5-7). Although David's father was unskilled at social dancing, "I followed in my mother's footsteps. My father couldn't dance one step, he was hopeless" (David 266-267), David reflected that his mother and her brothers ensured that he learned social dancing by saying, "That's how I got started with my uncles and me mother" (David 270).

In spite of the death of her mother at a very young age, members of Mary's family, which was a similar experience for David, ensured that she learned social dancing as a child. Mary's involvement in this activity has continued throughout her lifetime which Mary chronicled saying:

Well, my older brothers and sisters used to dance years ago. When I turned 14, my - I was only three when my mother died, and my brothers reared me, so when I turned 14 they started taking me to dances with them. I've just loved dancing ever since. (Mary 4-7)

Having learned social dancing at a young age, Mary reported later enjoyment sharing this pleasurable past time with her husband saying, "Yeah, he danced. Yeah, I used to love dancing with him" (Mary 20). Sadly Mary's husband died, however Mary recalled returning to social dancing which had been a familiar and enjoyable activity for her since childhood:

Well, when I came back - it was one morning at church. A friend of mine had lost her husband round about the same time I did. She just said to me I went out to the dance venue in the southern suburbs. She said I had a great night. She said why don't you come back dancing. That was four years after my husband passed. I said yeah, right, I'll

give it a go. That's how I started coming back to dancing. (Mary 24-29)

*Age each participant started social dancing*

Six of the seven participants spoke of starting social dancing from a young age. Barbara for example said, "I remember when I was going to school, when you have a ball at school. They were teaching us" (Barbara 99-100). David similarly recalled learning social dancing from a young age saying, "Well I started when I was about 14" (David 5). Mary reflected that she had always engaged in social dancing when she said, "I've more or less danced all my life" (Mary 18). Robert also experienced social dancing when he was a young boy and he said, "My first real recollection was probably when I was about 10 or 12 years old" (Robert 12-13). Robert additionally revealed his uncooperative attitude at the time stating, "I objected to going dancing at 14 because none of the other boys in high school went dancing" (William 43-44). Linda recalled her early participation in social dancing when she said, "that's where I first started to dance. I went there when I was 15" (Linda 33-34).

*Social dancing lessons attended – formal and informal*

Being taught social dancing skills was part of every narrative. James for example spoke of formal social dance lessons which were challenging for him stating, "Later on of course I had - that's when I went to the lessons and that's when I found that I didn't know my right foot from my left foot" (James 27-28). Barbara pursued formal social dancing lessons many years after her earlier informal and unsuccessful social dancing lessons whilst at school, she stated, "I couldn't dance. I think I was probably about 48 I think" (Barbara 7-8). Barbara also spoke of attending regular formal social dancing lessons in her middle years when she said,

“So I decided to go to Studio 1 and learn to dance” (Barbara 7-8), and “I used to go to Studio 1 twice a week. It was Monday and Tuesday I think” (Barbara 22-23).

Similar to James and Barbara, David also partook in formal social dancing lessons for a short time saying, “I actually went to one of the local dance studios for a while” (David 18). However, David also described informal social dancing instructions where he was partnered by more experienced social dancers who taught him social dancing skill saying, “Just the ladies teaching me” (David 9). David recalled further social dancers enthusiastically sharing their knowledge and expertise with him by encouraging him to join them on the dance floor so that he could learn the steps when he said, “She said well you're not going to learn sitting there and dragged me on the floor. I had about 8 or 10 ladies that used to grab me. I never asked them, they'd just pull me up, come on I'll show you how to do this one” (David 315-318). David also described his alternative method of learning by simply following along behind more experienced social dancers in order to master particular steps stating:

I found to get behind somebody that could do it, I could follow very easily especially when you've got somebody telling you at the same time. So I picked it up quite quickly. (David 318-321)

On the topic of how she came to be social dancing, Linda described experiencing mainly informal lessons. She spoke of being taught social dancing by her sister when they both came home from work stating, “My sister - we'd come home from work of an afternoon” (Linda 96), and “She taught me to jive” (Linda 100). Linda also recalled being taught social dancing by other members of her family when she said:

And then I used to go out in the country, I had relatives that lived just outside of town, a little place, and my cousin would take me to a dance and he sort of – no, I didn't have dancing lessons. (Linda 100-103)

In addition to this, Linda spoke of learning about social dancing from a particular social dancing partner saying, “he started dancing with me, and I've learned a lot from this gentleman” (Linda 43-44). Linda also spoke of expanding this learning by participating in formal social dancing lessons with this particular social dancing partner stating:

This - gentleman, he's helped me a lot. He has given me some dance lessons and we have been to one of the dance studios here to have some dance lessons. (Linda 107-109)

Mary on the other hand spoke only of informal social dancing lessons, and she was unsure if formal lessons were even possible when she was younger and still learning. On this topic Mary said, “Yeah, because I don't know whether they had dancing lessons then” (Mary 14-15). Like David, Mary described learning social dancing informally from others who were more experienced, and she recalled this when she said, “No, you just learnt on the floor. I suppose followed them, I don't know” (Mary 11-12). Mary continued to indicate that she had learned social dancing as she went along when she said, “There were some dances that I hadn't learnt, but I picked them up” (Mary 36-37), and again when she said, “I just picked them up, yeah” (Mary 41). Like Mary, Robert similarly did not received formal lessons and he described learning only from other more experienced social dancers saying:

No, the only lessons I've ever had is since I've been here and we've been learning the new vogue. That's the only type of lessons, like they're not formal lessons by a paid instructor. They were never paid for, they're just informal. (Robert 20-23)

Unlike all of the other participants however, as a teenager William recalled attending regular formal social dancing lessons stating, “At age 14 my mum said to me you're going to learn to dance (William 6-7). From there William remembered experiencing frequent formal social dancing lessons saying, “Initially, once a week”

(William 20), which he said extended over a period of time, “So about four years” (William 22). William also spoke of learning a variety of social dances via formal lessons, “Yes, with all the modern dances, and some of the old time ones, and Latin. Then jive hit the city where I was living. So I learned to jive” (William 12-14). Similar to the David and Mary, William spoke of informal learning by partnering with other more experienced social dancing partners saying, “There were ladies a lot older and I enjoyed dancing with them, learning to dance” (William 52-53).

*Frequency of social dancing activity – past, present, and future*

The participants all spoke of their regular engagement in social dancing activities both in the past and the present. In the past for example, when she first started social dancing, Barbara stated that she had participated in social dancing lessons frequently saying, “I used to go to Studio 1 twice a week. It was Monday and Tuesday I think” (Barbara 22-23). Barbara also attended social dances on other occasions stating, “I used to go there on the Wednesday night or here” (Barbara 26). Barbara then described her increasing involvement in social dancing as time went on, and she shared this period in her life when she said:

They did have a dance here too. So whichever, wherever they - because they changed. They were out there and then they came here. So I followed them wherever it was. Then if there was a dance anywhere at the weekend, if there was one Friday, Saturday and Sunday sometimes and we used to go - I sort of got with a group of people and we just - we went everywhere. (Barbara 26-32)

Barbara went on to indicate that she has not ceased social dancing since she started lessons at 48 years of age, describing her frequent ongoing participation in social dancing when she said, “I haven’t stopped” (Barbara 172), and she also said on this topic, “Three times a week” (Barbara 204).

Robert described his present frequent involvement in social dancing activities saying, “Yeah, well always twice a week and often three times a week, sometimes

four times a week dancing” (Robert 210-211). James spoke of his present participation in social dances on a regular basis saying, “you can dance three times a week” (James 65-66). James indicated an intention to increase his participation in social dancing in the future following a knee operation stating, “But next year, now my leg is better we'll probably go to even more” (James 300-301). James also expressed a desire to continue learning new social dances in the future saying, “But that's what I would like to see, a lot more new dances” (James 522). Mary said that social dancing provided her with multiple opportunities to socialise and enjoy herself each week, and she reported to participate in social dances on a regular basis saying, “Well, this week it was twice, Wednesday and Saturday night” (Mary 49).

Linda indicated that she and her husband had not danced on a regular basis in the past saying, “We'd go to the odd ball” (Linda 63) and, “And then if we went to a wedding we'd dance, but I'd say to him let's go out and dance and he said I couldn't be bothered” (Linda 66-68). Linda told of her present participation in social dancing which occurred up to four times each week saying, “Wednesday night I dance, Thursday afternoon I dance here, Friday night I dance in the southern suburbs, Saturday night I dance at a little place just out of town” (Linda 182-184). Taking part in this and other activities to remain active and involved had improved Linda's life which was revealed when she said, “I do think dancing has improved my outlook on life” (Linda 180) and again when she said, “you've got to keep yourself busy and I do exercises, I walk six mornings out of the seven with my little dog, I garden, I sew. I keep myself busy” (Linda 329-331).

*Something for myself: Socialising following loss due to separation, divorce or death*

On the topic of how she came to be social dancing, Mary indicated that she had not stopped social dancing since her return to the activity following the death of her husband and she stated, “that would be about - oh, my husband has been gone 16 years, so about 12 years. I've been dancing constantly since then” (Mary 31-32). Mary revealed in her narrative a belief that social dancing was a worthwhile activity for everyone by stating, “I think it's fantastic. I recommend it to everyone, if they can dance” (Mary 234).

Barbara discussed that following her divorce and the growing independence of her two children, she had decided in her mid-forties that she wanted a social life and she said, “But I wanted some social life. So I decided to go to studio 1 and learn to dance. I couldn't dance. I think I was probably about 48 I think” (Barbara 7-8), and “I just wanted some social life” (Barbara 81). In spite of the long-term negative impact that her childhood social dance lessons had on her confidence, Barbara pursued her idea of learning social dancing doggedly which was evident when she said, “That was what I wanted to do. It was the only thing” (Barbara 118). With determination Barbara decided to pursue something for herself following her divorce by saying, “Well, I was divorced, and had children who had grown up enough for me to decide to go out and have some company” (Barbara 4-5) and also when she said, “I thought I'm not sitting at home, because the kids were more or less off my hands. They were old enough to do their own thing” (Barbara 81-82).

Searching for something for himself following a separation, James decided to become involved in social dancing when he said:

Well, it was after a separation. I had a brother in law that had been separated a while before and he was - this is back up in central west

of the state - and he was dancing. He told me how good it was and suggested I came along. (James 3-6)

James described his earlier involvement in social dancing activities which extended over entire weekends:

Like with the going away to balls, you have the - there used to be dancing Friday night, the ball on the Saturday night and then you'd dance to lunchtime on a Sunday and then everyone would head home. So if you travelled from here to north coast, you'd get there in time to go to the Friday night dance. Then the ball on the Saturday and then you'd dance to lunchtime and then head home. (James 280-286)

James indicated that becoming involved in social dancing had been beneficial to his life stating, "Then eventually he kept talking - persuading me to come. I went along and I've never looked back since" (James 10-11).

Sadly like Mary, Linda's husband died and she recalled missing him very much saying, "after being married for nearly 50 years it's very lonely on your own, very lonely" (Linda 46-47). At this difficult time of her adjustment from marriage to widowhood, Linda drew upon her past experience of social dancing and she successfully found a long-term and enjoyable outlet for herself, thereby reducing her risk of becoming further socially isolated. On this topic Linda said, "Well, I lost my husband, and after two years I thought well, I need to do something for me, I always enjoyed dancing and we used to jive a lot together" (Linda 3-5).

In summing up the first theme of how each participant came to be social dancing, it was evident from the narratives in this study that although all similarly young when first introduced to social dancing, each participant experienced vastly different journeys toward growing into their present fully involved social dance activities. Each person spoke of different reasons for becoming engaged in social dancing, however continuity and connectedness were evident in all of the participant's narratives as a result of their engagement in social dancing. This

common thread between the narratives indicated that social dancing had become an important, valued and enjoyable past-time over the past few years, which had sustained the participants in reliable and pleasant social engagement with likeminded people.

## **Theme 2: The benefits of social dancing**

### ***Physical benefits of social dancing***

The participants in this study spoke of multiple health, both physical and mental, as well as social benefits experienced as a result of their involvement in social dancing. These significant benefits derived from social dancing seemed to be one of the empowering motivators to regularly engage in social dancing activities. Exercise, weight loss, and fitness were the most notable physical improvements chronicled about the physical benefits gained from the participant's regular social dancing activities.

#### *Exercise*

James spoke about the purpose and interest that social dancing provided for him which fuelled his motivation for continuous participation as a regular preferred form of exercise. On this topic James said:

Amazing, yes. It's just because you wouldn't naturally get up and do the exercise that you do dancing. I'm certainly not going to go for walks and stuff like that. It's unproductive. I don't mind walking. I'll go climbing in mountains or something but just walking around streets - I'm not keen on that. But dancing, you've got something to do and it is energetic, yes. (James 178-183)

James also indicated that social dancing was sufficient exercise for the maintenance of his good health saying, "You don't have to go on long walks because you can dance three times a week and you get plenty of exercise" (James 65-66). In addition to this, James thought that social dancing was extremely good for the health by saying, "it's an extremely good thing to do and it's good for your health" (James

610-611). James reported positive health outcomes for himself as a result of his involvement in social dancing when he simply said, "It's kept me healthy" (James 257).

William commented on the beneficial combination of exercise and socialising derived from social dancing when he said, "Well, I think it should be top of their list - just for the mind thinking, the exercise and the social side of it. It's just - you just have to keep doing it" (William 557-559). William additionally reported a belief that participation in social dancing had contributed to his own health saying, "I think it has helped me a lot, yes" (William 257). William also believed that social dancing had contributed to his cancer survival indicated when he said, "I used to swim during the summer and I used to jog during the winter and work out in the gyms, but that exercise and that dancing I believe helped me come through the cancers" (William 265-268).

Mary identified the exercise benefits that she derived from participating in social dancing. Mary additionally reported to have more confidence performing this form of exercise compared to walking on her own when she said:

Actually, I feel it's better for me dancing than going walking, because I'm scared going walking at the moment on my own. I think that dancing - and you use every muscle, really. (Mary 67-70)

Mary attributed her good health and enduring physical abilities to her participation in regular social dancing activities which she believed were more beneficial than other more sedate activities. This was revealed when Mary said:

Well, I think it has helped me to stay healthy. I mean, I'm nearly 80 and I think it has helped me. Because I feel if I wasn't dancing, what would I be doing? Sitting home in front of the TV or reading a book. That's - you're just sitting, it's. (Mary 107-110)

In her comment above, Mary seemed to be at a loss for words to explain her feelings of nothingness sitting at home in front of the television.

*Weight loss*

Linda reported to have experienced weight loss as a result of the exercise she gained while participating in social dancing saying, “I know I've lost some weight and I think that must be down to the exercise” (Linda 158-159).

Robert made an observation based on his comparison of people involved in social dancing with others in the community. Robert indicated that he clearly noticed a difference between the two groups when he said:

One thing I noticed about the body in relation to people that dance, is that if you look at the people at any place on any dance floor, there's very rarely anybody or maybe I would say not more than 5 per cent of the people there that you would say, probably some of them are overweight but there's no obese people. You walk down your street and you see them waddling along and you say, dear oh dear, but when you see the people that dance you can see the difference in their physical - or how they look physically. (Robert 357-364)

*Fitness*

James and David spoke of their improved fitness as a result of engaging in social dancing activities over a long period of time. On this topic James said, “But most dancers want to keep going and most dancers are fitter than a lot of other people” (James 454-456). David similarly reported that social dancing contributed to his fitness when he said, “Yeah it's probably kept me fitter” (David 49). William and James said that social dancing was an activity well worth persevering with in order to maintain and build fitness. James said on this topic, “Yes - and the longer you do it the fitter you'll be” (James 436), and William said along similar lines, “Keep it moving - keep it nimble” (William 535).

*Improved mobility, balance and coordination*

Linda and Mary observed improvement in their mobility, coordination and balance as a result of participating in social dancing. Linda said, “I think I'm more mobile” (Linda 158), and Mary commented, “I think coordination, I think it's good

for you” (Mary 75). Due to a medical condition of her inner ear, Mary indicated that her balance in particular had improved as a result of social dancing saying, “Oh yeah, it does. Yes, it does, because I suffer from that tinnitus thing” (Mary 263). Mary’s comment indicated that she felt that taking part in social dancing had helped to reduce her condition which caused continuous noise in her ears and negatively impacted her balance.

*Incentive for self-care*

The incentive for improved self-care was enhanced by involvement in social dancing, and this is likely to have also sustained motivation for continued involvement in the activity. A high level of motivation for self-care was evident when Barbara reported that she experienced difficulties with her feet which required special attention in order for her to continue social dancing. Her narrative indicated that the incentive for her to participate in social dancing was sufficient to motivate her to take particular care of her feet. Barbara explained this when she said, “I’ve got problem feet. So I’ve got to keep my feet good for dancing” (Barbara 237). Barbara also described the importance of being particular with her dancing shoes in order to take care of her feet when she said, “Oh, very important. Shoes are very important. You must have support” (Barbara 239). Barbara highlighted that the types of shoes she wore were important contributors to the health of her feet and she said, “My dance shoes at the moment are quite comfortable and that’s the main thing is to have comfy shoes” (Barbara 249-250). Barbara described further measures that she took in order to care for her feet and to ensure continued engagement in social dancing saying, “She is a podiatrist and she gives you a massage and she cuts your toenails and chops and cuts her way around” (Barbara 253-255).

It was evident that the opinion of significant others was important, and several participants highlighted incentive for self-care as a result of approval of their social dancing activities from health practitioners. On this topic Mary said, “And it does help the mobility, because even my doctor tells me and my physio tells me keep on dancing, it's good for you” (Mary 63-65). Along similar lines Robert said, “You say, you walk, and he will say, that's good, but then you will say something, oh I go dancing three times a week. He says, oh that's one of the best things you can do” (Robert 433-435). Mary’s and Robert’s respective motivation for ongoing regular participation in social dancing was likely to be encouraged as a result of the commendation of the activity from their respected health professionals.

The incentive for self-care was also evidenced in Linda’s narrative when she said, “You get yourself polished up as much as you can, you wash your hair and put a colour through it and decide what you're going to wear” (Linda 115-117). Compared to other occasions, Linda described that the prospect of going social dancing evoked in her a little extra effort saying:

You take effort with your hair, with your makeup and with your clothes and that, whereas before, if you go somewhere - well, I guess I always have taken pride in my appearance, but going dancing, you just try to look that little bit nicer. (Linda 124-127)

*Opportunity to touch and to be touched by another person*

The opportunity to touch and to be touched by another person in a socially approved and encouraged manner was raised in the participant’s narratives. Compared to other social situations, awareness of the appropriateness and acceptance of being in close face to face proximity with a partner they may not know very well whilst engaging in social dancing was evident in the transcriptions. The narratives revealed that touching another person was approved of and permitted in social dancing, and James expanded on this valued opportunity when he said, “How

could a man go and put his arm around a girl in the public unless you're dancing”

(James 653-655). Physical contact while participating in social dancing with another person was further described by James when he said:

You just can't go up to someone in the street and put your arm around her or at a party or anything like that. But when you're dancing you're actually doing it. You have got that contact. (James 662-665)

Similar to James, David had also observed a difference in the level of touch when people engaged in social dancing compared to other social situations. On this topic David said, “I don't think they even touch one another. They just get in there and do their thing” (David 237-238). David went on to suggest that closer contact and more intimate touching was shared while social dancing compared to other dancing styles when he said, “I suppose they still touch one another in their new style but it's nothing like we do” (David 241-242).

*Opportunity to participant in an affordable leisure activity*

Robert commented on the cost of participating in social dancing which in his opinion offered good value for money as a leisure activity. Robert indicated that social dancing was accessible and affordable for everyone when he said:

Yeah, get actively involved and then like you come to the dance and you can have four or five hours once a week. If you live in town it will probably cost you \$10 each for the week for that activity. You come and you pay your way in and you have a few raffle tickets, it mightn't even cost you that. (Robert 412-416)

Paralleling Robert's comments regarding an inexpensive leisure activity, William reflected on the affordability of social dancing in his narrative by saying, “Well, dancing to me, is a low cost expense” (William 550).

Summing up the physical benefits of social dancing, the narratives in this study chronicled exercise, weight loss, improved fitness, mobility, balance,

coordination, and the simple affordability of this social activity as valued incentives toward their motivation to remain actively engaged in social dancing activities.

### ***Mental benefits of social dancing***

The majority of participants had noticed mental benefits derived from their involvement in social dancing, such as major psychological support and stress relief. Reports of enhanced relaxation, cognitive stimulation, improved concentration, alertness, and improved attitude to life were also chronicled throughout the narratives in this study as result of engagement in social dancing activities. Barbara expressed these mental health gains as a result of social dancing concisely when she said, “It kept me sane. It helped” (Barbara 199). Barbara also thought that social dancing stimulated cognitive functioning which was expressed in her comment, “Very good. It’s good for their mind. It keeps – they’ve got to think” (Barbara 434). James suggested that social dancing provided psychological benefits for him by saying, “It helps my mind a lot” (James 58). James also indicated an accepting and open attitude to the cognitive challenges and stimulation created by social dancing in his comments, “Thursday night is a lot harder dances but that makes your mind really have to think” (James 70-71). James welcomed the learning challenge presented by social dancing when he said, “You’ve certainly got to think, it’s skilful and your ability to learn and do new dances. You can’t wait when you have learnt to dance to be able to come and do it” (James 165-167).

Similar observations were revealed by Linda when she highlighted the cognitive challenges that arose for her whilst participating in social dancing activities. On this topic Linda said, “It’s good brain food because you’ve got to think” (Linda 47-48). Linda indicated that she experienced cognitive stimulation when performing social dancing by saying, “I do think that it’s wonderful for your brain,

although I can't talk and dance” (Linda 53-54). This theme was evident again in Linda’s comment, “but I've got to concentrate. I think it must be beneficial to your brain” (Linda 56-57). In addition to this, Linda attributed her feelings of being more involved in her life as a result of the cognitive stimulation that she derived from her engagement in social dancing when she said, “I feel more alive, I feel more switched on, and I would put it down to dancing” (Linda 163-164).

Robert had noticed the cognitive stimulation and concentration demands placed on him by social dancing which was indicated when he said, “Yeah, you’ve got to concentrate on it because it's putting the sequences together that's what you have to concentrate on” (Robert 49-50). Robert also shared other psychological benefits that he had derived from participating in social dancing when he said:

It helps to keep you active and keeps your mind active. You’ve got to concentrate on what you are trying to achieve and like I find it probably better for me than say reading a book. You can read a book, and I just read a page, you read a book and then put it down and I sometimes don’t remember what it is about because I don't absorb it. With the dancing it does, well it activates the mind. (Robert 41-46)

This positive pattern of the benefits derived from the cognitive stimulation as a result of social dancing was once again expressed by William when he said, “Keep it active - keep thinking. This is where dancing comes in, because you've got to think how does this one start?” (William 532-533). In summary therefore, numerous mental health benefits as a result of regular engagement in social dancing activities were evident from the narratives in this study. Similar to the physical health benefits observed by the participants, the mental benefits such as stress relief, relaxation and cognitive stimulation derived from social dancing, is likely to contribute to ongoing motivation for these participants to engage regularly in this activity.

***Social benefits of social dancing****Meeting people, connectedness, friendship and sharing common interests*

Highlighted in every conversation with these participants were social benefits derived from the opportunity to meet others and to develop closer relationships, be they friendships or potential partners while engaged in social dancing. Barbara for example, explained that initially it was the shared interest of learning to dance that gave her the opportunity and enjoyment of joining with a group of likeminded people. On this topic she says, "I just couldn't stop, because going to the studio they were all so friendly and you were with a group of people that were like you, just learning to dance" (Barbara 87-89). Barbara added that some of these relationships had developed into long term enduring friendships saying, "Most of my friends are dancing people" (Barbara 374). Barbara expressed an opinion that these friendships were a result of the social dancers shared interests by saying, "Because you are among people that have got the same interest as you" (Barbara 271). Barbara felt that she was supported and encouraged by other social dancers, and this was evident when she said, "They were so nice to me" (Barbara 168). Relationships developed, and Barbara became more confident and motivated to attend social dancing. Barbara reported a deep contentment in the company of these people who were on the same wavelength as her, which was reflected in her narrative when she said, "But as far as I'm concerned, even if there wasn't any partners, if I didn't have a partner, that wouldn't worry me, because I'm here among the people that I'm happy to be with" (Barbara 510-512). Barbara also gave an indication of how important social dancing remained to her, and of the value that she placed on her continuing involvement with her social dancing friends. On this topic Barbara said that she hoped to never stop social dancing stating, "But I'm hoping that it keeps going forever" (Barbara 495).

David commented on the social opportunities afforded to him by engaging in social dancing, which included the opportunity to meeting others when he said, “Just in meeting people, that's very interesting” (David 79). David indicated that he had built friendships as a result of participating in social dancing when he said, “I've ended up with lots of friends” (David 79-80). Along similar lines, James also commented that social dancing offered him the opportunity to meet new people saying, “You meet so many people” (James 280). James explained that he derived pleasure from sharing conversations with likeminded people saying, “But we sit out there for quite a while just talking to people” (James 270-271), and he expressed disappointment when these conversations were interrupted when he said, “It's annoying having to go and wash up when I could be sitting out there talking to everyone” (James 272-273). Sharing a meal together while involved in organising and setting up the social dance venue was valued by James and he commented on this topic saying, “But it's good socially too. We get here, get our jobs done and then we can have tea here” (James 109-110).

Forming friendships was a valued advantage derived from partaking in social dancing activities which was also evident in Linda's conversation when she said, “It's opened up a whole new lot of friends. I've renewed some old friendships; I've made a lot of new friends” (Linda 70-71). Similar to the experiences of James and Barbara, Linda spoke of enjoying the company of likeminded people while involved in social dancing activities when she said, “There's always somebody that's special in a group that you seem to click with” (Linda 76-77). Linda spoke of the valued and enduring friendships that she had formed with others who were also involved in social dancing, and this was evident when she described the fun that she and her friend share together whilst attending social dances saying, “We've become quite

good friends, and since I met her, as I said to her, I haven't laughed so much. She's really an infectious sort of a person and we get on well" (Linda 83-85). Persevering and attending on a regular basis was an important factor in Linda's successful return to social dancing following the death of her husband, and she attributed the social benefits that she now derived from her involvement in social dancing to her initial determination. On this topic Linda said, "It does take you a little while to get accepted and get to know the people. But now I feel that I'm part of the group of people, the regulars that come every week" (Linda 215-217). Once friendships were formed, Linda stated that she now enjoyed a variety of social outings with her new found social dancing companions saying, "You go out lunching, to lunches, and go on picnics and things like that, and always, if I can, with 99 per cent of the time I do go" (Linda 223-225).

Robert similarly spoke of commonalities which attracted him to sharing time and to forming close relationships with other social dancers and he said, "I think mostly it's the social interaction with the other people. By and large everybody is likeminded. We are all interested in the same things and the dancing brings us together and then probably as individuals as we talk and move around" (Robert 90-93). Robert derived pleasure and satisfaction from participating in the actual activity of social dancing; however he additionally valued the opportunity this afforded him to nurture genuine, warm, and close relationships. This was evident when Robert said, "When there's a big crowd there, there's probably a lot of people I don't see but in a small group like we've had this morning we go and greet everyone and talk to them all on a very personal and friendly basis. I really enjoy that and I like my dancing" (Robert 97-100). Robert's motivation to continue being involved in social dancing would most likely be enhanced by the opportunities he got to engage closely

with likeminded people. Robert indicated that he enjoyed his fellow social dancers company and that he sought them out which was revealed when he reflected on this saying, “You’ve got people that are thinking on the same plane, the same things interest them and it’s an area where you can come together and enjoy yourself. Then with other people you talk about different things. So you get a cross section of different subjects to talk about” (Robert 236-239).

Mary also spoke of commonalities and enjoyment derived from sharing company and companionship with other compatible social dancers when she said, “Social, yeah, everybody’s got the same interest. It’s the company. It is, it’s the company” (Mary 98-99). The opportunity to make friends was valued by Mary and evident in her narrative when she said, “Yes, yes, and I’ve made some good friends through the dancing” (Mary 101). Mary expressed a belief that social dancing had expanded her horizons by saying, “Well, I think it’s brought me out” (Mary 63). Comparable to Linda’s experience, Mary also spoke of a variety of social outings which were possible with her friends from social dancing saying, “Some, yeah, some I do. Yes, you go out for coffee or go for a drive or something, yeah” (Mary 158-159).

#### *Opportunity to meet potential partners*

An indication that participants had met past and present partners whilst engaging in social dancing was evident throughout the interviews. On this topic Robert recounted meeting his late wife while participating in social dancing. Following her death, Robert revealed that he had also met his present long-term partner through his involvement in social dancing. Robert revealed this when he said, “Well, it’s where I met my wife at a dance. She’s been gone 20 years now and

that's where I met my present partner, my dance partner. We've been dancing together now for about 17 years" (Robert 230-232).

Linda also indicated that she was pleased to have met a potential partner while participating in social dancing activities when she reported, "I've met one really nice man that I really do like" (Linda 202-203). Barbara's narrative similarly indicated that she had met her present long-term partner while they were both involved in social dancing, and she described how their relationship had developed when she said, "He just had a dance with me one night and it went from there. We sort of knew each other for about three months or something, just from the dancing. I had a permanent dance partner then" (Barbara 192-195).

On the topic of meeting potential partners, James indicated that men do not perhaps know of the opportunities that are available to them by becoming involved in social dancing when he said, "It's good for your social life. You get plenty of partners. For men they're so silly if they don't come along dancing because you can get partners" (James 611-613). James expanded on this and added that the potential partners attending social dancing were of a high standard saying, "Great advantages, yes. You get some good ones too" (James 616). James indicated that social dancing also afforded the opportunity for people to take their time getting to know each other before committing to a more serious relationship when he said, "It's a way that you can get - socially meet people and know whether it might go further sort of thing" (James 668-669). This was an advantage for people who did not have the confidence to approach a potential partner, and James described the opportunities presented by participating in social dancing to gradually get to know someone when he said, "Yes - especially very shy people that can't go up and say oh, do you want to go out for a drink or something like that. With dancing you probably dance with her for three or

four months - you know, get up and ask them for a dance and then say gee, she's a nice person" (James 671-674). James described this concept of having time to get to know someone while social dancing further when he said, "You dance with a person for a while and then you say oh yes, I'd like to know her better" (James 656-657).

*Opportunity to help others and to volunteer*

The opportunity to volunteer and to help others was featured regularly in the interviews in this study. David described this when he spoke of cooperation and sharing between himself and others who offered transport assistance to an older fellow social dancer so that he could continue participating in social dancing activities. On this topic David said:

At one stage we were picking up this older guy and bringing him down here. It was on our way. Somebody else would say well I'll take him home tonight. Once you're in a group and you know people and they're going past your place they'll pick you up or whatever. (David 182-185)

David also spoke of helping and sharing his knowledge so that others could learn from him how to perform some of the social dance steps when he said, "Well we often get people to come behind us - you might know a couple of people. You sort of talk them through it" (David 423-424). David additionally revealed that he and his partner were prepared to give extra time for the benefit of others by volunteering to take positions on the social dancing organising committee when he said, "We just joined the committee at a little place out of town" (David 213-214). James similarly indicated that he and his partner had been involved for some time helping others by volunteering to assist the organising committee for the social dances when he said, "Well I help with the chairs and that at the club here. So - my partner does the sandwiches and helps with the cutting of the buns and whatever they're doing" (James 103-105).

*Opportunity to travel*

The opportunity to travel while involved in social dancing activities was raised during the interviews for this study. James indicated that he had participated in social dances at a variety of locations when he said, “We travel around” (James 48). He further described the option of extensive travel while participating in social dancing when he said, “If I wanted - if I was - some keen people, they can travel all around Australia dancing” (James 583-584). James indicated that he knew of people who participated in social dancing wherever they went saying, “We have friends that everywhere they travel they always go to a dance somewhere” (James 595-596). William described taking a mini holiday some weekends, towing his caravan and camping near the different dance halls each night and then travelling home again at the end of a weekend of social dancing. This was revealed when he said:

Yeah, and I generally take the caravan and go down there, dance on the Friday night, then dance at another nearby town on the Saturday and come home on the Sunday. So a weekend of it. (William 205-207)

Given the opportunity William indicated that he would do this more often saying, “Gosh if it was on every week I'd drive down there every week” (William 220-221).

It was evident from the narratives of this study that the participant's derived great satisfaction and enjoyment from their involvement in social dancing. Regular engagement in social dancing activities simultaneously offered participants in this study the opportunity to meet others, form close and warm friendships, meet potential partners, volunteer and help others, as well as travel whilst attending social dancing events. These social benefits, like the physical and mental health benefits derived from regular engagement in social dances, are likely to enhance ongoing motivation for these participants to regularly in social dancing activities.

**Theme 3: Emotions and feeling associated with social dancing**

*Positive emotions – enjoyment, fun, happiness, satisfaction, and appreciation*

It was abundantly evident from the interviews, that every participant derived positive emotions such as enjoyment, fun, and satisfaction from their involvement in social dancing. This intrinsic delight is likely to continue to provide powerful motivation for these participants to continue their involvement in social dancing. Barbara for instance described an enduring experience of enjoyment and happiness which had continued for her since she first became involved in social dancing when she simply said, “In that time I was learning to dance I just loved it” (Barbara 21-22). Further evidence of positive emotions associated with social dancing was revealed again by Barbara in another unassuming and sincere comment made later in her narrative when she said, “It just makes me happy” (Barbara 259).

On the topic of positive emotions derived from social dancing, David similarly said, “I just really enjoy it” (David 40). James also commented regarding his enjoyment of social dancing saying, “There's just so many fun dances, especially mambos, aren't they?” (James 641-642). James added a remark regarding his satisfaction with social dancing, “Amazing. Absolutely spot on” (James 417), and again when he said, “Very worthwhile” (James 419). Linda offered this comment in relation to the positive emotions that she experienced as a result of social dancing saying, “I just love the dancing” (Linda 45-46). Linda also described her frequent reflection while actually present in the here and now performance of social dancing, by expressing an awareness of her good fortune and appreciation of being alive and of being able to participate in social dancing activities. She said:

I think sometimes when I'm dancing around, I think I'm so lucky to be here and be able to enjoy it. I wouldn't be dead for quids. (Linda 142-144)

Linda like Barbara, described a pure and simple enjoyment of social dancing when she said, “because I just love it” (Linda 115). This sentiment was echoed several times in her narrative when she said, “I really do enjoy it” (Linda 121-122), and also when she said, “Dancing. I think it's wonderful” (Linda 334).

Robert spoke of his enjoyment of social dancing saying, “It's a feeling of pleasantness” (Robert 141). Robert also described his participation in social dancing as providing a sense of achievement for him by stating:

Well, you get a feel for certain things. A feel for something that you're doing that you can do satisfactorily, that you can perform or complete something that's going to give you satisfaction that you think you've accomplished something that's worthwhile. (Robert 127-130)

Mary described her ongoing enjoyment and satisfaction with social dancing over her lifetime when she said, “I've just loved dancing ever since” (Mary 7). William added similar comments of enjoyment on his present and past involvement in social dancing activities saying, “I just loved it” (William 32). Positive emotions were reflected again by William when he said, “I just like it for fun” (William 354).

#### *Enjoyment of getting dressed up for social dancing*

Several participants described an elaborate enjoyment of clothes which had not existed prior to their involvement in social dancing. Barbara indicated that she spent considerable time deciding what to wear to a social dance, and she reflected on her thoughts while preparing to go social dancing saying, “No I'm not wearing that. I'm not happy with that one. The bed will be full of clothes. I try on about six lots before I decide on – before I'm happy with what I'm wearing. Then I'll think, now what jewellery am I going to wear with this” (Barbara 227-230). Linda had found a renewed interest in clothes since returning to social dancing revealed when she said,

“It's a whole different ballgame with your clothes now. I find that you're always looking for something different to wear” (Linda 118-119). Linda's enjoyment of the clothes she wore for social dancing had also motivated her to use past skills when she said, “I've got back into sewing again, made myself some dresses” (Linda 120-121). It was also evident that her renewed interest in clothes as a result of her involvement in social dancing had helped to add fullness to Linda's life when she said “It's helped me - I've got new interest in clothes” (Linda 203-204).

*Interest, reason and purpose in life derived from social dancing*

A renewed interest in life, a reason and a purpose was attributed to being involved in social dancing by participants in the current study. Barbara said, “It's something you can do” (Barbara 261). Given her age when she started social dancing, this comment indicated that Barbara believed that social dancing was a viable social outlet for her. Linda indicated that since becoming widowed, she too had found that social dancing was a viable option as a social outlet for her. Linda commented on this theme saying, “I really found that it gave me an interest” (Linda 20-21). The topic of renewed interest in life, reason and purpose was evident again in Linda's later comment when she said, “Given me a renewed interest in life” (Linda 52-53). Linda also stated that social dancing added value and richness to her life when she said, “And it's given me a purpose in life” (Linda 45-46). Mary had similarly found life fulfilling qualities from her involvement in social dancing which was evident in her comment, “It gives me a reason, because I'm really not into movies and plays and things like that. Dancing seems to be my priority” (Mary 137-138).

*Anticipation and expectation as a result of social dancing*

There appeared to be a common thread of anticipation and expectation derived from participating in social dancing amongst all of the participants in this study. It is likely therefore that looking forward to taking part in social dancing contributed to these participants sustained motivation to continue their involvement in this social activity. Linda for instance described her anticipation of social dancing as a highlight of her week when she said, "Mid-week afternoon dancing became the highlight of my week" (Linda 21-22). Robert and William also indicated that they valued social dancing as an important part of their week. On this topic Robert said, "Yeah, it is something to look forward to" (Robert 71). William described anticipation along similar lines when he said, "I always look forward to it" (William 180).

*Sense of achievement and self-improvement derived from social dancing*

Social dancing provided an opportunity for many participants to experience a sense of continuing success and achievement. It was evident from the interviews that this became apparent later in their life, thereby adding to the participant's feelings of self-confidence as they aged. Barbara for instance learned much later in her life that she could perform social dancing, contrary to what she had been told as a young girl at school. This insight was evident when Barbara said, "When I learnt to dance I thought I hope I come across her. I'll show her what I can do now" (Barbara 106-107). Having mastered the skill of social dancing, Barbara indicated that she would have relished the opportunity to show her childhood dancing teacher that she could dance and that there was nothing wrong with her feet. Barbara indicated that she now clearly knew that this person who had taught and criticised her dancing skills as a child had been wrong when she said, "I haven't got two left feet" (Barbara

110-111). Barbara had demonstrated courage in order to overcome her lack of confidence as a result of these negative critical comments by her childhood social dancing teacher by forcing herself to move outside of her comfort zone in her mid-forties in order to learn social dance skills. Her perseverance at the time contributed to the development of her intrinsic knowledge and insight, as well as to her ongoing level of self-confidence as she aged. An indication of improved confidence was chronicled by Barbara when she said:

Oh yes and more confident, because one time, when I was first - the first couple of years, there was no way in the world I would get up on the floor, be first on the floor. Now it doesn't worry me. I've got the confidence that I could get up on the floor first or whatever. But one time I didn't have it. That's in the first - I don't know how long. Yeah, I wasn't very confident. But now I'm confident. I've got the confidence now. (Barbara 468-474)

It was evident that not only women were forced to overcome difficulties with self-confidence according to the interviews in this study. William's narrative revealed that men also struggled with insecurities when they first started social dancing. William reflected on this topic by saying, "I found it very, very difficult to come and ask a lady for a dance, and I would sit out rather than go and ask for a dance" (William 164-166).

Summing up positive emotions and feelings as a result of social dancing, there were strong themes of enjoyment, fun, satisfaction, pleasure, and renewed interest and purpose in life as well as and self-improvement from all of the participants in this study. The narratives reflected strong positive emotions as a result of courage and persistence toward mastering the skill of social dancing and regularly engaging in this activity. These positive emotions and feelings are likely to result in low dropout rates and ongoing motivation for these participants continued involvement in social dancing activities.

**Theme 4: Barriers to social dancing***Lack of social dancing partners*

A barrier to participation in social dancing which was discussed by most of the participants in the current study was the lack of similarly interested social dancing partners. David spoke of a long period away from social dancing when his partner at that time was not a social dancer. He said, "One of my lady friends just wouldn't dance so I had about roughly 15 odd years of not dancing" (David 11-12). William spoke of a similar experience when he was married to a non-dancer when he said, "Yeah, but then again I married a non-dancer" (William 77).

Lack of male social dancers attending social dancing activities was also frequently cited as a serious barrier, especially for women social dancers in this study. Robert explained this uneven ratio of men to women attending the social dances when he said, "There's always something like 5 to 10 percent of the women that come to the dances that I'm involved in that don't have partners" (Robert 460-461). James's comments added to our understanding of this difficulty for women social dancers when he said, "There's plenty of women would dance. There's any amount of women that would come along if the men would come along" (James 545-546). Robert offered his thoughts as to the reason that this imbalance may exist between men and women attending social dances when he said, "Yeah, and I think that women are more inclined to be more outgoing and are more inclined to accept the challenge of trying to learn to dance" (Robert 506-508). Mary puzzled the lack of male social dancers in her narrative, and she referred to conversations in relation to this theme, indicating that some men were not interested in becoming involved in social dancing activities. Recalling some of these conversations Mary said, "Because I have mentioned it to some - just in the street, you'll meet somebody and

you'll be talking and say why don't you come to the dance, you know, learn to dance, we're short of men. No, not interested" (Mary 408-411).

James similarly included the lack of male social dancers as a barrier to participation in this activity for women in his ponderings. James said of his own experience on this topic, "I think it's hard for men to come and learn. It is. You get embarrassed" (James, 618-619). James added to this topic by saying, "It was embarrassing as you see so many, especially fellas, starting off. I think that's some of the reason they give it away, they feel embarrassed because you're told to do something and you can't make it happen" (James 28-31). Robert added his thoughts regarding the lack of men attending social dances when he said, "Yeah, and there are probably a lot of young fellas out there too or younger men maybe even fellas that have retired that probably haven't even learnt to dance" (Robert, 502-504). James and Robert's comments may give us some clues as to the reason for the firm uninterested attitudes that Mary had encountered on this topic.

As a solution to this obvious barrier to their active participation in social dancing, the women in this study had come up with socially appropriate methods by partnering each other when there are insufficient men attending the social dance event. This approach was revealed when Mary said, "I dance with the woman or I take the man's part. I did on Wednesday, last Wednesday night here. I took the man's part quite a bit" (Mary 53-55). It was evident however, that partnering each other would not be as acceptable for the men at the social dances when Robert said, "Then the other thing is of course that women will dance together but if two men dance together that would just about bring the house down I think" (Robert 491-493). Interestingly, William shone further light onto the dilemma of lack of social dancing partners, indicating that the geographic location of social dances may have

an impact on the ratio of men to women who attend. He said on this topic, “At that stage I was working up north on reconstruction work. There wasn't much dancing up there because there were 15 men for every woman. So there wasn't much in the way of dancing” (William 82-85). Williams comment suggests that in some locations in Australia, there may be an opposite trend where there is a shortage of women social dancers.

*Health and loss of physical ability*

Irrespective of their advancing years, indicators that age had impacted significantly on the participants social dancing abilities was not evident in this study. In fact, the opposite had occurred, and engagement in social dancing was indicated to have increased with age for all of these participants. Several participants however, shared experiences of loss of physical ability, and they indicated that ongoing health issues interfered with their level of engagement in social dancing activities. These barriers to social dancing as a result of health difficulties were evident when Barbara said, “I can't dance as much now as I used to, because of I've got health problems, back problems and it goes down my leg and I've got to sit down and whatever” (Barbara 313-315). Barbara however, expressed her dissatisfaction with this state of affairs when she added, “I do mind, but I sit them out. I do mind. I don't want to do it. But I do sit a few out, for that reason. Not because I don't want to do them, it's because my body says no” (Barbara 325-327). William also shared barriers to social dancing due to his difficulties with his health when he said, “I think I'll get too puffed now, because I've got half a lung missing” (William 611-612). David remarked on a decline in his social dancing abilities as he had aged, and he said, “I probably won't be able to do what I'm doing now because I've noticed 20 years ago I could do a lot more. Stiffen up” (David 149-151).

In contrast to this however, other participants reported no change, or indeed improvement in their ability and confidence in social dancing as they grew older. James for instance indicated that his age had only slowed his abilities, and that on the whole he continued to do everything that he had previously done only a bit slower. On this topic he said, "I can still do most of the things that I could do. I certainly do it slower. I chop my own wood, use a chainsaw and dig holes. Do everything that I did before but certainly do it much slower" (James 395-398). Similar to James, some of the participants indicated that they had improved with age which was evident when Barbara said, "I've improved, I hope" (Barbara 466). Barbara then added, "Oh yes, and more confident" (Barbara 468).

Total abandonment to their age and any aches and pains that they may suffer whilst focused and absorbed in social dancing, was a common sentiment among the participants in this study. This was summed up nicely when Robert reflected that once lost in the act of social dancing, his years fell away. Robert described participating with the same enjoyment, enthusiasm, and energy as he had in his younger days when he said, "I'm fairly active apart from that, but it's definitely, and it's the ones, like I go and do things at home and I might feel a little bit puffed after doing something, but when I get going in the dances I can think I'm 30 years younger and jive around and it doesn't seem to worry me" (Robert 182-185). Before he had his knee repaired as a result of many years of hard physical labour on the farm, James likewise recalled participating in social dancing regardless of the pain that he suffered. James spoke of being so absorbed in his enjoyment of social dancing that he no longer noticed on the pain in his knee. James indicated this altered pain threshold when he said, "I used to dance and then limp back to the chair and then

dance again and limp back to the chair. As long as your mind was on something else you didn't notice the pain” (James 208-211).

Living in the moment and making the best of what they had appeared to an effective strategy for the participants in this study to continue being actively involved in all aspects of their lives. For example, David indicated that he did not waste time dwelling on not being able to participant fully in his life when he said, “I've always been pretty fit. I've never thought of that” (David 146). Mary indicated that she did not stop to consider her age, and without hesitation she just got on and did whatever she wanted saying, “Well, I'd still like to be able to - if I can do something I'll do it. I won't think how old I am” (Mary 194-195). Paralleling Mary's comments, Robert indicated that living in the moment prevented him from worrying too much about things that may or may not eventuate, and he wisely said, “I think that you're much better to direct your thoughts to what's happening in the immediate future. Don't look too far ahead because if you start doing that you start creating problems that might never arise” (Robert 327-331).

#### *Other commitments - family and work*

Rearing a young family, sole parenting, and work commitments were narrated by the participants to impact on time available to dedicate to social dancing activities throughout the current study. Until her retirement for example, Barbara's participation in social dancing activities was influenced by her work hours, parenting, and household duties. Shift work and the responsibility of being a sole parent occupied her life at that time, therefore it was not until these life role demands diminished and changed that she had the opportunity to completely immerse herself in social dancing. Reflecting on the significant responsibilities in her earlier life Barbara said, “I was just at home. I reared the kids and worked. I worked for 48

years of my life” (Barbara 66-67). As her children matured, Barbara took the opportunity to become involved in social dancing activities, and she started taking lessons at 48 years of age saying, “So I didn’t get a chance until the children had grown up” (Barbara 161).

Compared to his present active participation, Robert similarly experienced restrictions on his involvement in social dancing due to work and family commitments prior to his retirement. On this topic Robert said, “I didn’t dance a great lot from when I got married until after my children had all grown up and until I retired. There was a period from about the time I was about 30 until I retired that the dancing once a month or something like that might have been as much as we managed with a young family” (Robert 158-163).

*Lack of confidence and mastery of social dancing skills*

Participants referred to lack of confidence as a reason for not participating in social dancing. Robert demonstrated insight into the difficulties for others who did not have the years of practice and mastery that he had in this activity. It was evident in Robert’s comments that not everyone was as capable as Barbara, Linda, and William in overcoming their fears in order to participate in social dancing. Robert highlighted this when he said, “I think that men, a fair percentage of them would be a little bit too embarrassed or too shy to come in the first place” (Robert 499-500). James spoke along similar lines when he said, “I think that’s some of the reason they give it away, they feel embarrassed because you’re told to do something and you can’t make it happen” (James 29-30). Barbara demonstrated however, that it was possible to overcome this common fear by forcing herself to attend social dancing lessons regardless of her fears. Barbara commented on this struggle saying, “It was

hard for me, because I had never done anything like that on my own” (Barbara 65-66).

Linda appeared to be very comfortable and confident with how she looked and what she did. This however, was reported to have not always been the case, and similar to Barbara’s earlier account of the need to force herself outside of her comfort zone, Linda also chronicled a struggle to overcome her lack of confidence. The need for perseverance when she first decided to return to social dancing after the death of her husband was recalled by Linda. Regarding her first few attempts at returning to the familiar skill of social dancing Linda said:

Anyway, I thought - I turned the car on, I was going to go, but I thought no, got to do it, so I went in, my legs were like jelly. I can't say I really enjoyed it, but I went back another twice, but that wasn't my cup of tea. (Linda 7-10)

Linda shared some of what she had learned from this experience later in her interview when she said, “sometimes you don't want to do things, but you've got to make yourself do things” (Linda 301-302). The need to be self-motivating when the desire to move forward is low was also evident when Linda shared this insight from her own experience, “If you don't do it - people aren't going to come to you and say you've got to come. I think you've just got to make the effort to do it” (Linda 315-317).

Summing up the theme of barriers to social dancing, the lack of male social dancers in particular was evident in the narratives of this study. Other barriers to be overcome for this group included the loss of physical ability, competing activities and life demands, and the lack of confidence and mastery of the skill of social dancing. Ongoing engagement in social dancing activities was however a valued outcome and the participants in this study shared insightful and creative solutions to

encountered barriers in order to continue regularly engaging in social dancing activities.

### **Theme 5: The future of social dancing**

Participants in the current study expressed optimism for the future of social dancing; there was however, a corresponding trend of concern regarding the present and future participation of younger generations in social dancing activities. Robert spoke of being optimistic about social dancing continuing in the future. His observation however of patterns of attendance at the social dances indicated that he was aware of, and held concerns for the long term future of social dancing. He said on this topic:

We seem to be able to - well we are still maintaining our numbers, they've increased over a period of time, they're dropping back over the winter months. They will probably come up again. Numbers attending seem to be holding up, but as I said, the median age of the dancing group is getting higher and the same applies to the dance band, the music providers and one does wonder if it will be continued but it's been around for that long that I can't see that we are going to all of a sudden there will be no dancing. (Robert 657-664)

A high level of importance was placed on social dancing, and Robert expressed urgency and a personal commitment to contribute to the continuity of social dancing in the future. This line of thinking was evident when he said, "Oh yes, it's got to keep going. While ever I can I will try to help keep it going" (Robert 603-604).

When reflecting upon their own old age, every participant said that they wanted social dancing to continue for themselves and for others in the future. The participants expressed a desire to have the good fortune and the physical capability of ongoing participation in social dancing activities. In the future for instance, Barbara expressed a strong desire to continue her involvement in social dancing

activities. She expressed this by indicated that the outcome for her would be dire if the people she knew and those in the future did not continue with social dancing activities saying, "I'll die if they don't" (Barbara 484). While she and others were still able, Barbara stated that she hoped to continue social dancing to a very old age stating, "Hopefully we can dance until we are 100. Whatever we can – while we've got the ability to dance" (Barbara 447-448). Robert also voiced an intention to continue social dancing into the future stating, "I will keep dancing while ever I'm able" (Robert 607). As Robert has aged however, he indicated when reflecting upon his own ageing process, that he now had to work a lot harder in order to keep up with the physical demands of social dancing saying, "The only detrimental thing that's happened with ageing is that my feet can't keep up with my mind. It takes a lot of practice to get the old feet to do what you want them to do" (Robert 547-549).

David like other participants, expressed a desire to continue social dancing in the future saying "If I was still able to move around, no worries" (David 130). In the future Mary also said that she intended to continue her involvement in social dancing activities saying, "Well, I'd still like to be able to - if I can do something I'll do it. I won't think how old I am" (Mary 194-195). Mary indicated that she did not feel any different now than she had at a younger age and she said, "I still try and do what I used to do 10, 15 years ago, which I can at this stage" (Mary 199-200). In addition to this, Mary did not believe that her age impacted on her ability to remain involved and active in her life saying, "See I'm 80 and I don't class myself as old" (Mary 185-186).

When reflecting on her own ageing process, Linda indicated that she remained as active, fit, and involved as any time in her life and she said, "Well, I'm nearly 70 and I don't feel any different to when I was young" (Linda 258). Like

other participants, Linda reported that she intended to continue her involvement in social dancing, and she anticipated learning more social dances as well as other forms of dancing in the future saying, “More new vogue” (Linda 364) and, “So now I'm trying to learn square dancing on a Monday night, tap dancing on a Tuesday afternoon” (Linda 51-52).

Aligned with the comments and concerns regarding the future of social dancing, every participant highlighted the lack of younger people becoming involved as a threat to social dancing continuing in the future. David lamented on this topic when he said, “There's no new people coming in, no young ones” (David 231-232). He expanded on this sentiment and commented on his similar observations in other locations saying, “We have been up the north coast and we went dancing, still no-one, no young ones” (David 232-233), and this pattern was also observed in another locality by David when he said, “Down the south coast we've been dancing, no young ones. They do a different style of dancing now” (David 233-235). David expressed concern for the next generation, stating that social dancing skills may be lost to them if they do not soon learn and become involved in the activity. This opinion was evident when David said, “Well like the dances we do today, if they don't start learning there won't be no-one to teach them in the future it's going to be very hard for them” (David 245-247). The continuation of social dancing into the next generation in David's opinion was uncertain without the involvement of young people. This was evident when David said, “You need the people, you need the younger people to come in to keep it going” (David 367-368).

James similarly expressed concern about the future of social dancing without the involvement and help from young people. In his comments he highlighted the need for the younger generation to step up and take over the running of social dance

activities saying, “There's no one to run it. The people running it is the one that's - they're getting older and there's no younger ones coming on to do it” (James 568-570). Mary expressed a belief that social dancing would benefit the next generation considerably more than their present style of entertainment. This was predicted in her comment, “I think there's a lot of future in it. I'd like to see younger ones get involved, rather than the clubs. I think there's more benefit for them in the old time dancing that we're doing” (Mary 363-365). Mary expanded on this by adding that for the current youth, an inability to continue participating in their present forms of entertainment into old age was likely to result in a lack of continuity when she said, “Yeah. See, when they're going to be my age they're not going to be going to clubs and jumping up and down, but if they were doing the dancing that we're doing now, they could keep doing” (Mary 369-371).

Summing up the final theme, the narratives in this study reflected concern for the future of social dancing activities. Although optimistic regarding their ongoing participation, the lack of younger people engaging in social dancing presented a threat to the future success of this activity in the opinion of these older social dancers. Social dancing was viewed by the participants in this study as an asset which may be lost if the skill was not soon mastered by younger generations, an opinion which is in line with previous research findings.

## CHAPTER FOUR: ANALYSIS OF FINDINGS AND DISCUSSION

It was anticipated that the narratives in this study would assist our understanding of how this group of active older adults were living their lives, which enabled them to successfully adapt and adjust to the expected challenges they faced throughout their ageing process. The findings in this study were obtained via data collection and a disciplined focused analysis which remained open to any unexpected reflections of meaning making as the participants became aware of how they came to be social dancing. Allowing space, time, support, and attention for the retelling of their life story, this study aimed to offer each participant the opportunity to link their past, present, and future, thereby generating personally insightful understandings into their strengths, abilities, and successes. This discussion will expand upon and interpret the previous section of findings, with a specific focus on the five common themes emerging in two or more narratives. The five common themes which were identified from the discourse of each participant's unique life reflection, will mirror the format designed for the previous chapter under the headings of main themes and sub-themes where relevant as presented in Table 2.

This study aimed to gain an understanding of the ageing process from the perspective of a group of active older social dancers who were living in a regional Australian location. The study specifically intended to uncover insights into the ageing process, and to gain an understanding of how social dancing contributed to the physical, mental, and social wellbeing of this group of older people. Fitness, robust physical and mental health, independence, and social connectedness are frequently absent from many older people's lives, and common challenges of ageing such as retirement, decreased wellness and mobility, loss, and bereavement can increase the risk of social isolation for older adults living in our communities

(Cornwell et al., 2008; Register & Scharer, 2010). Information gained from this exploratory qualitative study contributes and expands upon existing knowledge, and offers the potential to reduce the detrimental and life threatening impacts of declining physical and mental health, and social exclusion evident amongst older people.

Participants in this study frequently reported improved fitness, independence, and robust physical and mental health which dove-tailed with close, warm, and supportive social networks alongside likeminded people. Complete abandonment, no hesitation, nor consideration of their age, living in the moment, enjoying and appreciating their ability, and freedom to immerse themselves in social dancing and other enjoyable pursuits, appeared to be common attitudes amongst the narratives in the current study. This group of social dancers also made reference to the value they placed on their ongoing ability to live independently. James for example was proud to highlight his above average ability, although a little slower, to chop his own wood, use a chain saw, and to dig holes. James also demonstrated determination and high levels of motivation when he indicated that he did not allow the pain in his knee to hold him back from participating in social dancing activities. Barbara, along similar lines, indicated that she was highly motivated toward helpful and healthy adaptive adjustments in order to continue social dancing. Barbara chronicled however, that her engagement in social dancing activities was threatened due to her painful back problem. Robert had also noticed a general slowing down of his body; nonetheless he reported abilities similar to those he was capable of in his thirties when he participated in the jive. Continuity was therefore evident amongst these narratives, reflecting attitudes from the participants which echo chronicles that they are still the same only older (Atchley, 1989).

The results of the analysis showed that although each participant initially encountered social dancing at varying levels and under vastly diverse circumstances throughout their lives, every participant had now engaged in social dancing activities for a period greater than two years. Additionally, the participants involved themselves in social dancing on a regular basis for more than one hour at a time at least twice each week. Although not a deliberate focus when considering participant eligibility for this project, these findings are helpful toward our understanding of how frequency in social dancing engagement relates to physical and mental health benefits, and to belongingness and improved social inclusion outcomes. Within the framework of the five common themes and linked with current literature, how social dancing impacted on the lives of this group of older Australians will now be the focus of the following discussion.

### **Theme 1: How each participant came to be social dancing**

The current study at the outset explored how participants had come to be involved in social dancing. All of the narratives reflected past, present and future life stories which recounted each individual's journey and experience of social dancing. Close examination of the five commonly emerging themes indicated that retirement, separation and widowhood were frequent motivators for increasing levels of involvement in social dancing activities. These findings link with the positive healthy ageing processes discussed by Kattenstroth et al. (2010) which suggest that retirement, loss, and bereavement are significant and expected changes commonly associated with ageing. The present study findings also reflect Register and Scharer's (2010) work which suggests that social inclusion and social support, offers frequent opportunities to share everyday experiences. These perceptions of close social connectedness and belonging are thought to promote robust physical and

mental health, thereby buffering against stressors faced throughout the ageing process (Lutendorf & Costanzo, 2003; Register & Scharer, 2010).

Participants in this study said that social dancing had always been a part of their lives, however frequent reference was made to periods when more pressing obligations, such as raising a young family or work commitments, were prioritised over social dancing activities. A specific example of this was Barbara's account of her transition from full time work and caring for her young family as a single mother, toward her children growing up, and then moving into her retirement. Barbara described enjoying having more spare time for social dancing, which prior to her retirement, had been dictated by her work hours and considerable family commitments. Reflecting on the significant responsibilities in her life at that time, Barbara said that shift work and the responsibility of being a sole parent were her primary focus. As the demands of Barbara's life roles diminished, her narrative indicated that she took every opportunity to then become completely immersed in social dancing activities. By age 48, and in spite of having to overcome considerable self-confidence barriers, Barbara recounted her pursuit of formal social dancing lessons which set her on a path toward a meaningful, accessible, affordable, consuming, and enjoyable social activity. In Barbara's narrative, and in the life stories of the other participants, it was evident that involvement in social dancing played a major part in successful adjustments and adaptations to the challenges that each person faced throughout their unique ageing processes. Previous researchers have highlighted that children growing up and leaving home, diminishing roles in the workplace, relationship breakdown, loss of a partner, and declining mental and physical health are all known risk factors for increased social isolation for older adults (Brodert & Draper, 2006; Cornwell et al., 2008; Findlay, 2003; Healthy

Ageing Literature Review, 2012; Kattenstroth et al., Dinse, 2013; Lazarus & Lazarus, 2006; Naughtin, 2008; Register & Scharer, 2010).

At a time in their lives when they needed it most such as retirement, widowhood, separation or divorce, these narratives demonstrated that engagement in social dancing activities generated feelings of social connectedness and continuity during challenging periods (Cooper & Thomas, 2002). Tentative growth therefore, toward consuming, purposeful, fulfilling and enjoyable social outlets can be witnessed and better understood by examining the lifelong timelines chronicled throughout this study through the lens of the continuity theory (Atchley, 1989). As a reminder from previous sections in this paper, this author points out that the continuity theory is an evolutionary perspective which allows us to view individuals as basic, unique and recognisable over time. The continuity theory proposes adaptation to normal ageing processes whereby middle aged and older adults reflect back from a here and now position in their lives, and based on past experiences, make adaptive choices which build upon and link with familiar activities (Atchley). The narratives in this study demonstrated frequent examples of the continuity theory. For example, past experience of external structures such as social dancing activities, sewing, walking, and odd jobs were successfully linked by the participants in this study with difficult and challenging circumstances such as bereavement, separation or divorce, in order to conform to changed life circumstances. These external structures can be seen in the narratives to facilitate helpful adjustments to every participant's life, thus enabling positive healthy ageing processes (Atchley).

Continuity theory and emphasise by Margariti (2011) on the expectation that life roles will change throughout the ageing process, is further revealed in Barbara's perseverance as she searched for a suitable social outlet for herself as a divorced

middle aged woman. Barbara's narrative unveiled her unique helpful adaptive choices throughout her ageing process. Barbara for example, spoke of painful beginnings with social dancing lessons at school, through to her attending enjoyable and satisfying formal social dancing lessons later in her life. Her persistence to master these skills was reported to assist Barbara to successfully challenge and overcome her lack of self-confidence. Applying the continuity theory at a time when she needed it most, Barbara development of social dancing skills was likely to have provided her with welcome stability during difficult periods in her ageing processes (Atchley, 1989; Cooper & Thomas, 2002; Margariti, 2011).

Positive and healthy ageing processes, and successful adjustment to significant and expected changes associated with growing older, are equally evident in the narratives of other participants in this study. For example, although involved in social dancing most of his life, family and work commitments restricted Robert's engagement in social dancing as a younger man. Robert's life journey chronicled personal life-bumps commonly encountered through the ageing process, such as retirement and bereavement. In order for him to conform to these challenging changes, helpful and healthy adaptive choices allowed Robert to adjust, and to successfully traverse his own unique ageing processes. Once again, close observation through the lens of the continuity theory, revealed a sense of stability and continuity in Robert's life patterns. This stability when he most needed it could be attributable to Robert's ongoing practice and mastery of his familiar social dancing skills (Atchley, 1998; Thomas, 2011). Returning to social dancing at challenging times was likely to have optimised Robert's independence, autonomy and dignity as he adjusted to life without his work and his lifelong partner. Political, community, family, and individual support of healthy and positive aging processes

such as these, have been highlighted as necessary for us to maintain a sense of control over our lives as we age (Atchley; Australian Psychological Society, 2012; Benevolent Society, 2009; Cooper and Thomas, 2002; Lazarus & Lazarus, 2006; Thomas).

Observation and therefore a deeper understanding of Linda's return to previously familiar activities following the death of her spouse, is similarly aided through the lens of the continuity theory (Atchley, 1998). In her narrative, Linda explained that her struggle to take up social dancing had proved to be an extremely nerve wracking experience following the death of her husband. Linda nonetheless, demonstrated that self-motivation was necessary at this difficult time in order for her to build on and develop her familiar social dancing skills (Atchley). Linda's struggle to adjust to her new life as a widow, deal with her grief, and expand her social connections was evidenced in her account of concentrated efforts toward making continuing adaptive choices (Atchley; Cooper & Thomas 2002). In another example, observation via the lens of the continuity theory revealed that James had a lifelong involvement in social dancing which is likely to have assisted his return to this past familiar skill following his relationship breakdown (Atchley). Returning to participate in social dancing activities during a difficult period in his life, is likely to have contributed to a sense of continuity, control, contentment, and confidence for James, thereby assisting his successful adjustment and adaptation during these ageing process challenges (Atchley; Australian Psychological Society, 2012; Benevolent Society, 2009; Cooper and Thomas; Lazarus & Lazarus, 2006; Thomas, 2011).

In summary, participants in this study chronicled life journeys which resonate with findings from other researchers who claim that social connectedness with others

via close supportive social networks, having a sense of continuity whereby life patterns are able to be maintained, and participation in meaningful activities commonly predicts levels of life satisfaction and positive healthy ageing (Benevolent Society, 2009; Cornwell et al., 2008; Flanagan, 1978; Kattenstroth et al., 2010; Lazarus & Lazarus, 2006; Register & Scharer, 2010). This study echoed previous research findings which indicate that regardless of age, the ability to remain physically active and socially engaged and connected is related to longer, healthier, and more enjoyable lives (Australian Psychological Society, 2012; Kattenstroth et al., 2010). Faced with the considerable challenges of retirement and widowhood, Robert and other participants in this study, demonstrated helpful and healthy adaptive choices which offered a sense of control over their lives, thereby facilitating adjustment to difficult periods in their ageing processes (Australian Psychological Society; Benevolent Society, 2009; Lazarus & Lazarus; Register & Scharer). Optimism, contentment, and improved confidence were evident in all of the narratives in this study, thus reflecting as highlighted by previous researchers, the remarkable adjustment abilities of humans to deal with the difficulties that life inevitably throws at all of us (Cornwell et al., 2008; Lazarus & Lazarus).

## **Theme 2: Benefits of social dancing**

### ***Physical benefits of social dancing***

All of the participants in this study reported considerable physical benefits as a result of their regular active engagement in social dancing activities, such as exercise, weight loss, improved fitness, balance and mobility. These outcomes reflected previous research findings on physical activity which has been demonstrated to reduce obesity, improve mobility and balance, and to contribute

positively toward overall health and wellbeing (Australian Psychological Society, 2012; Diabetes Australia, 2013; Kattenstroth et al., 2010).

Claims in this study are endorsed by previous research which has found that regular physical activity combined with social engagement helps to decrease the impact of an inevitable gradual decline in physical abilities and social exclusion commonly experienced by ageing adults (Lazarus & Lazarus, 2006). Additionally, remaining physically active and socially engaged has been found to assist older individuals to maintain muscle strength, sensory function, and reaction time, whilst simultaneously increasing the opportunity for social interaction (Australian Psychological Society, 2012; Kattenstroth et al., 2010). The Australian Institute for Primary Care (2010) and Margariti (2011) remind us that social dancing has always been a popular form of exercise, with the potential to improve physical and mental health, prevent illness, enhance healing, and to simultaneously lift social interaction opportunities. Earhart (2009) discussed the significant cardiovascular benefits of social dancing, in particular waltzing, and Soriano & Batsom (2011) pointed out the self-efficacy benefits gained by engaging regularly in social dancing activities. Every participant in this study chronicled advanced physical abilities in spite of reporting gradual physical and mental declines.

These are important findings, especially considering the rapid increase in chronic physical and mental illness, in addition to social isolation as a result of our unhealthy lifestyles and ageing population (ANPHA, 2013; Australian Psychological Society, 2012; Benevolent Society, 2009; Brodert & Draper, 2006; Cooper and Thomas, 2002; Findlay, 2003; Healthy Ageing Literature Review, 2012; Lazarus & Lazarus, 2006; Naughtin, 2008; Lazarus & Lazarus, 2006). In line with these previous research findings, increased involvement in social dancing activities as they

have aged appears to have provided the participants in the current study with an avenue to maintain robust good health, strong social networks, and to take full responsibility for managing their own lives. The physical and mental health benefits, in conjunction with significant social interaction described by these participants as a result of their involvement in social dancing, are likely to have also afforded them preventative approaches, thus reducing their risk of avoidable chronic diseases and disability. The narratives in this study frequently echoed life chronicles of positive healthy ageing processes which are likely to have fostered the desired independence, dignity and autonomy to which previous researchers have referred (ANPHA; Benevolent Society).

Enduring motivation was commonly chronicled in this study, and the participant's narratives reflected high levels of motivation to regularly attend social dancing activities. Barbara for instance described her increasing motivation to be involved in social dancing as she moved into retirement which allowed her to pursue this much enjoyed pastime. Retirement offered more available time and she said on this topic, "Since I've retired it's been so much better, because I've got the time to do whatever I want" (Barbara 293-294). Barbara noticed improved motivation to get out of bed on a Monday compared to when she had been working, and she described this change saying, "Monday when I used to get up to go to work well, that was a different story. I have no trouble getting up on Monday morning now" (Barbara 296-298). Increased motivation brought changed energy levels for Barbara in her retirement, which is further evident in her comment, "Bouncing out of bed" (Barbara 290). Her retirement afforded Barbara opportunities to spend more time participating in social dancing and she explained this by saying, "But on Monday morning it's always a different story. I'm up and showered and dressed and sorting out which lot

I'm going to wear today (Barbara 285-287). Anticipation and expectation were positive feelings and emotions expressed by the participants in the present study, and social dancing was chronicled as an important highlight of the week, offering something to look forward to that was meaningful and enjoyable. This intrinsic delight is likely to have provided a sense of enjoyment, pleasure and fun which are known to be powerful motivators for regular participation (Earhart, 2009; Soriano & Batson, 2011).

Participants in this study additionally chronicled that social dancing enhanced their incentive for self-care. Earlier research has suggested that increased social pressure as a result of connectedness with others promotes motivation for improved self-care (Acton & Malathum, 2000; Thomas, 2011). In line with this thinking, participants in the current study expressed a renewed interest and enjoyment in life. Barbara and Linda for example claimed to make extra effort on social dancing occasions, paying additional attention to their outfits, hairstyle and hair colour. These narratives suggest that looking good on the dance floor is important, which was a theme discussed by Cooper and Thomas (2002). These researchers make reference to this topic by suggesting that opportunities to dress up for social dancing events are regarded as effective strategies by older people against the physical and psychological losses of ageing. Barbara's desire to be able to continue participating in social dancing in spite of her health difficulties, is further evidence of motivation toward improved self-care inspired by social dancing.

Comments from the participants in this study align with previous research findings, which associate feelings of satisfaction and euphoria derived from social dancing with the morphine-like endorphins released as a result of the physical exertion whilst performing this activity (Heiberger et al., 2011). Feel good outcomes

from enjoyable physical activity that incorporates social interactions, have been found by previous researchers to result in high motivation to participate and low dropout rates (Hackney & Earhart, 2010; Heiberger et al., 2011). A further theme commonly emerging in this study was an appreciation of socially approved opportunities to touch and to be touched by another person. Compared to other forms of entertainment, social dancing was seen by James and David, to permit closer and more intimate touch between social dancing partners. Hertenstein et al. (2006) reminds us that touching and being touched is as vital as breathing to the wellbeing of all animals including humans. It is noteworthy also that older people frequently lack the experience of touch in their lives (Gilbert, 2010; Keltner, 2010; Stanley et al., 2010). Karatsu (2003) and Young (2010) connect this essential human need of touch with social dancing when they explain the essential reliance on being aware of the touch and close proximity of a partner whilst performing this activity. Although there has been little research into this area to date, Margariti (2011) puts forward the suggestion that the close body proximity and hand holding positions necessary to perform social dancing in unison with a partner, provides stimulation for the release of the hormone oxytocin, known to promote feelings of warmth, trust, belonging and safety. Posture, touch, hold and skilful unison are additionally attributed to enhanced feelings of trust and non-verbal communication as a result of engagement in social dancing (Chappell et al., 2009; Cooper & Thomas, 2002; Karatsu, 2003; Soriano & Batson, 2011; Stevens & McKechnie, 2005).

Along similar lines, the theme of altered pain threshold as a result of these morphine like oxytocin hormones being released due to touch, close warm interactions with others, and physical activity has been discussed by Gilbert (2010), and also by Rizzo et al. (2007) in relation to the impact of social dancing on pain

management. Participants in this study chronicled examples of continuing their engagement in social dancing in spite of experiencing significant aches and pains. James for example described coping with ongoing chronic pain in his knee in order to keep dancing when he said, “I used to dance and then limp back to the chair and then dance again and limp back to the chair. As long as your mind was on something else you didn't notice the pain” (James 208-211).

### ***Mental health benefits of social dancing***

Maintaining resilient and stable mental health has been found to be as equally necessary as physical wellness in order to successfully navigate the common challenges of ageing (Cornwell et al., 2008; Kattenstroth et al., 2010). Researchers state that physical activity has been directly correlated with improved mental health as a result of lifetime brain plasticity (Hackney & Earhart, 2010; Kattenstroth et al., 2010). In line with the known mental health benefits of physical activity, comments reflecting these common themes are evident in this study; for example stress relief, cognitive stimulation, improved concentration, and feeling alive and more switched on are chronicled in Linda, William, and Mary's narratives. The mental health benefits reported by the participants in this study, resonates with previous research which has uncovered similar mental health benefits as a result of participation in social dancing activities (Margariti, 2011).

Social dancing is thought to be a particularly valuable activity due to the combination of social engagement, fun, physical exercise, and multi-sensory stimulation which promotes beneficial physical and mental health outcomes, thereby facilitating positive healthy ageing processes (Australian Psychological Society, 2012; Benevolent Society, 2009; Lazarus & Lazarus, 2006; Naughtin, 2008; Register & Scharer, 2010; Soriano & Batson, 2011). The narratives in this study are in line

with these researchers findings, indicating ongoing motivation, low dropout rates, enthusiasm, and excitement as this group of older adults looked forward with anticipation to attending social dancing activities. These comments also resonate with Hackney and Earhart (2010) and with Margariti's (2011) views that physical exercise derived from involvement in social dancing, has the potential to offer considerable advantages in regard to mental health such as stress management, decreasing depression, building new neural pathways, and improving emotional awareness and overall wellbeing.

### ***Social benefits of social dancing***

Participants in this study spoke of experiencing multiple social benefits as a result of their ongoing involvement in social dancing, such as meeting people, connecting closely with others, forming warm and supportive friendships, sharing common interests, and meeting potential partners. The enjoyment of meeting and spending time with likeminded others was highlighted as a major attraction of social dancing offering David, James and Linda for example, frequent opportunities to share time with people on the same wavelength as them whilst also engaged in social dancing activities. Feeling part of the social dancing group provided a variety of social outings for the participants, along with numerous opportunities for social support each week as chronicled by James, Linda, Mary, and William. These social dancers like all humans, have a basic need for closeness with others, and previous researchers have marked frequent social support as a key factor to reducing stress, worry, anxiety, depression, and the risk of suicide, especially for high risk older adults who are facing the difficult although inevitable challenges of ageing (Cornwell & Waite, 2009; Lutendorf & Costanzo, 2003; Thomas 2011). The findings of this study are therefore important, especially considering that social

isolation is known to result in depression which has been highlighted as the leading cause of suicide in older people (Benevolent Society, 2009; Cornwell & Waite; Lazarus & Lazarus 2006; Lutendorf & Costanzo; Reid et al., 2005).

Participants in this study said that they felt contented in the company of likeminded friends, and that close warm affiliations with their social dancing companions afforded them frequent opportunities to share their ideas, difficulties, and happy occasions. These chronicles align with this previous research regarding the importance of social connectedness for positive physical and mental health outcomes toward positive healthy ageing processes. Connectedness with likeminded people narrated by participants in this study, provided examples similar to Register and Scharer's (2010) findings which suggest that security and acceptance flourish as a result of social relatedness and belonging. Other researchers have also found that social inclusion is especially important for positive physical and mental health outcomes, thereby offering protective factors from chronic disease and disability (Australian Psychological Society, 2012; Benevolent Society, 2009; Cornwell & Waite, 2009; Diabetes Australia, 2013; Flanagan, 1978; Lazarus & Lazarus, 2006; Lutendorf & Costanzo 2003; Reid et al., 2005).

In addition to enjoying close and warm connections, meaning and purpose can often be derived as a result of a sense of social connectedness (Acton & Malathum, 2000; Thomas, 2011). The participants in this study referred to this theme, with descriptions of renewed life interest, as a result of their involvement in social dancing, and it is noted that a sense of reason, purpose, and interest has been connected with successful ageing in previous research work by Register and Scharer (2010). Renewed interest in life resonated in participant's descriptions of returning to social dancing following a challenging experience such as retirement, and the loss

of a spouse due to death or separation. For example, once she had successfully negotiated her way past her initial lack of confidence, anticipation of going social dancing was reported to add richness, value, and continuity in Linda's life.

Similarly, others in this study reported that social dancing provided them with something to look forward to that was purposeful, interesting, enjoyable, accessible, affordable and meaningful.

Social interaction and meeting a potential partner whilst involved in social dancing was also commonly referred to by the participants in this study following accounts of bereavement and loss. Loneliness after the loss of a spouse due to death or separation often befalls older adults, and we are reminded of this theme in Cornwell's (2012) research findings. According to this author, frequent social contact is vital for good health and wellbeing, particularly during periods in the ageing process such as bereavement, when the risk of loneliness, anxiety, depression, and health problems is highest. The benefits of social dancing can be seen from the narratives in this study to include exercise, weight loss, and improved fitness, balance and mobility. Enhanced motivation and self-care in order to continue participating in the activity also resulted in renewed interest and purpose in life for these participants. Feelings of contentment whilst in the company of fellow social dancers were also some of the positive healthy ageing experiences that the participants in this study derived from their involvement in social dancing. It is therefore likely that engaging in social dancing provided a buffer for these participants as suggested by Cornwell (2012), against social isolation and the known negative impacts that loneliness can have on the physical and mental health of older adults.

**Theme 3: Emotions and feelings associated with social dancing**

All of the participants in the current study shared a variety of positive emotions and feelings arising from their engagement in social dancing. Enjoyment, satisfaction and fun were commonly chronicled positive emotions evident in Barbara's description of just loving social dancing when she said, "It just makes me happy" (Barbara 259). David also expressed positive emotions and feelings of enjoyment when describing his experience of social dancing when he said, "I just really enjoy it" (David 40). James similarly experienced satisfaction with social dancing, saying that for him the activity was worthwhile and satisfying. Another example of these positive emotions and feelings are Linda's comment that she could not believe at times how fortunate she was to be involved in social dancing. This was evident when she said, "I wouldn't be dead for quids" (142-144), a remark which aptly expressed the value that she placed on being alive and able to engage in social dancing activities. Robert similarly derived pleasure, satisfaction, and feelings of accomplishment from his involvement in social dancing. Mary said that she just loved it, and William expressed feelings of fun when he engaged in social dancing. With these comments from the participants in the present study in mind, the known advantages of the fun and exhilarating activity derived from social dancing compared to other forms of exercise, endorsing suggestions that this may be an ideal physical activity for all age groups (Earhart, 2009).

In addition to this, a sense of achievement, satisfaction, accomplishment, and self-improvement were further positive emotions and feelings evident in the narratives of this study. Robert experienced the feeling that social dancing was something that he could accomplish, and something that he and others considered to be worthwhile. Robert expressed this when he said, "I can participate and feel that

I'm performing adequately" (Robert 106-107). Robert described these positive emotions and feelings once again when he said, "Well, you get a feel for certain things. A feel for something that you're doing that you can do satisfactorily, that you can perform or complete something that's going to give you satisfaction that you think you've accomplished something that's worthwhile" (Robert 127-130).

External motivators such as positive endorsements by important others such as those bestowed upon Mary and Robert by their respective health professionals, are also likely to have also contributed to the worthiness and value placed on social dancing in the eyes of these participants.

Improvement in their social dancing abilities and increased levels of self-confidence were further positive emotions evident in this study in Barbara, William, and Linda's narratives as they became more familiar and comfortable with this skill. Barbara additionally referred to experiencing feelings of pride in overcoming her lack of self-confidence. She also described positive emotions and feelings of satisfaction and accomplishment, as well as anticipated future self-improvements in her social dancing skills. This was evident when she said, "I'm a lot better than I was and I'd like to get better, and I like to dance as well as I can" (Barbara 147-148).

The chronicled experiences of positive feelings and emotions as a result of social dancing emerging in this study, resonating with the discussions of researchers Chappell et al. (2009) who suggest that social dancing had the potential to improve self-esteem, confidence, and social skills. The current study's narratives also align with the research work of Cooper and Thomas (2002) which emphasised that a sense of achievement, joy, self-worth, confidence and interest was achievable as a result of involvement in social dancing.

#### **Theme 4: Barriers to social dancing**

A partner interested in social dancing was raised as an important although unexpected theme by participants in this study. Partners who were not interested in social dancing were said by David, William, and Linda to have influenced their engagement in social dancing for long periods of time. An example of this was evident when David said, "One of my lady friends just wouldn't dance so I had about roughly 15 odd years of not dancing" (David 11-12). An additional barrier to social dancing referred to in this study was a lack of male social dancers attending social dance activities. For example, in their narratives Robert, James and Mary referred to an uneven ratio with fewer men than women attending social dances. This was evident in the narratives when James said, "There's plenty of women would dance. There's any amount of women that would come along if the men would come along" (James 545-546). In order to solve this dilemma, the participants spoke of enjoying the social dances by women partnering each other. This socially acceptable solution was revealed when Mary said, "I dance with the women or I take the man's part. I did on Wednesday, last Wednesday night here. I took the man's part quite a bit" (Mary 53-55).

There is a scarcity of research on this unexpected theme, nevertheless Keyani, Hsieh, Mutlu, Easterday, and Forlizzi (2005) have commented on this topic in their research which found that social dancing was important to a group of older adults living in an aged care facility. The lack of male social dancing partners was of particular concern following the death of a spouse for this group of older women. Nieminen (1997) observed that middle or upper class women made up the majority of social dancers, and that this activity was not encouraged as a life-role for men because they experience fear of being considered feminine for participating in

dancing. These lines of discussion are interesting and resonate closely with the ponderings of the participants in the present study. Robert for example observed that more women than men learned social dancing, and Mary revealed that she had met an attitude of disinterest when she mentioned becoming involved in social dancing activities to some of her non-social dancing male friends. James commented that fear and embarrassment were key factors for men not becoming involved in social dancing, particularly when in the learning stages. This was evident when he said, “I think it's hard for men to come and learn. It is. You get embarrassed” (James 618-619). It is also added that due to their longer life expectancy (men 79.3 years and women 83.9 years), women currently make up a greater proportion of older people in Australia (Healthy Ageing Literature Review, 2012). Nearly two-thirds of Australians aged 80 years and over are women; therefore this statistic may also be contributing to the disproportionate number of men and women social dancers (Healthy Ageing Literature Review). It is clear however, that more research is required into the barriers to becoming involved in this available social activity.

#### **Theme 5: The future of social dancing**

High levels of importance were placed by participants in this study on the future of social dancing for themselves, for other older adults, and for younger people. Expressions of optimism regarding the future of social dancing, along with a strong intention to continue to be actively involved in this activity were common in these narratives. The future of social dancing was echoed in Robert’s narrative when he declared; “While ever I can I will try to help keep it going” (Line 603-604). These narratives may draw parallels with previous research findings, which predict that having a stake in the future with an optimistic and hopeful outlook strongly correlates with healthy and positive ageing processes (Register & Scharer, 2010).

In addition to optimism for the future of social dancing, participants in the present study voiced an equally strong theme – the lack of younger generations becoming involved in social dancing activities. According to these participants, this was to the detriment of young people themselves, as well as to the future prosperity of social dancing. David lamented that there were no younger people joining, and he had noticed a similar trend at social dances across numerous locations. David also expressed concern that the art of social dancing may be lost to the next generation if this knowledge was not transferred across to younger people from older experienced social dancers. This was evident when David said, “Well like the dances we do today, if they don't start learning there won't be no-one to teach them in the future it's going to be very hard for them” (David 245-247). Mary expressed similar concerns; however she took this theme a little further and suggested that social dancing had the potential to afford younger people more benefits than their present forms of entertainment. According to Mary, failure to become involved in social dancing meant that younger people were robbing themselves of the opportunity to experience continuity in their lives, and to gain from the significant health and social benefits possible as a result of this available social activity. This was evidenced when she justified her opinion saying in her narrative, “Yeah. See, when they're going to be my age they're not going to be going to clubs and jumping up and down, but if they were doing the dancing that we're doing now, they could keep doing” (Mary 369-371). Mary's view on the topic of the lack of younger generations becoming involved in social dancing is reflected in previous research. Researchers have suggested that young people are likely to gain multiple benefits by involving themselves in social dancing (Chappell et al., 2009; Vertinsky et al., 2007). Moreover, these authors suggest incorporating these activities into the education

curriculum, as social dancing has the potential to enhance young people's health outcomes in addition to guide them toward safer choices.

Mary's predications are also in line with research findings which that self-expression, body awareness, stress relief, pain management, setting healthy boundaries, and improved social outcomes were benefits found from engagement in social dancing (Rizzo et al., 2007; Travaglia & Treefoot, 2010). Given the challenges that young people face in their present and future lives, and similar to Mary's view, Margariti (2011) has suggested that borrowing some of the useful tools from the past such as social dancing, may offer helpful strategies for younger people to successfully traverse their own unavoidable ageing process challenges.

Assistance from the younger generation to keep social dancing going was also called for in the current study. This was evident when David said, "You need the people, you need the younger people to come in to keep it going" (David 367-368). The theme of calling for younger generations to become involved so that social dancing could continue into the future was once again evident when James said, "There's no one to run it. The people running it is the one that's - they're getting older and there's no younger ones coming on to do it" (James 568-570). Cooper and Thomas (2002) made reference to this theme reflecting on the lack of engagement in social dancing by younger people. Similar to the participants in this study, these researchers also forecast that the present trend of the lack of multi-generational involvement may represent the demise of social dancing in the future. It is also worth considering the reference to lack of spare time for regular social dancing by Barbara and others in this study, due to work or family commitments when they were younger, which is likely to be a similar barrier for today's younger generation.

Individuals are responsible for their own health and wellbeing, however a stronger focus on preventative health and social inclusion measures by governments is urgently required (ANPHA, 2013; Diabetes Australia, 2013). These preventative approaches have the potential to reduce the burden and demands of chronic disease and disability on the individual and their families, thereby contributing enormous savings and other benefits to the community and to the entire economy (ANPHA; Diabetes Australia). Benefits thought to improve physical and mental health along with social connectedness for older adults in particular, have been associated in past research and in the present study with regular engagement in social dancing activities (Chappell et al., 2009; Margariti, 2011; Rizzo et al., 2007; Travaglia & Treefoot, 2010). It is highlighted that previous research has suggested that the implementation of preventative health measures are not only cost effective, but also rapidly reduce the chronic disease and disability and social exclusion risk factors commonly associated with unhealthy lifestyles and with ageing (ANPHA; Diabetes Australia).

Given Australia's rapidly ageing population, and the present unsustainable position with regard to the prohibitive cost of preventable chronic disease and disability, such as obesity, diabetes, cardiovascular disease, cancer, and some mental illnesses, immediate attention and action toward facilitating positive healthy ageing processes is warranted. Past and present research findings offer timely reminders that the art of social dancing may be at risk of being lost. Further research is therefore needed into social dancing which appears to offer an accessible, feasible, enjoyable, and affordable form of recreation and therapeutic intervention.

## CHAPTER FIVE: CONCLUSIONS AND RECOMMENDATIONS

### *Conclusions*

This study has come at a time of significant change and challenge to the physical and mental health, and the social inclusion of older adults. The physical, mental, social and economic costs to Australians of chronic preventable diseases, disability, and social isolation have become unsustainable and can no longer be ignored. The current study revealed the ageing processes through which this group of older adults have adjusted and adapted, and hence conformed to inevitable ageing challenges. The privileged reflections from this study offer insights and deeper understandings into the positive impacts of regular engagement in social dancing activities.

In line with the aims of this study, how each participant came to be involved in social dancing was explored, and a variety of pathways were chronicled by these participants. Initial engagement in social dancing was reported to have occurred when they were young children, adolescent, or older adults. Social dancing was also reported to have developed in the company of their family, friends or other social dancers. The participants reported that they utilised informal as well as formal lessons in order to master the skill of social dancing. Returning to the familiar activity of social dancing was reported following separation, divorce, or widowhood in this study. Available time due to children growing up and leaving home, and retirement were additional pathways which motivated these participants present active involvement in social dancing.

Also in line with the aims of this study, the benefits of social dancing which provided motivation for these participants to regularly engage in this activity were uncovered. Resonating closely with previous research findings, improved mental

and physical health outcomes, and stronger more inclusive social connections were reported as strong motivators for maintaining their present and future involvement in social dancing. In particular, fun, enjoyment, satisfaction, physical fitness, weight loss, improved balance and coordination, stress relief, mental stimulation and improved concentration, and the opportunity to foster warm, close and supportive friendships as a result of social dancing were commonly chronicled by this group of older adults. These are known contributors, particularly when combined, to optimise physical and mental health and social inclusion, which are likely to enhance motivation to regularly engage in social dancing, and to facilitate positive healthy ageing processes.

In line with the final aim of this study, these participant's thoughts and opinions regarding their ageing processes, and the future of social dancing were chronicled. The study found that in spite of advancing years and reported painful and debilitating physical difficulties, that although slower, these participants reported that they were still able to do most of the things that they had always done. In addition to this, optimistic outlooks for their ongoing participation in social dancing were also reported in this study. The lack of younger generations learning and becoming involved in social dancing was however, viewed as a threat to the future of social dancing according to the participants in this study.

This study has uncovered in-depth and personal accounts of the lived experiences of a group of older social dancers living in an Australian regional location. These chronicles of positive healthy ageing processes add powerful evidence on which to base interventions, aimed at reducing the detrimental and life threatening impacts of declining physical and mental health, social alienation, isolation and loneliness commonly experienced by older adults. In their attempt to

make sense of their experiences, and in line with the aims of this study, these participants have contributed and extended research into the physical and mental health, and the social benefits of regular involvement in social dancing. This study importantly therefore, provides more information about potential interventions and programs that are possible by utilising the physical, mental, and social benefits of social dancing which may assist individuals struggling with preventable chronic disease, disability, and social isolation. The current study has however, highlighted the complexities of the ageing process, and this research recognises that while shared experiences are valuable, every person is unique, therefore the individual nature of each person's ageing journey cannot be overlooked. Notwithstanding this however, it is clear from the current and previous research, that the knowledge and expertise of older adults who have traversed ageing processes successfully and are living fulfilling and purposeful lives, provides an invaluable resource.

Our ageing population and the enormous cost of preventable physical and mental illness such as obesity, diabetes, heart disease, cancer, stress, anxiety, depression, and social isolation, presents difficult personal and economic challenges for every Australian. Policy direction, community thinking, and individual responsibility for preserving, protecting, and managing our own health long before the onset of chronic disease and disability, are key factors necessary in order for people to maintain a sense of control in their lives. Adopting healthy lifestyle choices and actively participating and taking responsibility for our own health and wellbeing, has the potential to preserve the enjoyment of independent and enhanced healthy positive ageing processes. Further research which builds on the important findings of this study and previous research into the physical, mental, and social

benefits of social dancing has the potential to help us to understand and overcome some of the most critical health and social challenges of our time.

*Strengths and limitations of this study*

One of the strengths of this study is the use of IPA research methodology. Due to the requirements of the course and ethics board, an initial review of the literature was conducted in keeping with the requirements of all research methodologies. Using IPA therefore allowed the research to focus on areas of need and to expand on existing research findings, which is a requirement for research ethics approval (Willig, 2008).

A limitation of this study was the researchers' prior knowledge and continuing involvement in social dancing. It is inevitable that this familiarity is likely to have influenced the researchers approach, interpretation, and orientation throughout the study. An advantage however of the researchers close involvement with social dancing, is that this connection is also likely to have facilitated recruitment, close trusting relationships, and ongoing community interest in this important research topic (Willig, 2008).

Difficulty using suitable words in order to describe and reveal their thoughts, feelings, and behaviours, and for the participants in this study to successfully verbalise the meanings that they attributed to their particular lived physical, emotional and social experiences is an additional limitation of the use of IPA research methodology (Willig, 2008). The voluntary participants may have taken more initiative, and had the ability to articulate better than other social dancers who did not take part in this study. Furthermore, restrictions due to a regional location on social dancing experiences are also limitations of this study. The participants who volunteered to take part in this study were long-term, active, and capable social

dancers. Invitations to participate which extended to a wider audience may have uncovered less optimistic and positive ageing and social dancing experiences. It is therefore possible that the volunteers in the current study may reflect a narrow experience, hence future research across a broader age and geographic area may uncover different ageing processes and social dancing experiences.

Remembering to use their chosen pseudonyms during the one on one interview proved problematic and disruptive to the conversation. Removing identifying names in the future may be better accomplished during the data cleaning process. Choosing alternative names in an orderly fashion from a website listing popular male and female names for the year the participant was born, may offer one approach to ensuring anonymity and eliminating the use of pseudonyms during the interview.

The small sample size may be a further limitation in relation to generalisability; however it is acknowledged that this study made no plans or attempts toward sweeping statements of collective, widespread, or all-encompassing outcomes. Notwithstanding this, IPA allows for diverse expression and exceptional stories that would otherwise be removed as outliers, thereby generating genuinely new ideas and novel approaches to a particular phenomenon. Taking this and the topic of interest into consideration, a smaller sample size therefore could be viewed a strength of qualitative research methodology.

#### *Implications and recommendations for future research*

This study explored the lived experiences of seven older adults who for some years, have been actively engaged for one hour or more three times each week in social dancing activities. The current study explored the impact of social dancing on the lives of a group of older adults, thereby adding to the limited existing literature

on successful ageing processes in relation to aspects of wellbeing, general health, and social connectedness for older people. This study offers individuals, families, communities, and government representatives the opportunity to gain a better understanding into the concerns, difficulties, and expectations of older adults as they negotiate their own unique ageing processes. A significant number of Australian adults are aged over 65 years, and this number is predicted to substantially rise in the future. Along with this, increasing obesity rates and the preventable chronic diseases and disability associated with this high risk lifestyle factor is also expected to increase. These predictions represent urgency therefore, for all Australians to recognise and commit to preventative approaches toward positive and healthy ageing processes. Insights shared by the participants in this study reflect previous research findings, which together have important clinical, practical, and individual implications toward enhancing the ability of individuals to experience personal responsibility for their health, and hence a sense of control over their lives. Furthermore, the cost of preventable chronic disease and disability such as obesity, diabetes, heart and respiratory disease, cancer, depression, stress, and anxiety threatens to overwhelm individuals and our existing health services. Physical activity and social connectedness, especially in combination, have been found to optimise autonomy and to facilitate active, healthy and independent lives, therefore offering pathways toward positive healthy ageing processes. Clinical insights from this study have the potential to assist individuals to be better prepared and supported in order to meet the expected challenges of ageing such as retirement, separation, bereavement, declining physical and mental health, and increasing social exclusion.

Results from past research and findings in this study have highlighted the importance and value placed on the combined and interactive physical activity and

social connectedness possible as a result of regularly engaging in social dancing. These findings offer older adults, their families and carers, and health professionals the opportunity to gain valuable information from the lived experiences of this group of older social dancers. Furthermore, the participant's appreciation in the current study for the opportunity of intimate touch in their lives as a result of participating in social dancing, adds additional voice to the scant existing literature on the beneficial relationship between touch, social dancing, and overall general health and wellbeing. Recognition of the value placed on social interaction and physical fitness derived by participants in this study from social dancing activities, offers further useful insights to others when undertaking or implementing interventions to facilitate adjustment and adaptation to difficult challenges throughout the ageing process. Application of successful approaches shared by the participants in this study offer novel ideas to others who are pondering the difficulties of life transitions, thereby facilitating robust physical and mental health, along with social engagement and connectedness for our growing community of ageing adults.

The primary focus of this study included an examination of positive healthy ageing processes, and the role of physical activity and social connectedness gained via regular engagement in social dancing activities toward successful ageing. Suggestions for future research which expand on the current findings, by embracing viewpoints from additional relevant sources such as younger social dancers, social dancers from diverse geographic locations, and a variety of social dancing venues such as city, regional, studio, competitive, and community social dancing are therefore recommended. In addition to this, future research following social dancers for longer periods would allow existing findings to be compared and contrasted in the hope of deeper understandings about the benefits of social dancing.

The lack of male social dancers in proportion to women attending social dancing activities was expressed as a concern and a threat to the future of social dancing by the majority of participants in this study. Possible contributing factors to this dilemma suggest that embarrassment, and fear of the behaviour being labelled feminist for men, and longer life expectancy for women, may account for the disproportionate number of women than men attending social dancing activities. Given these conflicting results, and the scant research literature available on this topic, future research is clearly required across wider demographics than the current study.

Future research is necessary in order for us to better understand effective measures which prevent chronic disease, and enhance positive healthy ageing processes. There has been limited research to date on the actual health and social benefits to individuals as a result of engaging in social dancing compared to other types of leisure activities such as line, square, or disco dancing, bowls, golf, cards, bingo, walking, and Tai Chi. In order to apply available, affordable, and sustainable vital preventative lifestyle measures, research into the potential health and social benefits of social dancing in the future is urgently required. In order for individuals to maximise their strengths, further research is also required into the use of practice and experience strategies which are thought to maintain performance and hence drive optimum life satisfaction as a result of continuity. Future research is similarly recommended into the most beneficial participation time in social dancing activities given the discrepancies in these areas to date.

In conclusion, the present study adds to the existing body of research which further enhances our understanding of the complexities surrounding life transitions, and the challenges faced by every person throughout the ageing process. Findings in

this study support future examination of how current government policy in Australia could be more effective in offering people of all ages the opportunity to be in charge of their own lives and health. Previous research, along with the findings in this study, have highlighted that preventative measures have the potential to strengthen our ability to take responsibility for their own health and wellbeing, thereby facilitating fulfilled and purposeful lives free of preventable chronic diseases and disabilities. Future research therefore which expands on past findings and on the chronicled experiences in this study as a result of regular engagement in social dancing, has enormous potential to impact many of today's preventable lifestyle diseases which, if reduced, would significantly and positively influence the economy, and the quality of life and longevity of all Australians.

*Reflexivity*

This study originated from the curiosity of the research supervisor into the regular lifetime involvement of the principal researcher in the activity of social dancing. This theme resonated with the research supervisor's particular expertise in social isolation for older people who were living in the community. Identifying this group of older social dancers evoked a conversation and interest between the researchers into what these socially involved and active older people were doing right that appeared to insulate them from what can be life threatening consequences as a result of social isolation and loneliness. It became apparent from these early conversations that further investigation was necessary into the value of social dancing as an activity with the potential to prevent social alienation, isolation, and loneliness, and to facilitate healthy, active, and fulfilling ageing processes. This topic therefore became a personally meaningful investigation for me, and I continue to maintain a high level of involvement and interest into better understanding the benefits of social dancing.

Realising how difficult it was to do research when in a clinician's frame of mind, and the unfamiliar skills required to straddle therapeutic and researcher standpoints were valuable lessons for me during the writing of this thesis. I found the interview process more difficult than I had expected. Engaging with the transcripts early in the analysis, I recognised that I had asked frequent closed questions. I hope that with practice my qualitative interviewing technique will improve. Personal involvement in dancing, and prior knowledge of the roles some participants performed in the social dancing environment, was likely to have primed some open ended questions from the researcher. However, access to these intimate

conversations may not have been gained without close involvement over a period of time in social dancing.

The open ended general interview guiding questions surprisingly elicited very personal, and at times for the participant, distressing information as they remembered, verbalised and reflected on their past. During the retelling of their story, several participants revealed personal and distressing details about their life, health, partner and family which required careful, mindful, open, non-judging, and empathetic compassionate listening as well as ongoing confidentiality. In order to monitor and manage this possibility in the future, it may be useful to use something like the Subjective Units of Distress scale (SUDS) during the interview.

During the analysis stage of the project, gradual confidence and expansion was possible through constant engagement back and forth with the analysis and the original transcripts. Conflicting opinions were discovered when researching the best approach toward the analysis and discussion section of a qualitative study. Given that this was my first exposure to IPA research methodology; I chose to present the analysis first, followed by the discussion as recommended for novice researchers to this approach. Justification for combining the analysis with the discussion was however, observed and reflected upon as a more structured and connected approach to writing this project. Once the writing was completed I realised that my work had just begun. Operating down amongst the research and words had prevented me from seeing this project with a helicopter view. Ongoing engagement with the text and the transcripts evolved over time, into ever diminishing circles of analysis and organising. As I work through the process of sorting this chaos and mess, I recognise something that I had been warned about by Smith et al. (2009) prior to embarking on this journey.

Despite the reality of an ageing body, these participants demonstrated great generosity and trust in sharing their determination to live rich, meaningful and fulfilling lives. Almost every participant demonstrated a capacity to endure with determination and good spirit, the challenges of their ageing processes. The participant's ability to live in the present moment without concern for what the future may hold was particularly striking, thereby demonstrating hopeful and optimistic outlooks. Listening to and honouring these stories highlighted the immense trust the participants bestowed in me, and considering the fact that the research was conducted within a group of well people who were living actively in the community, I was privileged to bear witness to these honest "from the heart" narratives. What was evident and inspirational however in each conversation was the person's ability to focus on their strengths, and to make the most of what they could do now rather than dwell on what they had lost. Contrary to many accounts of the trials and losses of people's ageing experiences, listening to these stories and watching this group of social dancers enjoying their lives, infused me with hope and anticipation that an active, healthy, happy, exciting, stimulating and continuing self-improvement journey is possible throughout an entire lifetime in spite of expected difficulties.

Using IPA for the first time, I experienced the power of words which gave each individual equal opportunity to participate with their unique experience and life journey, thereby adding richness and variety as well as similarities to this study, and to the existing literature on the phenomenon of social dancing and the ageing process. Enthusiasm for an opportunity to tell their life story was evident throughout this project. Many older people involved in social dancing approached the principal researcher keen to share their life journeys. There were also ongoing enquiry,

curiosity, updates, and add on conversations which occurred frequently following the project being announced among the social dancing groups. This long-term awareness, interest, and concern highlighted the importance of this topic to these social dancers. The retelling of this group of social dancer's life stories will hopefully help them to realise their courage and determination, even in the face of difficult and challenging circumstances.

I recognise that I have been changed by the process of bearing witness to the pain and the joys of some of these stories. I have also been changed and confronted head on by my own personal and intellectual challenges during the writing of this thesis. The assistance, support, and encouragement along the way of my supervisors, family, friends, and the wider social dancing community, highlighted to me throughout the writing of this thesis, the value of social support and a sense of belonging to my own health and wellbeing. Remembering that life does not have to be perfect to be wonderful, constantly sustained my efforts against the persistent pressure exerted on my limited time and energy reserves throughout this journey. As I work on the finishing polish of this project, my final reflection is that the experience of qualitative research work and the outcome was definitely worth the effort!

### References

- Acton, G. J., & Malathum, P. (2000). Basic need status and health-promotion self-care behavior in adults. *Western Journal of Nursing Research*, 22(7), 796-811. doi: 10.1177/01939450022044764.
- Atchley, R. (1989). A continuity theory of normal ageing. *The Gerontological Society of America*, 29(2). Retrieved from EBShost.
- Australian Institute for Primary Care. (2010). *Evaluation of the inner east social inclusion initiative. Final report*. Faculty of Health Sciences, La Trobe University. Retrieved from <http://www.miceastmelb.com.au/documents/pdaproject/Final%20Report%20for%20the%20Social%20Inclusion%20Evaluation%20revision%202010FINAL%20FINAL.pdf>
- Australian National Preventive Health Agency. (ANPHA). (2013). *State of Preventive Health 2013*. Report to the Australian Government Minister for Health. Canberra; ANPHA. Retrieved from <http://anpha.gov.au/internet/anpha/publishing.nsf/Content/state-of-prev-health-2013>
- Australian Psychological Society. (2012, August 13). *Resilience in older age* [Online tip sheet]. Retrieved from <http://www.psychology.org.au/>
- Australian Health Survey: First Results* (2014, February 27). Retrieved from the Australian Bureau of Statistics web site <http://www.abs.gov.au/ausstats/abs@.nsf/Lookup/4364.0.55.001Chapter1002011-12>

- Benevolent Society. (2009). *Social Issues Paper 2- Ageing well and the social inclusion of older people*. Retrieved from <http://www.bensoc.org.au/uploads/documents/issues-paper-2-ageing-well-jul2009.pdf>
- Chappell, K, Craft, A, Rolfe, L., & Jobbins, V. (2009). Dance partners for creativity: choreographing space for co-participative research into creativity and partnership in dance education. *Research in Dance Education*, 10(3), 177-197. doi: 10.1080/146478903324147.
- Chapman, E., & Smith, J. A. (2003). Interpretative phenomenological analysis and the new genetics. *Journal of Health Psychology*, 7(2), 125- 130. Retrieved from [http://www.uk.sagepub.com/marks/materials/5 Chapman.pdf](http://www.uk.sagepub.com/marks/materials/5%20Chapman.pdf)
- Cooper, L., & Thomas, H. (2002). Growing old gracefully: Social dance in the third age. *Ageing & Society* 22, 689-708. doi: 10.1017/S0144686X02008929.
- Cornwell, B. (2012). Age trends in daily social contact patterns. *Research on Ageing*, 33(5), 598- 631. doi: 10.1177/0164027511409442.
- Cornwell, B., Laumann, E. O., & Schumm, L.P. (2008). The social connectedness of older adults: a national profile. *American Sociological Review*, 73(2), 185-203. doi: 10.1177/000312240807300201.
- Cornwell, E. Y., & Waite, L. J. (2009). Social disconnectedness, perceived isolation, and health among older adults. *Journal of Health and Social Behavior*, 50(1), 31 – 48. doi: 10.1177/002214650905000103.
- Dancing their falls away*. (2011, November 4). Retrieved from The Sydney University website <http://sydney.edu.au/news/84.html?newsstoryid=8125>

- Diabetes Australia. (2013). *Diabetes National Election Agenda 2013-2015. Type 2 Diabetes. The 21st Century Pandemic. Turning diabetes around. Executive Summary and Recommendations*. Retrieved from <http://www.diabetesaustralia.com.au/Documents/DA/Media%20Releases/Diabetes%20National%20Election%20Agenda%202013-2015.pdf>
- Draper, B. Brodaty, H. & Low, L. (2006). A tiered model of psychogeriatric service delivery: an evidence-based approach. *International Journal of Geriatric Psychiatry, 21*, 645-653.
- Earhart, G. M. (2009). Dance as therapy for individuals with Parkinson disease. *National Institute of Health European Journal of Physical and Rehabilitation Medicine, 45*(2), 231-238. Retrieved from <http://www.ncbi.nlm.nih.gov/pmc/articles/PMC2780534/>
- Findlay, R. (2003). Interventions to reduce social isolation amongst older people: where is the evidence? *Ageing and Society, 23*, 647-658. doi: : 10.1017/S0144686X03001296
- Flanagan, J. C. (1978). A research approach to improving our quality of life. *American Psychologist, 33*(2),138-147. doi: 10.1037/0003-066X.33.2.138
- Franklin, N. C., & Tate, C. A. (2009). Lifestyle and successful ageing: An overview. *American Journal of Lifestyle Medicine, 3*. doi: 1177/1559827608326125.
- Gilbert, P. (2010). *Compassion focused therapy*. Padstow, Cornwall. TJ International Ltd.

- Hackney, M. E., & Earhart, G. M. (2010). Effects of dance on balance and gait in severe Parkinson Disease: A case study. *Disability and Rehabilitation*, 32(8), 679-684. doi: 10.3109/09638280903247905
- Hanley, S. J., & Abell, S. C. (2002). Maslow and relatedness: Creating an interpersonal model of self-actualization. *Journal of Humanistic Psychology*, 42, 37. doi: 10.1177/002216702237123
- Healthy ageing literature review*. (2012, February 28). Retrieved from the Department of Health, State Government Victoria web site [http://www.health.vic.gov.au/agedcare/maintaining/downloads/healthy\\_litreview.pdf](http://www.health.vic.gov.au/agedcare/maintaining/downloads/healthy_litreview.pdf)
- Heiberger, L., Maurer, C., Amtage, F., Mendez-Balbuena, I., Schulte-Monting, J., Hepp-Reymand, M., & Kristeva, R. (2011). Impact of a weekly dance class on the functional mobility and on the quality of life of individuals with Parkinson's disease. *Frontiers in Ageing Neuroscience*, 3(14). doi: 10.3389/fnagi.2011.00014.
- Hertenstein, M. J., Verkamp, J. M., Kerestes, A. M., Holmes, R. M. (2006). The communicative functions of touch in humans, nonhuman primates, and rats: A review and synthesis of the empirical research. *Genetic, Social & General Psychology Monographs*. 132 (1) Vol. 132. doi: 10.3200/MONO.132.1.5-94
- Karatsu, R. (2003). Cultural absorption of ballroom dancing in Japan. *The Journal of Popular Culture*, 36(3), 416–440. doi: 10.1111/1540-5931.00014

- Kattenstroth, J., Kalisch, T., Kolankowska, I., & Dinse, H. R. (2011). Balance, sensorimotor, and cognitive performance in long-year expert senior ballroom dancers. *Journal of Ageing Research*, (2011). doi:10.4061/2011/176709
- Kattenstroth, J. C. Kalisch, T. Holt, S. M. & Dinse, H. R. (2013). Six months of dance intervention enhances postural, sensorimotor, and cognitive performance in elderly without affecting cardio-respiratory functions. *Front Ageing Neuroscience*, 5(5). doi: 10.3389/fnagi.2013.00005
- Kattenstroth, J., Kolankowska, I., Kalisch, T., & Dinse, H. (2010). Superior sensory, motor, and cognitive performance in elderly individuals with multi-year dancing activities. *Frontiers in Ageing Neuroscience*, 2(31). doi: 10.3389/fnagi.2010.00031.
- Keister, K. J. (2006). Predictors of self-assessed health anxiety, and depressive symptoms in nursing home residents at week1 postrelocation. *Journal of Ageing and Health*, 18, 722. doi: 10.1177/089826430629326.
- Keltner, D. (2010). *Hands on research: The science of touch*. University of California. Retrieved from [http://greatergood.berkeley.edu/article/item/hands on research](http://greatergood.berkeley.edu/article/item/hands_on_research)
- Keyani, P. Hsieh, G. Mutlu, B. Easterday, M. & Forlizzi, J. (2005). Dance along: Supporting positive social exchange and exercise for the elderly through dance. *Extended Abstracts on Human Factors in Computing Systems*. doi: 10.1145/1056808.1056961
- Lazarus, R. S., & Lazarus, B.N. (2006). *Coping with ageing*. Cary, NC, USA. Oxford University Press. Retrieved from online books

<http://site.ebrary.com/lib/unisouthernqld/Doc?id=10160516>

Lollback, R. (2011, November 10). *Waltzing beats falling*. Retrieved from the Northern Star web site <http://www.northernstar.com.au/news/trip-or-do-the-light-fantastic/1168504/>

Lutendorf, S. K., & Costanzo, E. S. (2003). Psychoneuroimmunology and health psychology: An integrative model. *Brain, Behaviour, and Immunity*, *17*, 225 - 232. doi: 10.1016/S0889-1591(03)00033-3.

Margariti, A. (2011). Body, movement and dance in psychotherapy. *International Journal for Theory, Research and Practice*, *6*(1), 77-80. doi: 10.1080/17432979.2011.548175.

Mills, J., Bonner, A., & Francis, K. (2006). The development of constructivist grounded theory. *International Journal of Qualitative Methods*, *5*(1). Retrieved from

<http://ejournals.library.ualberta.ca/index.php/IJQM/article/view/4402/3795>

Naughtin, G. (2008). Social inclusion down under. *Brotherhood of St Lawrence Symposium Proceedings, 26 June 2008*. Retrieved from <http://www.bsl.org.au/Research-and-Publications/Social-inclusion-workshops-program-discussion-papers.aspx>

Nieminen, P. (1997). Participation Profiles and Socialisation into Dance Among Non-Professional Dancers. *Sport, Education and Society*, *2*(2). doi: 10.1080/1357332970020

*Obesity and Overweight*. (2014, February 27). Retrieved from The Australian Government National Health and Medical Research Council website  
<http://www.nhmrc.gov.au/your-health/obesity-and-overweight>

*Older people*. (2014, February, 28). Retrieved from the Beyond Blue web site  
<http://www.beyondblue.org.au/resources/for-me/older-people>

Palo-Bengtsson, L., Winblad, B., & Ekman, S. L. (1998). Social dancing: A way to support intellectual, emotional and motor functions in persons with dementia. *Journal of Psychiatric and Mental Health Nursing*, 5(6). Retrieved from EBSCOHost.

Register, E. M., & Scharer, K. M. (2010). Connectedness in community dwelling older adults. *Western Journal of Nursing Research* 32(4), 462-479. doi : 10.1177/0193945909355997.

Reid, K., Flowers, P., & Larkin, M. (2005). Exploring lived experience. *The Psychologist*, 18(1). Retrieved from  
[http://www.thepsychologist.org.uk/archive/archive\\_home.cfm/volumeID 18-editionID 114-ArticleID 798-getfilegetPDF/thepsychologist%5C0105reid.pdf](http://www.thepsychologist.org.uk/archive/archive_home.cfm/volumeID 18-editionID 114-ArticleID 798-getfilegetPDF/thepsychologist%5C0105reid.pdf)

Rizzo, V, S., Tortora, S., Shaw, J., Basiner, J., Devereaux, C., Mulcahy, S., Cartales-Ponsini, M. (2007). Collaborating with a mission: the Andrea Rizzo Foundation spreads the gift of dance/movement therapy. *American Journal of Dance Therapy*, 29(1), 51-58. doi: 10.1007/s10465-007-9028-5.

Smith, J. A, Flowers, P., & Larkin, M. (2009). *Interpretative phenomenological analysis: Theory, method and research*. London: Sage.

- Smith, J. A., Jarman, M., & Osborn, M. (1999). Doing interpretative phenomenological analysis: In M. Murray, & K. Chamberlain (Eds), *Qualitative health psychology: Theories and methods* (pp. 218-240). London: Sage.
- Smith, J. A., & Osborn, M. (2003). Interpretive phenomenological analysis. In J.A. Smith (Ed), *Qualitative psychology: A practical guide to research methods*. London: Sage Publications.
- Soriano, C. T., & Batson, G. (2011). Dance-making for adults with Parkinson disease: one teacher's process of constructing a modern dance class. *Research in Dance Education, 12*(3), 323-337. doi: 10.1080/14647893.2011.614334.
- Stanley, M., Moyle, W., Ballantyne, A., Jaworski, K., Corlis, M., Oxlade, D., Stoll, A., & Young, B. (2010). Nowadays you don't even see your neighbours': Loneliness in the everyday lives of older Australians. *Health and Social Care in the Community, 18*(4), 407-414. doi: 10.1111/j.1365-2524.2010.00923.x
- Stevens, C., & McKechnie, S. (2005). Thinking in action: Thought made visible in contemporary dance. *Cognitive Process, 6*, 243-252. doi: 10.1007/s10339-005-0014-x.
- Stinson, S,W. (2006). Research as choreography. *Research in Dance Education, 7*(2), 201-209. doi: 10.1080/14647890601029618.
- Thomas, P, A. (2011). Trajectories of social engagement and limitations in late life. *Journal of Health and Social Behavior, 52*(4), 430-443. doi: 10.1177/00221465114111922.

- Travaglia, R., & Treefoot, A. (2010). Exploring the dance and music dialogue: Collaboration between music therapy and dance movement therapy in Aotearoa/New Zealand. *New Zealand Journal of music therapy*, 8, 34- 58. Retrieved from <http://www.dancetherapy.co.nz/wp/wp-content/uploads/2011/04/Enhancing-Early-Attachment1.pdf>
- University of Sydney. (2010). *A “state of the knowledge” assessment of comprehensive interventions that address the drivers of obesity. A rapid assessment* (Final report). Retrieved from [https://www.nhmrc.gov.au/files/nhmrc/file/your health/obesity/boden report rapid assessment December 2010.pdf](https://www.nhmrc.gov.au/files/nhmrc/file/your%20health/obesity/boden%20report%20rapid%20assessment%20December%202010.pdf)
- Vergheze, J. (2006). Cognitive and mobility profile of older social dancers. *JAGS*, 54(8), 1241-1244. doi: 10.1111/j.1532-5415.2006.00808.x.
- Vergheze, J., Lipton, M. D., Katz, M. J., Hall, C. B., Derby, C. A., Kuslansky, G., Ambrose, A. F., Sliwinski, M., & Buschke, H. (2003). Leisure activities and the risk of dementia in the elderly. *The New England Journal of Medicine*, 348, 2508-2516. Retrieved from <http://www.nejm.org/doi/full/10.1056/NEJMoa022252#t=articleTop>
- Vertinsky, P., McManus, A., & Sit, C. (2007). Dancing class: schooling the dance in colonial and post-colonial Hong Kong. *Sport, Education and Society*, 12(1), 73-92. doi: 10.1080/13573320601081575.
- Willig, C. (2008). *Introducing qualitative research in psychology. Adventures in theory and method* (2<sup>nd</sup> ed.). Berkshire, England: Open University Press.

Young, B. (2010). Nowadays you don't even see your neighbours': loneliness in the everyday lives of older Australians. *Health and Social Care in the Community*, 18(4), 407–414. doi: 10.1111/j.1365-2524.2010.00923.x

## Appendix 1

### Letter to Dance Committee Requesting Permission to Recruit Participants

Attention Researchers:

Principal Researcher: Bernadette Devenish [bernadette.devenish@usq.edu.au](mailto:bernadette.devenish@usq.edu.au)

Supervising Researcher: Dr Jan Du Preez [jan.dupreez@usq.edu.au](mailto:jan.dupreez@usq.edu.au)

Department of Psychological Services

University of Southern Queensland

West St, Darling Heights, Qld 4350

Phone 07 46 311672

Date: July 2013

To the committee members:

My name is Bernadette Devenish and I am studying within the Masters of Science (Psychology) program at the University of Southern Queensland.

As part of the research requirements of my Master's Degree, I am conducting a study into the experiences of people involved in ballroom, rock and roll, new vogue, modern sequence, and old time dancing which will be referred to as social dancing, and my study will be focusing on the potential benefits of social dancing, particularly for people aged 65 years and over.

I would like to ask for your permission to address attendees at the dance in order to make a brief presentation where I will outline my study. The enclosed form with pencils and replied paid envelopes will be provided on each table requesting contact details from those aged over 65 years who are interested in participating in my research. Once participants are recruited, the study will involve an interview lasting approximately one hour with 6-7 participants. This may be followed up by a semi-structured interview to clarify, expand and verify information (if required) which will require approximately 20 minutes. With your permission, I would appreciate being about to conduct these interviews in a quiet area at the Senior Citizens Hall, as this is likely to be a convenient and familiar place for respondents to locate.

I am happy to provide you with further information if required, and I will look forward to your reply at your earliest convenience.

Thank you for taking the time to consider my request.

Yours Sincerely,

Bernadette

*Bernadette Devenish*

BSc (Hons) - Psychology

Provisional Psychologist

Registration No. PSY0001687223

University of Southern Queensland. Phone 07 46 311672

Email: [bernadette.devenish@usq.edu.au](mailto:bernadette.devenish@usq.edu.au)

## Appendix 2

### Brief Address to Attendees at the Dance

Good evening ladies and gentlemen,

My name is Bernadette Devenish and I am studying within the Masters of Science (Psychology) program at the University of Southern Queensland.

As part of the research requirements of my Master's Degree, I am conducting a study into the experiences and journeys of people involved in ballroom, new vogue, modern sequence, and old time dancing, which will be referred to as social dancing, and my study will have a particular focus on the potential benefits of these forms of social dancing for those aged over 65 years.

Research has shown that people 65 years and older currently make up 18% of the voting population in Australia, and there is mounting pressure on Australian Governments to address issues faced by these important members of our communities. This study hopes to explore the social dancing journeys and experiences of social dancers who are aged over 65 years in order to add to the existing literature toward solutions and interventions for common dilemmas faced by our ageing population.

It is likely that you are already enjoying many of the physical, mental, and social benefits of social dancing, and your participation in this study will add to the existing research literature on this topic. The information that you provide about your experiences will add depth and richness to the data in this study. Your experiences will also be useful for people who are seeking funding for social dancing activities, and for community health workers, occupational health workers, medical personal, individuals and their families searching for activities which are known to have social, physical, and mental health benefits.

I am seeking participants who are aged over 65 years and are prepared to voluntarily take part in an interview with me which will be conducted here at the Senior Citizens Hall. There will be no right or wrong answers or tests of knowledge in the interview, which will take approximately one hour to complete. Following our session together I will analyse our conversation using ethically approved analysis methods.

If you are aged over 65 years and are interested in taking part in this study, could you please provide your name, age, how long you have been dancing, and your preferred contact number and time on the forms placed on each table. In case you have any queries later, you are welcome to tear off and take with you tonight the Supervising Researcher and my contact details which are provided on the bottom of the forms. You can complete the form and hand it back to me, or alternatively you can use the supplied return paid envelopes to return your complete form.

I would like to assure you that ethical clearance has been gained for this research to be conducted, and any information that you provide for this study will be kept strictly confidential. Results of this study will be published in a thesis and potentially in future academic articles with participants details de-identified. You will be able to access the results of this research in summary form on completion of

my Master's Degree by enquiring to the email address or telephone number which will be provided to all participants.

If you require further information please feel free to speak with me directly, or alternatively you can contact me or my supervisor via the details provided on the tear off section of the forms.

Does anyone have any questions?

Thank you for considering my request.

I look forward to and thank you in advance for your enthusiastic participation in my research.

**Appendix 3**

**Participant Information Card**

1. Name:
2. Age:
3. Gender: Male/Female
4. How long have you been dancing?
5. How would you prefer to be contacted by the Principal Researcher?
  - Home Phone:
  - Mobile Phone:
  - Email address:
  - I will contact the Principal Researcher – see contact details below
6. What time would you prefer to be contacted?

Thank you for your participation in this study

*Bernadette Devenish*  
 BSc (Hons) - Psychology  
 Provisional Psychologist  
 Registration No. PSY0001687223  
 University of Southern Queensland

-----Tear off section-----

**Researchers Contact Details:**

Principal Researcher  
 Bernadette Devenish  
 Department of Psychology  
 Faculty of Sciences  
 The University of Southern Queensland  
 West St, Toowoomba  
 Phone 07 46 311672  
 Email: [bernadette.devenish@usq.edu.au](mailto:bernadette.devenish@usq.edu.au)

Supervising Researcher  
 Dr Jan du Preez  
 Department of Psychology  
 Faculty of Sciences  
 The University of Southern Queensland  
 West St, Toowoomba  
 Phone 07 46 311672  
 Email: [jan.dupreez@usq.edu.au](mailto:jan.dupreez@usq.edu.au)

## Appendix 4

## Plain English Explanation Participant Information Sheet



University of Southern Queensland

The University of Southern Queensland  
Participant Information Sheet

**HREC Approval Number:** H12REA200

**Full Project Title:** Exploring the Experiences of Older Persons Involved in Social Dancing

**Principal Researcher:** Bernadette Devenish

**Supervising Researcher:** Dr Jan du Preez

I would like to invite you to take part in this research project.

Research has shown that people aged over 65 years currently make up 18% of the voting population in Australia, and there is mounting pressure on Australian Governments to address issues faced by older people in our communities. Ballroom, rock and roll, new vogue, modern sequence, and old time dancing, which will be referred to as social dancing, have been found to have many benefits for all age groups. This study hopes to explore the social dancing journeys and experiences of dancers who are aged over 65 years, in order to add to the existing literature toward solutions and interventions for common dilemmas for people living within our communities.

The study will involve contacting participants to arrange a mutually convenient time for us to get together at the Senior Citizens Hall for an interview about your dancing experiences. The semi-structured interview will take about one hour, and will deliberately ask open ended and general questions with the aim of discovering your unique journey, opinions and experiences of social dancing. There are no right or wrong answers and no tests of knowledge in the interview. This dissertation contributes towards the Principal Researchers Master of Science (Psychology) Degree. Results of the study will be published in a thesis and potentially in future academic articles with participants details de-identified.

Participants can request feedback which will be provided in summary form on completion of the research project.

**Participation in this project will involve:**

*Providing some information about yourself:* the forms provided on each table at the dance asks for your name, age, gender, how long you had been dancing, and your preferred contact details and contact time, so that the Principal Researcher can contact you and arrange a mutually suitable time for an interview to be conducted at the Senior Citizens Hall. Alternatively, the participant can arrange to contact the Principal Researcher if they do not wish to provide their contact details on the form.

*Participation in a semi-structured interview:* Respondents will be invited by the researcher to participate in a tape recorded, semi-structured interview which is expected to take around one hour to complete. A follow up semi-structured interview to clarify, expand and verify information (if required) will require approximately 20 minutes. The interview will be transcribed for analysis from

the taped recording by the Principal Researcher and checked for accuracy by the Supervising Researcher. To ensure that their opinion is recorded accurately, participants will be sent a copy of the completed transcription so that they can make any changes or comments.

### **Confidentiality**

Confidentiality of participants will be ensured by de-identifying information which will only be made available to the principal researchers and kept on a password protected computer or in a locked filing cabinet. Data will be analysed and published using fictitious names in order to maintain anonymity.

The audio recording of the interview will be kept on a pass word protected computer, and at the completion of the study the recording will be erased.

### **Feedback**

Participants can request feedback which will be provided in the form of a summary on completion of the research project.

### **Monitoring of the research**

All procedures in this research will be monitored by the Supervising Researcher whose contact details are: Phone 07 46 311672 or [jan.dupreez@usq.edu.au](mailto:jan.dupreez@usq.edu.au)

### **What will you get out of it?**

Expected advantage of this study will be the exploration of the benefits of ballroom, new vogue, and old time dancing in order to support the needs of older people in our community. Your participation will provide you with an opportunity to contribute to the understanding and solutions to issues faced by elderly people in our communities. Your contribution will assist funding and decision making for government departments, community health workers and others who are involved in the implementation of interventions aimed at our ageing population.

For your participation in this study you will be offered the chance to enter a draw for free entry into one dance (valued at \$8).

### **Risks to the Participants**

The risks of participation in this study are minimal; however talking about their unique dancing journey may raise negative experiences for the participants. If this occurs, the participant will be able to withdraw from the study at any time. An opportunity to debrief with a Lifeline Telephone Crisis Support worker (TCS) can be arranged by calling 11 13 14.

### **Voluntary Participation**

Participation is entirely voluntary. **If you do not wish to take part you are not obliged to.** If you decide to take part and later change your mind, you are free to withdraw from the project at any stage. Any information already obtained from you will be destroyed.

Your decision whether to take part or not to take part, or to take part and then withdraw, will not affect your relationship with the Principal or Supervising Researcher, or with the University of Southern Queensland.

Before you make your decision, please ask the researchers any questions you have about the research project. You can ask for any information you want. Sign the Consent Form only after you have had a chance to ask your questions and you have received satisfactory answers.

***Please notify the Principal Researcher or Supervising Researcher if you decide to withdraw from this project.***

Should you have any queries regarding the progress or conduct of this research, you can contact the Principal Researcher:

Bernadette Devenish  
Department of Psychology  
Faculty of Sciences  
The University of Southern Queensland  
West St, Toowoomba  
Phone 07 46 311672  
Email: [bernadette.devenish@usq.edu.au](mailto:bernadette.devenish@usq.edu.au)

Or the Supervising Researcher:

Dr Jan du Preez  
Department of Psychology  
Faculty of Sciences  
The University of Southern Queensland  
West St, Toowoomba  
Phone 07 46 311672  
Email: [jan.dupreez@usq.edu.au](mailto:jan.dupreez@usq.edu.au)

If you have any ethical concerns with how the research is being conducted or any queries about your rights as a participant please feel free to contact the University of Southern Queensland Ethics Officer on the following details.

Ethics and Research Integrity Officer  
Office of Research and Higher Degrees  
University of Southern Queensland  
West Street, Toowoomba 4350  
Ph: +61 7 4631 2690  
Email: [ethics@usq.edu.au](mailto:ethics@usq.edu.au)

**Appendix 5**

**Consent Form**



**University of Southern Queensland**

**The University of Southern Queensland  
Consent Form**

HREC Approval Number: H12REA200

**TO: Participants in the “Exploring Social Dancing Experiences” research project**

**Full Project Title: Exploring the Experiences of Older Persons Involved in Social Dancing**

**Principal Researcher: Bernadette Devenish**

**Supervising Researcher: Dr Jan du Preez**

- I have read the Participant Information Sheet and the nature and purpose of the research project has been explained to me. I understand and agree to take part in this study.
- I understand the purpose of the research project and my involvement in it.
- I understand that I may withdraw from the research project at any stage and that this will not affect my status now or in the future.
- I confirm that I am over 18 years of age.
- I understand that while information gained during the study may be published, I will not be identified and my personal results will remain confidential.
- I understand that I will be audio taped during the study.
- I understand that the information gained from this study will be stored on a pass word protected computer or in a locked filing cabinet accessible only to the principal researchers.
- I understand that any audio tape recordings will be stored on a password protected computer and erased on completion of the study.
- I understand the statement in the information sheet stating that in return for taking part in this study I will be offered the chance to enter a draw for free entry into one dance (valued at \$8).

**Name of participant**.....

**Signed**.....**Date**.....

If you have any ethical concerns with how the research is being conducted or any queries about your rights as a participant please feel free to contact the University of Southern Queensland Ethics Officer on the following details.

Ethics and Research Integrity Officer  
Office of Research and Higher Degrees  
Human Research Ethics Committee (HREC)  
University of Southern Queensland  
West Street, Toowoomba 4350  
Ph: +61 7 4631 2690  
Email: [ethics@usq.edu.au](mailto:ethics@usq.edu.au)

## Appendix 6

### Semi-Structured Guiding Interview with Participants Aged Over 65 Years

(For the purpose of transcribing, this interview will be tape recorded by the Principal Researcher).

Pre-interview rapport building, information and confirmation of consent to participate process:

Hello, my name is Bernadette Devenish and I am a Provisional Psychologist studying within the Master's Program at the USQ. Welcome and thank you for coming in today to take part in this interview. Please take a seat and make yourself comfortable. Did you find the place OK? (The researcher will use general conversation in order to help the interviewee feel relaxed and welcome on arrival). Before we get started I would like to take a few moments to explain this semi-structured interview, and to give you an opportunity to ask any questions you may have.

- As you would recall, this guiding interview will take about an hour. Is that Ok with you? Do you have anywhere you need to be before that time?
- Can you think of a name for me to call you during our interview so that I recognise your responses while your true identity is concealed? What name would you like me to call you?
- During our interview I will ask you some questions about your dancing experiences. You are free to give as much or as little detail as you wish in answer to my questions. I may ask you to elaborate on an answer to obtain more detail in order to better understand something that you have said. As you would also recall, our interview will be taped so that I can transcribe our conversation. I will send you a copy of this transcription when it is completed, so that you can make

any changes or comments if you believe that your opinion is not recorded accurately.

- You need to know that everything we talk about in this interview will be confidential. I will not disclose to anyone anything you tell me, and your personal information will not be revealed to anyone.
- Information gained from this interview will form part of my Masters of Science (Psychology) thesis which has the potential to be later published in journal articles. None of your personal details will be revealed, and if I do use any of your comments to highlight something in any publication, only your selected name (insert actual chosen name here) will be cited.
- Do you understand that you have the chance to enter a draw for free entry into one dance (valued at \$8) in return for your participation in this study?
- Do you understand that you are able to request feedback from this study which will be provided to you in summary form once the current research has been completed?
- For the purpose of this study ballroom, rock and roll, old time, new vogue, and modern sequence dancing will all be referred to as social dancing. Do you have any questions about what social dancing means when I refer to this during our conversation?
- Do you have any questions before we start?
- Do you understand and agree to participate in this interview? (Hand participant Consent Form (Appendix 5) to read and sign)

The first question is aimed at building rapport, and to orientate the participant to the topic.

OK, let's get started:

1.

- a) I am curious to know how you came to be dancing.
- b) Can you tell me what age were you when you started dancing?
- c) Have you been dancing all of your life or have you just started recently?
- d) Did you have lessons or did you just come along and learn to dance as you went?
- e) Has dancing helped you in any way?

This question aims to elicit a rich and detailed description of any valued

characteristics of dancing for each participant. Themes may become apparent from

unique descriptions of each respondents dancing experience.

2.

Imagine that you are preparing for a dance. Can you walk me through a typical experience for you when you go dancing?

The next questions aim to uncover motivations for dancing which may be unique or common to each respondent.

3.

- a) What is it about dancing that attracts you to this activity?
- b) Has dancing influenced your health?
- c) Has your health stood in the way of you doing the things you want to do?
- d) How has your health been in the last month?
- e) Has dancing helped you in any other ways?

This question explores respondents opinions about social exclusion, and emerging themes may give some indication of how dancing contributes to each individuals feelings of perceived social connectedness.

4.

- a) Can you describe for me how your feelings of social inclusion are influenced by your dancing?
- b) Do you meet the people you dance with in other social situations?
- c) Do you feel in tune with people around you?
- d) Do you have people you feel you can talk and share your ideas and experiences with?
- e) Do these people dance as well?

The final question explores participant's opinions regarding the impact of age on their dancing activities.

5.

- a) How old do you believe is an older person?
- b) What do you expect your life to be like when you are that age?
- c) List a few words or phrases that you associate with ageing in relation to the following areas:
  - Mind:
  - Body:
  - Social roles:
  - Economic roles:
- d) What are your thoughts about the value of dancing as a worthwhile activity for older people?
- e) Is there an age that you would consider old for a dancer?
- f) Are there barriers or difficulties that you can think of that would inhibit an older person becoming or remaining involved in dancing?
- g) I am wondering if your age has impacted upon your dancing experience.

These questions explore dancer's thoughts about the future of dancing

6.

- a) If you had a choice, what would you change about the dancing activities you are involved in?
- b) Would you like to see dancing activities continue in the future?
- c) Do you intend to continue participating in dancing activities in the future?
- d) What do you think is the future of dancing activities?

**Appendix 7**

Table 3

*Master Table of Themes and Sub-Themes Emerging in Two or More Transcripts (Stage 5)*

<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<b>Theme 1: How each participant came to be dancing</b>				
<i>Family danced</i>	<i>Mother and her brothers</i>	David	5-7	with my mother and her brothers actually, her brothers. They were farmers and they used to do old time dancing at an old hall here in town.
			266-267	I followed in my mother's footsteps. My father couldn't dance one step, he was hopeless.
			270	that's how I got started with my uncles and me mother.
	<i>Brothers</i>	Mary	4-7	Well, my older brothers and sisters used to dance years ago. When I turned 14, my - I was only three when my mother died, and my brothers reared me, so when I turned 14 they started taking me to dances with them. I've just loved dancing ever since.
			<i>Husband</i>	20

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 1: How each participant came to be dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Family danced</i>	<i>Parents danced</i>	Robert	3-6	Well, I grew up in the country on a farm and Mum and Dad used to go to the dances. Dad played in the band and when I was old enough Mum used to get me out on the floor and dance around with me because Dad was playing in the band.
			8	Yes, I probably started when I was big enough to walk around.
			11-12	Yeah, Dad, he played the drums and he played clarinet and saxophone as well
		William	6	My mother and stepfather were dancers.
			418	Yes. He and my mum both danced.
			35-38	I think – see, during the war I can remember going to dances with my mum, because dad was overseas, and being lined up and sleeping under the chairs. We all did it. Everybody took their kids to the dances. It was just part of growing up.
			45-46	I objected to going dancing, and I objected to the shoes she gave me to wear.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 1: How each participant came to be dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Family danced</i>	<i>Parents danced</i>	William	57-61	Yeah, and I always saw the fun that mum and dad had with dancing. They belonged to a group in those days called the over 30's club. So it was adults over 30, and we used to go on bus trips with the dance group. Bus trips were probably half a dozen times a year. So I always enjoyed them as a kid, and as a young teenager.
<i>Part of growing up</i>		Barbara	99-106	I remember when I was going to school, when you have a ball at school. They were teaching us – the older girls were teaching us younger ones to do the dance – do the Pride of Erin for the ball. Anyway, this girl got me and she said oh you've got two left feet. Well. I never went to that ball and I never danced again afterwards, because I had an idea that I had two left feet and I was embarrassed about it
<i>Age each participant started social dancing</i>		David	5	Well I started when I was about 14
		Barbara	8	I couldn't dance. I think I was probably about 48 I think.
			99-100	I remember when I was going to school, when you have a ball at school. They were teaching us –

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 1: How each participant came to be dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Age each participant started social dancing</i>		Linda	33-34	that's where I first started to dance. I went there when I was 15.
		Robert	12-13	My first real recollection was probably when I was about 10 or 12 years old.
		Mary	18	I've more or less danced all my life.
		William	43-44	I objected to going dancing at 14 because none of the other boys in high school went dancing.
<i>Social dancing lessons attended by each participant – formal and informal</i>	<i>Formal</i>	Barbara	7-8	So I decided to go to Studio 1 and learn to dance.
	<i>Informal</i>		101-102	They were teaching us – the older girls were teaching us younger ones to do the dance – do the Pride of Erin for the ball
	<i>Informal</i>	David	9	Just the ladies teaching me
			315-316	She said well you're not going to learn sitting there and dragged me on the floor.
			316-318	I had about 8/10 ladies that used to grab me. I never asked them, they'd just pull me up, come on I'll show you how to do this one.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 1: How each participant came to be dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Social dancing lessons attended by each participant – formal and informal</i>	<i>Formal</i>	David	318-321	I found to get behind somebody that could do it, I could follow very easily especially when you've got somebody telling you at the same time. So I picked it up quite quickly.
			18	I actually went to one of the local dance studios for a while.
	<i>Formal</i>	James	27-28	Later on of course I had - that's when I went to the lessons and that's when I found that I didn't know my right foot from my left foot.
	<i>Informal</i>	Linda	96	My sister - we'd come home from work of an afternoon
			100	She taught me to jive
			100-103	and then I used to go out in the country, I had relatives that lived just outside of town, a little place, and my cousin would take me to a dance and he sort of – no, I didn't have dancing lessons.
			43-44	he started dancing with me, and I've learned a lot from this gentleman
			107-109	this - gentleman, he's helped me a lot. He has given me some dance lessons and we have been to one of the dance studios here to have some dance lessons.
	<i>Formal</i>			

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 1: How each participant came to be dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Social dancing lessons attended by each participant – formal and informal</i>	<i>Informal</i>	Robert	20-23	No, the only lessons I've ever had is since I've been here and we've been learning the new vogue. That's the only type of lessons, like they're not formal lessons by a paid instructor. They were never paid for, they're just informal.
			<i>Informal</i>	Mary
	14-15	Yeah, because I don't know whether they had dancing lessons then.		
	36-37	There were some dances that I hadn't learnt, but I picked them up.		
	41	I just picked them up, yeah.		
	<i>Formal</i>	William	6-9	At age 14 my mum said to me you're going to learn to dance. So I started to learn to dance, with studios.
			20	Initially, once a week
			22	So about four years

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 1: How each participant came to be dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Social dancing lessons attended by each participant – formal and informal</i>	<i>Formal</i>	William	12-14	Yes, with all the modern dances, and some of the old time ones, and Latin. Then jive hit the city where I was living. So I learned to jive
			52-53	There were ladies a lot older and I enjoyed dancing with them, learning to dance.
<i>Frequency of social dancing for each participant- past and present</i>	<i>Past</i>	Barbara	22-23	I used to go to Studio 1 twice a week. It was Monday and Tuesday I think
			26	I used to go there on the Wednesday night or here
			26-32	They did have a dance here too. So whichever, wherever they - because they changed. They were out there and then they came here. So I followed them wherever it was. Then if there was a dance anywhere at the weekend, if there was one Friday, Saturday and Sunday sometimes and we used to go - I sort of got with a group of people and we just - we went everywhere
	<i>Present</i>		172	I haven't stopped
			204	Three times a week

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 1: How each participant came to be dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Frequency of social dancing for each participant- past and present</i>	<i>Past</i>	James	280-286	Like with the going away to balls, you have the - there used to be dancing Friday night, the ball on the Saturday night and then you'd dance to lunchtime on a Sunday and then everyone would head home. So if you travelled from here to north coast, you'd get there in time to go to the Friday night dance. Then the ball on the Saturday and then you'd dance to lunchtime and then head home.
			300-301	But next year, now my leg is better we'll probably go to even more.
			65-66	you can dance three times a week.
			69-70	Wednesday night would be the longest. But Monday morning and Thursday night.
	<i>Present</i>	Linda	63	We'd go to the odd ball
			66-68	And then if we went to a wedding we'd dance, but I'd say to him let's go out and dance and he said I couldn't be bothered.
			182-184	Wednesday night I dance, Thursday afternoon I dance here, Friday night I dance in the southern suburbs, Saturday night I dance at a little place just out of town.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 1: How each participant came to be dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Frequency of social dancing for each participant- past and present</i>	<i>Present</i>	Robert	210-211	Yeah, well always twice a week and often three times a week, sometimes four times a week dancing.
	<i>Present</i>	Mary	49	Well, this week it was twice, Wednesday and Saturday night.
	<i>Past</i>	William	128-129	One particular club in the city had a big dance every Saturday night. Another club had a dance every Friday night.
<i>Something for myself: Socialising following the experience of loss due to death, divorce, or separation</i>	<i>Something for myself following divorce</i>	Barbara	4-5	Well, I was divorced, and the children had grown up enough for me to decide to go out and have some company.
			81-83	I thought I'm not sitting at home, because the kids were more or less off my hands. They were old enough to do their own thing
			7-8	But I wanted some social life. So I decided to go to studio 1 and learn to dance. I couldn't dance. I think I was probably about 48 I think
			81	I just wanted some social life
			118	That was what I wanted to do. It was the only thing

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 1: How each participant came to be dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Something for myself: Socialising following the experience of loss due to death, divorce, or separation</i>	<i>Something for myself following separation</i>	James	3-6	Well, it was after a separation. I had a brother in law that had been separated a while before and he was - this is back up in central west of the state - and he was dancing. He told me how good it was and suggested I came along.
			10-11	Then eventually he kept talking - persuading me to come. I went along and I've never looked back since.
	<i>Something for myself following the death of my husband</i>	Linda	3-5	Well, I lost my husband, and after two years I thought well, I need to do something for me, I always enjoyed dancing and we used to jive a lot together
			38-39	By this time I was comfortable here at this place, so I came on the mid-week night
		Mary	24-29	Well, when I came back - it was one morning at church. A friend of mine had lost her husband round about the same time I did. She just said to me I went out to the dance venue in the southern suburbs. She said I had a great night. She said why don't you come back dancing. That was four years after my husband passed. I said yeah, right, I'll give it a go. That's how I started coming back to dancing.
			31-32	That would be about - oh, my husband has been gone 16 years, so about 12 years. I've been dancing constantly since then

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 2: Benefits of social dancing</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Physical benefits of social dancing</i>	<i>Maintain and improve overall health and fitness, exercise/weight loss, and healthier</i>	Barbara	309	Probably the exercise
			435	They're getting the exercise
		David	49	Yeah it's probably kept me fitter
		James	63	the biggest help of course is being physically fit.
			257	it's kept me healthy.
			436	Yes - and the longer you do it the fitter you'll be.
			454-456	But most dancers want to keep going and most dancers are fitter than a lot of other people.
			610-611	it's an extremely good thing to do and it's good for your health.
			65-66	You don't have to go on long walks because you can dance three times a week and you get plenty of exercise.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 2: Benefits of social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Physical benefits of social dancing</i>	<i>Maintain and improve overall health and fitness, exercise/weight loss, and healthier</i>	James	178-183	Amazing, yes. It's just because you wouldn't naturally get up and do the exercise that you do dancing. I'm certainly not going to go for walks and stuff like that. It's unproductive. I don't mind walking. I'll go climbing in mountains or something but just walking around streets - I'm not keen on that. But dancing, you've got something to do and it is energetic, yes.
		Linda	158-159	I know I've lost some weight and I think that must be down to the exercise.
			358-361	Some people, they've got bad arthritis and rheumatoid arthritis and all problems, but I think it would improve your health, improve it physically and mentally.
		Robert	357-364	One thing I noticed about the body in relation to people that dance, is that if you look at the people at any place on any dance floor, there's very rarely anybody or maybe I would say not more than 5 per cent of the people there that you would say, probably some of them are overweight but there's no obese people. You walk down your street and you see them waddling along and you say, dear oh dear, but when you see the people that dance you can see the difference in their physical - or how they look physically.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 2: Benefits of social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Physical benefits of social dancing</i>	<i>Maintain and improve overall health and fitness, exercise/weight loss, and healthier</i>	Robert	366	It equals looking in better health
			433-435	You say, you walk, and he will say, that's good, but then you will say something, oh I go dancing three times a week. He says, oh that's one of the best things you can do.
		Mary	107-110	Well, I think it has helped me to stay healthy. I mean, I'm nearly 80 and I think it has helped me. Because I feel if I wasn't dancing, what would I be doing? Sitting home in front of the TV or reading a book. That's - you're just sitting, it's....
			67-70	Actually, I feel it's better for me dancing than going walking, because I'm scared going walking at the moment on my own. I think that dancing - and you use every muscle, really.
			557-559	Well, I think it should be top of their list - just for the mind thinking, the exercise and the social side of it. It's just - you just have to keep doing it.
		William	257	I think it has helped me a lot, yes.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 2: Benefits of social dancing continued</b>					
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>	
<i>Physical benefits of social dancing</i>	<i>Maintain and improve overall health and fitness, exercise/weight loss, and healthier</i>	William	265-268	I used to swim during the summer and I used to jog during the winter and work out in the gyms, but that exercise and that dancing I believe helped me come through the cancers.	
			537	You've got to exercise everything.	
	<i>Improved mobility, balance, and coordination</i>	Linda	Mary	158	I think I'm more mobile
				63-65	...and it does help the mobility, because even my doctor tells me and my physio tells me keep on dancing, it's good for you.
				75	I think coordination, I think it's good for you.
				263	Oh yeah, it does. Yes, it does, because I suffer from that tinnitus thing.
				535	Keep it moving - keep it nimble.
	<i>Incentive to care for self</i>	Barbara	237	I've got problem feet. So I've got the keep my feet good for dancing	
			253-255	She is a podiatrist and she gives you a massage and she cuts your toenails and chops and cuts her way around	

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 2: Benefits of social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Physical benefits of social dancing</i>	<i>Incentive to care for self</i>	Barbara	239	Oh, very important. Shoes are very important. You must have support
			249-250	My dance shoes at the moment are quite comfortable and that's the main thing is to have comfy shoes
		Linda	115-117	You get yourself polished up as much as you can, you wash your hair and put a colour through it and decide what you're going to wear.
	124-127		You take effort with your hair, with your makeup and with your clothes and that, whereas before, if you go somewhere - well, I guess I always have taken pride in my appearance, but going dancing, you just try to look that little bit nicer.	
	<i>Opportunity to touch and to be touched by another person</i>	David	237-238	I don't think they even touch one another. They just get in there and do their thing
241-242			I suppose they still touch one another in their new style but it's nothing like we do	
James		653-655	how could a man go and put his arm around a girl in the public unless you're dancing	

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 2: Benefits of social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Physical benefits of social dancing</i>	<i>Opportunity to touch and to be touched by another person</i>	James	662-665	you just can't go up to someone in the street and put your arm around her or at a party or anything like that. But when you're dancing you're actually doing it. You have got that contact.
<i>Mental health benefits of social dancing</i>	<i>Psychological stimulation and relaxation, enhanced concentration, alertness, and improved attitude to life</i>	Barbara	199	It kept me sane. It helped
			435	Good for their mind. It keeps – they've got to think
		David	23	Relax yeah
		James	56	Probably trying to remember things.
			58	It helps my mind a lot.
			60-61	Even though I'm a follower it still helps to be able to remember some of it.
			70-71	Thursday night is a lot harder dances but that makes your mind really have to think
			165	you've certainly got to think.
		Linda	44-45	but I just find it's so good - your mind, it
			47-48	It's good brain food because you've got to think.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 2: Benefits of social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Mental health benefits of social dancing</i>	<i>Psychological stimulation and relaxation, enhanced concentration, alertness, and improved attitude to life</i>	Linda	53-54	I do think that it's wonderful for your brain, although I can't talk and dance
			56-57	but I've got to concentrate. I think it must be beneficial to your brain.
			163-164	I feel more alive, I feel more switched on, and I would put it down to dancing.
			180	I do think dancing has improved my outlook on life.
		Robert	41-46	It helps to keep you active and keeps your mind active. You've got to concentrate on what you are trying to achieve and like I find it probably better for me than say reading a book. You can read a book, and I just read a page, you read a book and then put it down and I sometimes don't remember what it is about because I don't absorb it. With the dancing it does, well it activates the mind.
			49-50	Yeah, you've got to concentrate on it because it's putting the sequences together that's what you have to concentrate on
		Mary	112-113	It's not physical, or mentally, really. You've got - as you know, you've got to use your brain to dance, anyway, haven't you?

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 2: Benefits of social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Mental health benefits of social dancing</i>	<i>Psychological stimulation and relaxation, enhanced concentration, alertness, and improved attitude to life</i>	Mary	532-533	Keep it active - keep thinking. This is where dancing comes in, because you've got to think how does this one start?
<i>Social benefits of social dancing within dancing circle</i>	<i>Meet people, connectedness with others, friendship, sharing, and common interests.</i>	Barbara	31-34	I sort of got with a group of people and we just – we went everywhere. Then I ended up with these six young people that used to come everywhere with us
			39-42	So they used to come to the lessons with us and then they'd come to dances. Because I used to pick them up and we had plenty of room in the car and we used to go everywhere.
			60-61	I always had the young people around me.
			87-89	I just couldn't stop, because going to the studio they were all so friendly and you were with a group of people that were like you, just learning to dance.

OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 2: Benefits of social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Social benefits of social dancing within dancing circle</i>	<i>Meet people, connectedness with others, friendship, sharing, and common interests.</i>	Barbara	96-98	Everyone was social there and that was the good part of it. The young ones would come out to these old time dances with us. That way we got confidence and everything
			168	They were so nice to me
			168-170	Dorothy was on the door and said welcome. I went over there and sat down amongst all these people that were learning to dance
			374	Most of my friends are dancing people.
			271	Because you are among people that have got the same interest as you
			510-512	Even if there wasn't any partners, if I didn't have a partner, that wouldn't worry me, because I'm here among the people that I'm happy to be with
		David	25	Meeting people
			79	Just in meeting people, that's very interesting
			165-166	Very good. It helps them meet people of their own age and get different ideas and what people are doing

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 2: Benefits of social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Social benefits of social dancing within dancing circle</i>	<i>Meet people, connectedness with others, friendship, sharing, and common interests.</i>	David	79-80	I've ended up with lots of friends
		James	35-37	No one had any actual partners but each time you'd do a dance you'd walk on one to the next person so you were dancing with different people all the time.
			97-98	But you'd usually pick up a carload of ones that were going so you're not by yourself. You've always got people to go.
			109-110	But it's good socially too. We get here, get our jobs done and then we can have tea here.
			116-117	We bring our own. My partner brings something for me. It's good. I get another meal through the week.
			268-269	half the fun is going out and sitting out there having a coffee.
			270-271	But we sit out there for quite a while just talking to people.
			272-273	It's annoying having to go and wash up when I could be sitting out there talking to everyone.
			280	You meet so many people.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 2: Benefits of social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Social benefits of social dancing within dancing circle</i>	<i>Meet people, connectedness with others, friendship, sharing, and common interests.</i>	James	311-313	But there's no meetings - no club meetings like that. It's just a get together as a dance group
		Linda	202	I've met some nice people.
			215-217	It does take you a little while to get accepted and get to know the people. But now I feel that I'm part of the group of people, the regulars that come every week.
			70-71	It's opened up a whole new lot of friends. I've renewed some old friendships, I've made a lot of new friends
			46-47	after being married for nearly 50 years it's very lonely on your own, very lonely.
			76-77	There's always somebody that's special in a group that you seem to click with.
			83-85	We've become quite good friends, and since I met her, as I said to her, I haven't laughed so much. She's really an infectious sort of a person and we get on well.
			89	So we've become quite good friends

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 2: Benefits of social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Social benefits of social dancing within dancing circle</i>	<i>Meet people, connectedness with others, friendship, sharing, and common interests.</i>	Linda	205-207	My friend that I've got friendly with, she and I, we can have a chat but it doesn't go any further.
			70-71	I've renewed some old friendships.
			223-225	You go out lunching, to lunches, and go on picnics and things like that, and always, if I can, with 99 per cent of the time I do go.
		Robert	90-93	I think mostly it's the social interaction with the other people. By and large everybody is likeminded. We are all interested in the same things and the dancing brings us together and then probably as individuals as we talk and move around.
			97-100	When there's a big crowd there, there's probably a lot of people I don't see but in a small group like we've had this morning we go and greet everyone and talk to them all on a very personal and friendly basis. I really enjoy that and I like my dancing.
			232-235	Well, that's about all, 50 per cent of my acquaintances are at dances. It brings together a certain group of people and I seem to be able to connect with them.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 2: Benefits of social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Social benefits of social dancing within dancing circle</i>	<i>Meet people, connectedness with others, friendship, sharing, and common interests.</i>	Robert	236-239	You've got people that are thinking on the same plane, the same things interest them and it's an area where you can come together and enjoy yourself. Then with other people you talk about different things. So you get a cross section of different subjects to talk about.
			250-253	I find that people come and talk to you about different things and you discuss things. A lot of good ideas come out of those discussions and it helps to give you a clear overall picture of what people want and I like that sort of thing.
		Mary	96	Oh, it's socialising, I think, with people.
			98-99	Social, yeah, everybody's got the same interest. It's the company. It is, it's the company
			309	I love socialising, yeah, and that's what it is, yeah.
			101	Yes, yes, and I've made some good friends through the dancing.
			63	Well, I think it' brought me out.
			158-159	Some, yeah, some I do. Yes, you go out for coffee or go for a drive or something, yeah.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 2: Benefits of social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Social benefits of social dancing within dancing circle</i>	<i>Meet people, connectedness with others, friendship, sharing, and common interests.</i>	William	32	Made a lot of friends. Yeah, met a lot of friends.
			550	Well, dancing to me, is a low cost expense.
			444-445	I might go and have dinner with a particular lady I dance with and she might come and have dinner with me.
			446	She and I have had dinner with another couple who dance.
			446-447	My previous partner and I used to have dinner with various ones, yeah.
<i>Social benefits of social dancing outside dancing circle</i>	<i>Connectedness with family and others, friendship, feeling valued, and contributing</i>	James	150-152	I say that it's a privilege to be able to do this for your kids. You have - you keep contact with them.
			154-155	We just had a run around the house and a tickling session and that. I said I can't do any more; I've got to dance tonight.
			161-162	We used to go camping a lot together with them. I'd take five I think sometimes, just with no other parents - five grandkids camping.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 2: Benefits of social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Social benefits of social dancing outside dancing circle</i>	<i>Connectedness with family and others, friendship, feeling valued, and contributing</i>	Linda	229-230	There are a couple of special ones that I see outside of dancing
			252	She confides in me and I confide in her.
		Mary	176-177	Friendships outside of dancing - Oh yes, I've got a very good friend. She listens to me and I listen to her, yes.
			179	A variety, yes.
	<i>Opportunity to meet potential partners</i>	Barbara	172-173	When I got together with my present partner.
			176-178	Dancing is number one with me. Because when I met up with him I just said well, dancing is number one and I'm number two. You can be number three.
			192-195	He just had a dance with me one night and it went from there. We sort of knew each other for about three months or something, just from the dancing. I had a permanent dance partner then.
			213	I have gone a few times without him.
		James	611-613	It's good for your social life. You get plenty of partners. For men they're so silly if they don't come along dancing because you can get partners.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 2: Benefits of social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Social benefits of social dancing outside dancing circle</i>	<i>Opportunity to meet potential partners</i>	James	616	Great advantages, yes. You get some good ones too.
			668-669	It's a way that you can get - socially meet people and know whether it might go further sort of thing.
			671-674	Yes - especially very shy people that can't go up and say oh, do you want to go out for a drink or something like that. With dancing you probably dance with her for three or four months - you know, get up and ask them for a dance and then say gee, she's a nice person.
			680-681	They go and cuddle all the time. Some stay with their partners and – you know, it works
			655-656	That's the thing, they don't realise that you - you can meet people
			656-657	You dance with a person for a while and then you say oh yes, I'd like to know her better
		Linda	202-203	I've met one really nice man that I really do like.
		Robert	230-232	Well, it's where I met my wife at a dance. She's been gone 20 years now and that's where I met my present partner, my dance partner. We've been dancing together now for about 17 years.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 2: Benefits of social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Social benefits of social dancing outside dancing circle</i>	<i>Opportunity to help others and to volunteer</i>	David	182-185	At one stage we were picking up this older guy and bringing him down here. It was on our way. Somebody else would say well I'll take him home tonight. Once you're in a group and you know people and they're going past your place they'll pick you up or whatever.
			215-216	I don't know until I start talking to these people to see what you're allowed to do and how you can help people
			413-414	They grabbed people that couldn't dance and took them through the dances
			423-424	Well we often get people to come behind us - you might know a couple of people. You sort of talk them through it
			213-214	we just joined the committee at a little place out of town
		James	37-38	That gave everyone the opportunity to learn with someone they knew or to help someone they didn't know.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 2: Benefits of social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Social benefits of social dancing outside dancing circle</i>	<i>Opportunity to help others and to volunteer</i>	James	103-105	Well I help with the chairs and that at the club here. So – my partner does the sandwiches and helps with the cutting of the buns and whatever they're doing.
			129	Yes, well I like doing things. I can't stand sitting.
			129-130	I've got to come in on a Wednesday to pick up kids ( <i>grandchildren</i> ). So it fits in with the whole afternoon.
		William	466-467	I'm not a teacher, but I'm happy to help people who are learning.
			579-581	Yeah, I guess we've got to start to think about helping them get to the dance, to keep mobile.
			583	Yeah, whether we car-pool or pick them up or – yeah.
	<i>Opportunity to travel</i>	James	48	we travel around.
			583-584	If I wanted - if I was - some keen people, they can travel all around Australia dancing.
			595-596	We have friends that everywhere they travel they always go to a dance somewhere.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 2: Benefits of social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Social benefits of social dancing outside dancing circle</i>	<i>Opportunity to travel</i>	William	205-207	Yeah, and I generally take the caravan and go down there, dance on the Friday night, then dance at another nearby town on the Saturday and come home on the Sunday. So a weekend of it.
			220-221	Gosh if it was on every week I'd drive down there every week.
	<i>Opportunity to participate in an affordable leisure activity</i>	William		Well, dancing to me, is a low cost expense.
		Robert	412-416	Yeah, get actively involved and then like you come to the dance and you can have four or five hours once a week. If you live in town it will probably cost you \$10 each for the week for that activity. You come and you pay your way in and you have a few raffle tickets, it mightn't even cost you that.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 3: Emotions and feelings associated with social dancing</b>					
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>	
	<i>Enjoyment and fun derived from social dancing</i>	Barbara	201-202	Because I loved it and yeah, it helped	
			21-22	In that time I was learning to dance I just loved it	
			211-212	I always whinge when he has got a meeting because I can't go dancing	
			259	It just makes me happy	
			154	Just watching them dance	
			David	40	I just really enjoy it
			James	81-83	I say put something on I don't like because I've had enough – I want to have a rest. Every dance, you say, oh you'd jump up excited to do a new dance.
				417	Amazing. Absolutely spot on.
				419	Very worthwhile.
				641-642	There's just so many fun dances, especially mambos, aren't they?
				650	Monday morning is good dancing.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 3: Emotions and feelings associated with social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>Enjoyment and fun derived from social dancing</i>	Linda	142-144	I think sometimes when I'm dancing around, I think I'm so lucky to be here and be able to enjoy it. I wouldn't be dead for quids.
			21	I enjoyed it.
			45-46	I just love the dancing.
			69	So dancing is something I've always loved
			115	because I just love it
			121-122	I really do enjoy it.
			146	It does make me happy, and I like to dance with somebody.
			334	Dancing. I think it's wonderful.
			Robert	62-69

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 3: Emotions and feelings associated with social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>Enjoyment and fun derived from social dancing</i>	Robert	71	Yeah, it is something to look forward to
			141	It's a feeling of pleasantness.
			106-107	I can participate and feel that I'm performing adequately.
			112	With the dancing I feel that I'm at a level that I can participate.
			114-118	Well, I substituted it for an inability to play in competitive sport. I wouldn't say that I'm competitive with my dancing but depending, sometimes I feel as if I need to put a bit of extra effort in it or something like that, but then you get that effect too with the people you dance with.
			127-130	Well, you get a feel for certain things. A feel for something that you're doing that you can do satisfactorily, that you can perform or complete something that's going to give you satisfaction that you think you've accomplished something that's worthwhile.
			32-33	I'm just happy to stay with a few, probably about 50 or 60 dances that I'm familiar with

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 3: Emotions and feelings associated with social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>Enjoyment and fun derived from social dancing</i>	Mary	7	I've just loved dancing ever since.
			57-61	Yeah, well it's nice to have your own partner, but they've been pretty good. But see, years ago everybody danced with one another, whereas today it's one-on-one. But I enjoy myself. On Saturday night out there it was good. I got plenty of dances. Virtually us girls all danced together, but yeah.
			320-321	I'm happy just to sit there and watch them, and not worry about the new ones.
			341	Oh yes, I do. I love watching them. Oh yes, I enjoy watching them.
			344-345	I think if I couldn't dance, I think I'd still try and come to dances just to watch them dance.
		William	32	I just loved it
			48	Yeah, but I got to like it very quickly
			50-52	I just found it was fun and I enjoyed being amongst the ladies - the young ladies there. I was only 14 and I was one of the very young ones.
			332	had a lot of fun.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 3: Emotions and feelings associated with social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>Enjoyment and fun derived from social dancing</i>	William	354	I just like it for fun.
			242-243	I just like dancing. Yeah. I just like dancing, but it doesn't matter what form.
			252-253	I did aerobics, and from aerobics I went on to do line dancing, which is very similar. Yeah, I just like dancing.
			344	I love to go and watch dance sport
	<i>Enjoyment of the music</i>	Barbara	122	Music, I love music. I've always got music on at home.
			123	I just love music and that's when I thought
			139-140	We heard the music and of course we get up there and we're watching the dancing
		James	642-643	The music is good and it's a lot of fun.
			648-649	The recorded music is really lovely and the ones they play here Thursday night and Monday morning.
	<i>Enjoyment of getting dressed up for social dancing</i>	Barbara	225-226	I pick out what I think I'm going to wear and what jewellery I'm going to wear with it.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 3: Emotions and feelings associated with social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>Enjoyment of getting dressed up for social dancing</i>	Barbara	234	Then of course, my dance shoes. I've got two pair.
			227-230	No I'm not wearing that. I'm not happy with that one. The bed will be full of clothes. I try on about six lots before I decide on – before I'm happy with what I'm wearing. Then I'll think, now what jewellery am I going to wear with this.
		Linda	118-119	It's a whole different ballgame with your clothes now. I find that you're always looking for something different to wear.
			120-121	I've got back into sewing again, made myself some dresses.
			203-204	It's helped me - I've got new interest in clothes.
	<i>Interest, reason, and purpose in life</i>	Barbara	261	It's something you can do.
			Linda	20-21
			52-53	Given me a renewed interest in life.
			45-46	Purpose - it's given me a purpose in life.
			181	It gives you a purpose.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 3: Emotions and feelings associated with social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>Interest, reason, and purpose in life</i>	Mary	137-138	It gives me a reason, because I'm really not into movies and plays and things like that. Dancing seems to be my priority.
	<i>Motivation improved self-confidence to maintain independence and self-reliance</i>	Barbara	293-294	Since I've retired it's been so much better, because I've got the time to do whatever I want.
			296-298	Monday when I used to get up to go to work well, that was a different story. I have no trouble getting up on Monday morning now.
			285-287	But on Monday morning it's always a different story. I'm up and showered and dressed and sorting out which lot I'm going to wear today
			290	Bouncing out of bed
			468-474	Oh yes and more confident, because one time, when I was first - the first couple of years, there was no way in the world I would get up on the floor, be first on the floor. Now it doesn't worry me. I've got the confidence that I could get up on the floor first or whatever. But one time I didn't have it. That's in the first - I don't know how long. Yeah, I wasn't very confident. But now I'm confident. I've got the confidence now.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 3: Emotions and feelings associated with social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>Motivation improved self-confidence to maintain independence and self-reliance</i>	James	395-398	I can still do most of the things that I could do. I certainly do it slower. I chop my own wood, use a chainsaw and dig holes. Do everything that I did before but certainly do it much slower
405			But I could still do most of the things.	
410			If I was on the farm I could still run the farm and do those things.	
414			much slower	
		Robert	555-557	I wouldn't stop doing something because I thought I mightn't be able to do it. I would have a go first.
		Mary	142-144	Yeah, well see, before that my dance partner was taking me everywhere. Then when he knocked off going I thought well can I do it? I thought yes, of course you can. So, yeah....
			133-135	I think it has. Dancing has a lot to do - it's helped me to get out, because I drive myself. I take myself out. If I didn't have that, like the dancing to go to, I don't think I'd go.
			140	Drive, yes, definitely, yes.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 3: Emotions and feelings associated with social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>Anticipation and expectation</i>	Linda	21-22	Mid week afternoon dancing became the highlight of my week
			115	I always look forward to it.
			121	I always look forward to it.
			178	Yes. I was busting to get back to dancing.
		Robert	62-69	I suppose it's one of anticipation. Very rarely do I feel that because we are going dancing, like if I and my partner are going dancing do I feel that I don't want to go? Sometimes I feel a bit tired and you think oh gee again tonight, but once you get there that feeling goes away and you enjoy yourself. No, I think it's just one of a level of expectation, depending how you feel yourself whether the expectation is high or at a lower level.
			71	Yeah, it is something to look forward to
			William	180

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 3: Emotions and feelings associated with social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>Sense of achievement and satisfaction, accomplishment, and self-improvement</i>	Barbara	106-107	When I learnt to dance I thought I hope I come across her. I'll show her what I can do now.
			110-111	I haven't got two left feet
		Linda	48-50	When I first started off dancing I went and tried to do the lock and different sashays and things like that and I thought I'll never get this, but now it comes. It just comes automatically.
			147-148	I'm a lot better than I was and I'd like to get better, and I like to dance as well as I can.
		Robert	106-107	I can participate and feel that I'm performing adequately.
			112	With the dancing I feel that I'm at a level that I can participate.
			114-118	Well, I substituted it for an inability to play in competitive sport. I wouldn't say that I'm competitive with my dancing but depending, sometimes I feel as if I need to put a bit of extra effort in it or something like that, but then you get that effect too with the people you dance with.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 3: Emotions and feelings associated with social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>Sense of achievement and satisfaction, accomplishment, and self-improvement</i>	Robert	127-130	Well, you get a feel for certain things. A feel for something that you're doing that you can do satisfactorily, that you can perform or complete something that's going to give you satisfaction that you think you've accomplished something that's worthwhile.
			32-33	I'm just happy to stay with a few, probably about 50 or 60 dances that I'm familiar with
	<i>Appreciation and gratitude for social dancing</i>	James	47	It's amazing. It's given me - it's done everything for me. I certainly wouldn't be without
		Linda	57-58	I'm just so grateful that I'm as well as I am, that I can do what I do, and I'm still here.
			188-189	I'm very fortunate to be as well as I am

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 4: Barriers to social dancing</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>Non-dancing partner</i>	David	11-12	One of my lady friends just wouldn't dance so I had about roughly 15 odd years of not dancing
		William	77	Yeah, but then again I married a non-dancer.
	<i>Lack of social dancing partners, lack of interest in dancing by men, social norms – women do not ask men for dances &amp; women dance together</i>	James	453-455	unless eventually they either lose partners and that. Then they drop out then. But most dancers want to keep going
			506-508	can't get enough fellas to dance with them anyway and those chaps aren't getting up for any of the newer dances so they're missing out on more dances.
			537	It's mainly the men.
			545-546	There's plenty of women would dance. There's any amount of women that would come along if the men would come along.
		Robert	460-461	There's always something like 5 to 10 per cent of the women that come to the dances that I'm involved in that don't have partners
			462-463	I saw three of the women go home because there wasn't enough men there to dance with

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 4: Barriers to social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>Lack of social dancing partners, lack of interest in dancing by men, social norms – women do not ask men for dances &amp; women dance together</i>	Robert	482-490	Well, let's put it this way, if a woman comes to the dance and she sits there and most times somebody, one of the men will go up and ask her to dance because they see her sitting there and they think that she wants to dance. They want to find out whether she can dance or not is one of the main things. So they go and ask her to dance but if a man comes in and sits watching, there's probably to my knowledge with the ones I'm involved with, probably only two or three would go and ask them, would they like to dance? Do they dance? Would they like to dance?
491-493			Then the other thing is of course that women will dance together but if two men dance together that would just about bring the house down I think.	
506-508			Yeah, and I think that women are more inclined to be more outgoing and are more inclined to accept the challenge of trying to learn to dance.	
		Mary	53-55	I dance with the women or I take the man's part. I did on Wednesday, last Wednesday night here. I took the man's part quite a bit.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 4: Barriers to social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>Lack of social dancing partners, lack of interest in dancing by men, social norms – women do not ask men for dances &amp; women dance together</i>	Mary	316-318	Like, learning a lot of these new dances, but I'm sort of not interested in, at my age, learning them, because you really need the partner with you to dance.
			324-325	Probably, yeah, if he could do them. You know, they've got to be able to do them. You've got to have a go...
			400	Yes, because we definitely do need more men.
			408-411	Because I have mentioned it to some - just in the street, you'll meet somebody and you'll be talking and say why don't you come to the dance, you know, learn to dance, we're short of men. No, not interested.
		William	82-85	There wasn't much dancing up there because there were 15 men for every woman. So there wasn't much in the way of dancing
	<i>Health and injury: own illness, illness of others, and loss of own ability</i>	Barbara	173-174	He had a few weeks off with being sick
			313-314	I can't dance as much now as I used to, because of I've got health problems, back problems and it goes down my leg.
			315-316	One time I would not miss a dance. But now I do miss a dance.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 4: Barriers to social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>Health and injury: own illness, illness of others, and loss of own ability</i>	Barbara	323	My back does give me problems.
			456	Only their health
			313-314	I can't dance as much as I used to, because I've got health problems.
			325-327	I do mind, but I sit them out. I do mind. I don't want to do it. But I do sit a few out, for that reason. Not because I don't wasn't to do them It's because my body says no.
		David	60-61	I couldn't dance while I had it. I ended up with the flu with it so I had asthma and the flu
		James	189-190	having to get my knee done eventually because I was missing out - I couldn't do as many dances.
		Linda	134	I got a really nasty wog and I was out for a bit over three weeks
			136-137	broke my ankle, so I was out then for another three months.
			174-176	My mobility was taken away from me for quite a few weeks, and it was a very, very difficult time for me, very difficult.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 4: Barriers to social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>Health and injury: own illness, illness of others, and loss of own ability</i>	Robert	223-225	The only thing that interferes with my dancing is in the winter time when I get a cold, that's about it.
			446	No, the only restriction on dancing is your ability to move about.
		Mary	17-18	Yeah, except for about 10, 15 years when I looked after my husband when he was really sick.
			122-123	No, it was only when I had a bad pinched nerve that I couldn't do anything, couldn't dance. It made me really cranky, but no
			259-261	Well, with your balance, sometimes you have balance problems when you get older if you're not real steady on your feet. That mightn't be real good.
			277-278	If they have bad hips and knee problems I suppose, but I don't have those problems. They have stopped people from dancing.
	William	611-612	I think I'll get too puffed now, because I've got half a lung missing.	
	<i>Other commitments: Family, work, leisure activities</i>	Barbara	5-6	Working in the nursing home, I'd been there for 18 and a half years

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 4: Barriers to social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>Other commitments: Family , work, leisure activities</i>		44-48	We went and we'd just get home – because I used to start work at four o'clock in the morning, 5.30 – and we'd just get home, have an hour's sleep and a shower and off to work The girls had a calendar and it had a tiger or something on it and he's yawning and they had my name across it.
			66-67	I was just at home. I reared the kids and worked. I worked for 48 years of my life
			161	So I didn't get a chance until the children had grown up.
		James	297-298	We would have gone to the central coast this last weekend except we're going off on a cruise next week so it was pushing things a bit
		Robert	158-163	I didn't dance a great lot from when I got married until after my children had all grown up and until I retired. There was a period from about the time I was about 30 until I retired that the dancing once a month or something like that might have been as much as we managed with a young family.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 4: Barriers to social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>Lack of confidence</i>	Barbara	65-66	It was hard for me, because I had never done anything like that on my own.
			103-106	Anyway, this girl got me and she said oh you've got two left feet. Well. I never went to that ball and I never danced again afterwards, because I had an idea that I had two left feet and I was embarrassed about it.
			113-114	Because when I was young and because I was always a big girl and I – so I was self-conscious
			14-17	Decided I was going on my own. I get half way up the stairs and I turn around and I ran off and I went home again.
		Linda	7-10	Anyway, I thought - I turned the car on, I was going to go, but I thought no, got to do it, so I went in. my legs were like jelly. I can't say I really enjoyed it, but I went back another twice, but that wasn't my cup of tea.
			18-19	I didn't know whether I was going to laugh, cry or collapse or what.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 4: Barriers to social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>Lack of confidence</i>	Linda	11-13	So I said to a friend where else could I go? She said try the other dance venue, so mid-week in the afternoon I rocked up, and walked in with legs like jelly again.
			20	Anyway, I got through it, and I kept coming back.
			29-32	I went out to a little place just out of town one night but was way, way out of my depth out there, and I thought well, I'm not going back there again until I get more under my belt.
			32-33	Then I started - I went mid-week at night up to the dance venue here in town
			36	I thought well, I'm not going back there again.
			37-38	they bought the dance - the mid-week night dance down here to this venue and I thought well, I'll give it a go.
			69-70	but it wasn't easy to get back into it.
			301-302	sometimes you don't want to do things, but you've got to make yourself do things.
			304	you've got to make yourself do things. Things don't come easy.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 4: Barriers to social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>Lack of confidence</i>	Linda	310	It's just too easy to sit at home and feel sorry for yourself
			315-317	if you don't do it - people aren't going to come to you and say you've got to come. I think you've just got to make the effort to do it.
			13-15	going back into social activities, it was very difficult.
		William	164-166	I found it very, very difficult to come and ask a lady for a dance, and I would sit out rather than go and ask for a dance
			167-168	As a youngster it was gut wrenching to go and ask a lady for a dance, especially if you didn't know her
	<i>Skill gap</i>	James	29-31	I think that's some of the reason they give it away, they feel embarrassed because you're told to do something and you can't make it happen.
			28-29	It was embarrassing as you see so many, especially fellas, starting off.
			618 - 619	I think it's hard for men to come and learn. It is. You get embarrassed.
		Linda	15-16	the first dance was the Dorothea, and I thought never heard of it.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 4: Barriers to social dancing continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>Skill gap</i>	Linda	40-41	I said I didn't have a clue what it was, I said I can't do it but I'll give it a go.
		Robert	514-516	I think if you made enquiries at the dance studios around about too, you would probably find that there are more women than men that would go along to learn to dance in that situation.
			499-500	I think that men, a fair percentage of them would be a little bit too embarrassed or too shy to come in the first place.
			502-504	Yeah, and there are probably a lot of young fellas out there too or younger men maybe even fellas that have retired that probably haven't even learnt to dance.
	<i>Lack of transport</i>	Barbara	186-188	I'd been off for about eight months then. I'd smashed my car up and I didn't have transport because I lived out of town.
		William		Transport to the dance, yeah. A lot of them have reached the point where they're not allowed to drive.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 5: The future of social dancing and own ageing process</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
	<i>How old is old?</i>	Barbara	398-399	Depends on the person, different people
			450	Age doesn't mean anything
		David	126	I suppose when you start getting into the nineties
		James	3343	Well, I suppose I can nearly class myself as being old
		Linda	260	it all depends
			268	Some people are old when they're 50
			297-298	you can make yourself old and make yourself - I think you've got to keep yourself active
		Mary	185-186	see I'm 80 and I don't class myself as old.
			188	You know, 85 to 90 might be old.
		William	488	Anybody older than me I suppose.
<i>Reflections on own ageing – positive experiences of ageing</i>	<i>Self-improvement, more time, confidence, and tolerance, remain active, fit, and independent</i>	Barbara	466	I've improved, I hope.
			468	Oh yes, and more confident
		David	189-191	The older people get the more they will help. The younger ones are sort of in a hurry and they're doing their own thing but older people seem to have more time

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 5: The future of social dancing and own ageing process continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Reflections on own ageing – positive experiences of ageing</i>	<i>Self-improvement, more time, confidence, and tolerance, remain active, fit, and independent</i>	David	155	If I'm able I'd still go out and mix with people
		James	395-398	I can still do most of the things that I could do. I certainly do it slower. I chop my own wood, use a chainsaw and dig holes. Do everything that I did before but certainly do it much slower.
			405	But I could still do most of the things.
			410	If I was on the farm I could still run the farm and do those things.
			414	much slower
			432	It's being fit - fitness is the big thing.
			226-229	I've always had to be physical. On the farm I'd load hay and that right up until I was, well, probably nearly 70 I think I probably was still loading hay and just physically doing things.
			Linda	51-52
			192-193	I've got a couple of little jobs that I do

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 5: The future of social dancing and own ageing process continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Reflections on own ageing – positive experiences of ageing</i>	<i>Self-improvement, more time, confidence, and tolerance, remain active, fit, and independent</i>	Linda	342-344	I do a couple of lots of one particular job, mainly to support my dancing with clothes so that I'm not dipping into my savings all the time
			329-331	you've got to keep yourself busy and I do exercises, I walk six mornings out of the seven with my little dog, I garden, I sew. I keep myself busy
			258	Well, I'm nearly 70 and I don't feel any different to when I was young.
		Mary	199-200	I still try and do what I used to do 10, 15 years ago, which I can at this stage.
			207-209	I think you can, but if you get it in your mind that you can't do it - I mean, I do know some people that think they're old at 70, and no, I can't do that. But I don't look at it that way.
			247-249	No, not really. Not really. I mean, even here some of them, they're fairly old and they're still dancing, which I give them credit for. If you can still get up and dance, do it.
			251	Well, 100, but we had that lady who was 100 here.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 5: The future of social dancing and own ageing process continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Reflections on own ageing – positive experiences of ageing</i>	<i>Self-improvement, more time, confidence, and tolerance, remain active, fit, and independent</i>	Robert	370-3778	Ageing is I think when you get through the parenting stage and into the grandparent stage and retirement I think it makes people more tolerant. I know that I'm a lot more tolerant with my grandchildren and great grandchildren than I was with my own children because I think probably I've got the time for them. When our children were growing up we were that busy trying to rear them and make a living at the same time that anything that cut across your activities it was a bit upsetting and drew an overreaction in some cases. I think tolerance is one of the things that we seem to grow on it.
			182-185	I'm fairly active apart from that, but it's definitely, and it's the ones, like I go and do things at home and I might feel a little bit puffed after doing something, but when I get going in the dances I can think I'm 30 years younger and jive around and it doesn't seem to worry me
		William	541-543	Well, you have to meet people. You have to see people. You have to talk to people, otherwise you - I don't know - I suppose you grow inwards

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 5: The future of social dancing and own ageing process continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Reflections on own ageing – negative experiences of ageing</i>	<i>Aches, pains, memory loss, slower</i>	David	149-151	I probably won't be able to do what I'm doing now because I've noticed 20 years ago I could do a lot more. Stiffen up
		James	208-211	I used to dance and then limp back to the chair and then dance again and limp back to the chair. As long as your mind was on something else you didn't notice the pain.
		Mary	218-219	Well, you can't remember things like you - you have to write things down.
			223	Oh yes, well it's - you get all these aches and pains.
			334	Yeah, you've got to practise them.
			330-331	I don't think you pick it up as quick as you get older, either, I don't think.
		Robert	35-37	It's becoming difficult to retain the instruction. If I'm told something I can't retain that information as well as I used to. Not that I did ever retain information very well, but it's just more or less learn by rote

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 5: The future of social dancing and own ageing process continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Reflections on own ageing – negative experiences of ageing</i>	<i>Aches, pains, memory loss, slower</i>	Robert	342-347	The thing that comes to mind first is the number of people in our group that talk about having old timer's disease when we can't remember. They don't call it Alzheimer's they call it old timer's disease because we all comment on not being able to remember. It's something that comes with age. We use it as an excuse.
			175-176	So it doesn't take long for a person of shall we say a mature age to lose their muscle tone and that sort of thing
			178-180	It takes a fair while to get that tone back too. If an older person is inactive for a week I think it probably takes three to four weeks to recall that level of fitness
			547-549	The only detrimental thing that's happened with ageing is that my feet can't keep up with my mind. It takes a lot of practice to get the old feet to do what you want them to do.
		William	599	I probably don't do the active dances as much.
			601-602	Yeah, and by active dances I mean the progressives and things like that. I don't jive anymore

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 5: The future of social dancing and own ageing process continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Reflections on own ageing – negative experiences of ageing</i>	<i>Living in the moment</i>	David	146	I've always been pretty fit. I've never thought of that
		Mary	194-195	Well, I'd still like to be able to - if I can do something I'll do it. I won't think how old I am
		Robert	327-331	I think that you're much better to direct your thoughts to what's happening in the immediate future. Don't look too far ahead because if you start doing that you start creating problems that might never arise
	<i>Desire for social dancing and for ability to participate in social dancing to continue</i>	Barbara	495	But I'm hoping that it keeps going forever.
			484	I'll die if they don't
			447-448	Hopefully we can dance until we are 100. Whatever we can – while we've got the ability to dance
		David	130	If I was still able to move around, no worries
		James	522	But that's what I would like to see, a lot more new dances.
			522-523	I think there'll be - it will continue on. It definitely will. It's not going to stop altogether but it's certainly slowing down.
		Linda	364	More new vogue

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 5: The future of social dancing and own ageing process continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Reflections on own ageing – negative experiences of ageing</i>	<i>Desire for social dancing and for ability to participate in social dancing to continue</i>	Robert	603-604	Oh yes, it's got to keep going. While ever I can I will try to help keep it going
			607	I will keep dancing while ever I'm able.
			657-664	We seem to be able to - well we are still maintaining our numbers, they've increased over a period of time, they're dropping back over the winter months. They will probably come up again. Numbers attending seem to be holding up, but as I said, the median age of the dancing group is getting higher and the same applies to the dance band, the music providers and one does wonder if it will be continued but it's been around for that long that I can't see that we are going to all of a sudden there will be no dancing
			575-579	Yeah, in some situations, the only situation that comes to mind is that the music sometimes that we have to dance to, the proliferation of dance bands and that sort of thing is declining. The types of musicians that are becoming available, the younger people are not in tune with the type of music that's necessary for that type of dancing.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 5: The future of social dancing and own ageing process continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Reflections on own ageing – negative experiences of ageing</i>	<i>Desire for social dancing and for ability to participate in social dancing to continue</i>	Robert	586-587	The ability of people to provide that sort of thing it's a dying art and the people that are capable of doing that are just not around anymore.
		William	491	I hope I can still dance
			508	I will dance
			657-659	I think committees have got to realise that dancing has changed, so they've got to change and start to include the dances that people want to do.
	<i>Lack of young people joining social dancing, perceived barriers for young people to participate in social dancing</i>	David	231-232	there's no new people coming in, no young ones
			232-233	We have been up the north coast and we went dancing, still no-one, no young ones
			233-235	Down the south coast we've been dancing, no young ones. They do a different style of dancing now
			245-247	Well like the dances we do today, if they don't start learning there won't be no-one to teach them in the future it's going to be very hard for them
			267-268	The young ones today don't go with their parents. That's how you learn

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 5: The future of social dancing and own ageing process continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Reflections on own ageing – negative experiences of ageing</i>	<i>Lack of young people joining social dancing, perceived barriers for young people to participate in social dancing</i>	David	367-368	You need the people, you need the younger people to come in to keep it going
		James	525-526	Definitely, yes - if we can keep people learning. But the age group is getting older and older.
			568-570	There's no one to run it. The people running it is the one that's - they're getting older and there's no younger ones coming on to do it.
		Linda	372	there's not too many people under 50 that are dancing now
		Mary	234	I think it's fantastic. I recommend it to everyone, if they can dance.
			363-365	I think there's a lot of future in it. I'd like to see a lot more younger ones get involved, rather than the clubs. I think there's more benefit for them in the old time dancing that we're doing.
			369-371	Yeah. See, when they're going to be my age they're not going to be going to clubs and jumping up and down, but if they were doing the dancing that we're doing now, they could keep doing.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

<b>Theme 5: The future of social dancing and own ageing process continued</b>				
<b>Themes</b>	<b>Sub-themes</b>	<b>Participant</b>	<b>Line</b>	<b>Supporting Evidence from the Text</b>
<i>Reflections on own ageing – negative experiences of ageing</i>	<i>Lack of young people joining social dancing, perceived barriers for young people to participate in social dancing</i>	Mary	386-388	Where's the young people? Dancing's the same. It's over 40's, I suppose. I don't know what age group you really start at.
			376-378	The young ones just don't seem to - I think it's got a lot to do with our music. See, their music is different than our music. I think that our music, they don't like our music.
			382	Not - our dancing couldn't be adapted to their music.
			388-390	Yeah, and then of course they've got to have all their other bits and pieces beside it, which we don't have, their drinks and that sort of thing.
		Robert	654-656	Lack of young people participating - I sometimes think that there are not enough people becoming involved from the younger age group, like the younger older people if I could put it that way that's not coming in.

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

## Appendix 8

Table 4

*Summary Table Barbara (Stage 4)*

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
<b>Cluster 1</b>			
<i>Themes 1,2,6,7</i>			
How Barbara came to be social dancing			
Loss	Something for myself after divorce	Divorced, two adopted children who had grown up	Lines 4-5
		I thought I'm not sitting at home, because the kids were more of less off my hands. They were old enough to do their own thing	Lines 82-83
		Go out and have some company	Line 5
		Wanted some social life	Line 7
		I just wanted some social life	Line 82
		That was what I wanted to do. It was the only thing	Line 119
Age started social dancing		I remember when I was going to school, when you have a ball at school.	Lines 99-100
		I couldn't dance. I think I was probably about 48 I think	Lines 8-9.
Lessons	Formal	Decided to go to Studio 1 and learn to dance.	Lines 7-8
		They were teaching us - the older girls were teaching us younger ones to do the dance - do the Pride of Erin for the ball.	Lines 101-103

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Barbara Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Frequency of dancing	Past	I used to go to Studio 1 twice a week. It was Monday and Tuesday I think	Lines 23-24
		I used to go there on the Wednesday night or here	Line 27
		Friday, Saturday, and Sunday sometimes and we used go	Line 32
	Present	I haven't stopped	Line 173
		Three times a week	Line 205
<b>Cluster 2</b> <i>Themes 8,9,10,11,12</i> Barriers to social dancing			
	Work commitments	Working in the nursing home, I'd been there for 18 and a half years	Lines 6-7
		We went and we'd just get home – because I used to start work at four o'clock in the morning, 5.30 – and we'd just get home, have an hour's sleep and a shower and off to work The girls had a calendar and it had a tiger or something on it and he's yawning and they had my name across it.	Lines 45-49
	Family	I was just at home. I reared the kids and worked. I worked for 48 years of my life	Lines 67-68
		So I didn't get a chance until the children had grown up.	Line 162
	Lack of confidence	It was hard for me, because I had never done anything like that on my own.	Lines 66-67

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Barbara Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
		I had an idea that I had two left feet and I was embarrassed about it.	Lines 106-107
	Lack of confidence	Yes. Oh yeah, because when I was young and because I was always a big girl and I - so I was self-conscious and then for her to tell me that, there I went.	Lines 114-116
		Decided I was going on my own. I get half way up the stairs and I turn around and I ran off and I went home again.	Lines 15-18
	Transport	I'd been off for about eight months then. I'd smashed my car up and I didn't have transport because I lived out of town.	Lines 187-189
	Health	He had a few weeks off with being sick.	Lines 174-175
		I can't dance as much now as I used to, because of I've got health problems, back problems and it goes down my leg.	Lines 314-315
		One time I would not miss a dance. But now I do miss a dance.	Lines 316-317
		My back does give me problems.	Line 324
		Only their health	Line 457
	Loss of own ability	I can't dance as much as I used to, because I've got health problems.	Lines 314-315
		I do mind, but I sit them out. I do mind. I don't want to do it. But I do sit a few out, for that reason. Not because I don't wasn't to do them It's because	Lines 326-328

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Barbara Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
		my body says no.	
<b>Cluster 3</b>			
<i>Themes 3,4,11,14,15,17,18,19,21</i>			
Emotions and feelings associated with social dancing			
	Motivation	Since I've retired it's been so much better, because I've got the time to do whatever I want Monday when I used to get up to go to work well, that was a different story. I have no trouble getting up on Monday morning now.	Lines 294-299
		But on Monday morning it's always a different story. I'm up and showered and dressed and sorting out which lot I'm going to wear today	Lines 286-288
		Bouncing out of bed	Line 291
	Enjoyment of dancing	Because I loved it and yeah, it helped	Lines 202-203
		In that time I was learning to dance I just loved it	Lines 19-24
		I always whinge when he has got a meeting because I can't go dancing	Lines 212-213
		It just makes me happy	Line 260
		Just watching them dance	Line 154
	Enjoyment of the music	Music, I loved music. I just love music and that's when I thought	Lines 123-124
		We heard the music and of course we get up there and we're watching the	Lines 140-141

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Barbara Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
		dancing	
	Enjoyment of getting dressed up for dancing	I pick out what I think I'm going to wear and what jewellery.	Lines 226-236
		Then of course, my dance shoes. I've got two pair.	Lines 235-236
		No I'm not wearing that. I'm not happy with that one. The bed will be full of clothes. I try on about six lots before I decide on – before I'm happy with what I'm wearing. Then I'll think, now what jewellery am I going to wear with this.	Lines 228-232
	Self-confidence	Self-confidence – more confident.	Line 469
		No way in the world I would get up on the floor, be first on the floor, now it doesn't worry me. I've got the confidence that I could get up on the floor first or whatever. But one time I didn't have it. Yeah, I wasn't very confident. But now I'm confident. I've got the confidence now.	Lines 470-475
	Accomplishment	When I learnt to dance I thought I hope I come across her. I'll show her what I can do now. But anyway, she is dead and gone. So they told me. When I went home I was wondering if she was out there and the boys said no she is dead and gone now. So I said oh well, I can't show her that I can dance. I haven't got two left feet.	Lines 107-112

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Barbara Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Loss	Loss as a result of death of others	Joan, she goes back 35 years, but she is gone now.	Lines 380-381
		Of course and Margaret. They're from about the same era. Then I've got Nancy and she goes back 30 years. George, he'd go back 30 years too. His wife had died a few years prior and he'd been back dancing.	Line 186-187
	Purpose and reason	It's something you can do.	Line 262
<b>Cluster 4</b> <i>Themes 13,16,18,20</i> Benefits of social dancing			
Social benefits	Friendships	I sort of got with a group of people and we just – we went everywhere. Then I ended up with these six young people that used to come everywhere with us	Lines 32-35
		So they used to come to the lessons with us and then they'd come to dances. Because I used to pick them up and we had plenty of room in the car and we used to go everywhere.	Lines 41-43
		One bloke pulled me up and he said what do you do in your spare time? I said dance, why? He said all those kids. He thought they were all mine.	Lines 55-57
		I always had the young people around me.	Lines 61-62

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Barbara Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Social benefits	Friendships	I just couldn't stop, because going to the studio they were all so friendly and you were with a group of people that were like you, just learning to dance.	Lines 88-90
		Everyone was social there and that was the good part of it. The young ones would come out to these old time dances with us. That way we got confidence and everything	Lines 97-99
		They were so nice to me	Line 169
		Dorothy was on the door and said welcome. I went over there and sat down amongst all these people that were learning to dance	Lines 170-171
		Most of my friends are dancing people.	Line 375
		Because you are among people that have got the same interest as you.	Line 272
		Even if there wasn't any partners, if I didn't have a partner, that wouldn't worry me, because I'm here among the people that I'm happy to be with.	Lines 511-513
	Meet potential partner	When I got together with my present partner.	Lines 173-174
		Dancing is number one with me. Because when I met up with him I just said well, dancing is number one and I'm number two. You can be number three.	Lines 177-179

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Barbara Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Social benefits	Meet potential partner	He just had a dance with me one night and it went from there. We sort of knew each other for about three months of something, just from the dancing. I had a permanent dance partner then.	Lines 193-196
		I have gone a few times without him.	Line 214
Mental benefits	Cognitive stimulation	It kept me sane. It helped	Line 200
		Good for their mind. It keeps – they've got to think	Line 435
Physical benefits	Incentive to care for self	I've got problem feet. So I've got the keep my feet good for dancing	Line 238
		I get them massaged	Line 253
		My toenails cut	Line 254
	Exercise	Probably the exercise, because it is an exercise	Line 310-311
They're getting the exercise		Line 436	

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Barbara Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
<b>Cluster 5</b> <i>Themes 7,22</i> The future of social dancing			
	Desire for social dancing and ability to participate to continue	But I'm hoping that it keeps going forever.	Line 496
		I'll die if they don't	Line 485
		Hopefully we can dance until we are 100. Whatever we can – while we've got the ability to dance	Lines 448-449
	How old is old?	Depends on the person, different people	Lines 399-400
		Age doesn't mean anything	Line 451
Positive experiences of ageing	Improved and more confidence	I've improved, I hope. Oh yes, and more confident	Lines 467-469

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Table 5

*Summary Table David (Stage 4)*

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
<b>Cluster 1:</b>			
<i>Themes 1,2,3,15</i>			
How David came to be social dancing			
Family danced	Mother and her brothers	with my mother and her brothers actually, her brothers. They were farmers and they used to do old time dancing at an old hall here in town	Lines 5-7
		I followed in my mother's footsteps. My father couldn't dance one step, he was hopeless.	Lines 266-267
		that's how I got started with my uncles and me mother.	Line 270
Age started dancing		Well I started when I was about 14	Line 5
Lessons	Informal	Just the ladies teaching me	Line 9
		She said well you're not going to learn sitting there and dragged me on the floor.	Lines 315-316
		I had about 8/10 ladies that used to grab me. I never asked them, they'd just pull me up, come on I'll show you how to do this one.	Lines 316-318
		I found to get behind somebody that could do it, I could follow very easily especially when you've got somebody telling you at the same time. So I picked it up quite quickly	Lines 318-321

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table David Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Lessons	Formal	I actually went to one of the local dance studios for a while.	Line 18
Confidence		I'm easy to get on with. I talk to anybody as you know	Line 82
		Even if they don't ask me, I just get in there and start talking to people.	Line 93
		I'm a talker. I probably should shut up sometimes.	Line 114
<b>Cluster 2:</b>			
<i>Themes 6,7,8,9,12,14,19,20,22</i>			
Benefits of social dancing			
Mental health benefits	Relaxation	Relax yeah	Line 23
Physical health benefits	Fitness	Yeah it's probably kept me fitter	Line 49
Social benefits	Connectedness	Meeting people	Line 25
		Just in meeting people, that's very interesting	Line 79
		Very good. It helps them meet people of their own age and get different ideas and what people are doing	Lines 165-166
	Friendships	I've ended up with lots of friends	Lines 79-80

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table David Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Social benefits	Opportunity to help others	At one stage we were picking up this older guy and bringing him down here. It was on our way. Somebody else would say well I'll take him home tonight. Once you're in a group and you know people and they're going past your place they'll pick you up or whatever.	Lines 182-185
		I don't know until I start talking to these people to see what you're allowed to do and how you can help people	Lines 215-216
		They grabbed people that couldn't dance and took them through the dances	Lines 413-414
		Well we often get people to come behind us - you might know a couple of people. You sort of talk them through it	Lines 423-424
	Opportunity to volunteer	we just joined the committee at a little place out of town	Lines 213-214
Mental, physical, and social benefits of social dancing	Opportunity to touch and to be touched by another person	I don't think they even touch one another. They just get in there and do their thing	Lines 237-238
		I suppose they still touch one another in their new style but it's nothing like we do	Lines 241-242

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table David Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
<b>Cluster 3:</b>			
<i>Themes 4,8,9,10,11,23</i>			
Emotions and feelings associated with social dancing			
Enjoyment	Enjoyment of dancing	I just really enjoy it	Line 40
	Enjoyment of learning	As the newer ones come through I like learning them and doing the new ones	Line 41-42
		Well doing that you learn how to waltz properly, get it exactly right and the quick step, foxtrot. They were good.	Lines 19-21
		When I first walked into the hall, looked at the dancers and I thought I don't know these dances. I was just going to get up and walk out	Lines 310-312
		I like the newer ones. As the newer ones come through I like learning them and doing the new ones	Lines 40-41
		There's not many dances I don't like	Line 44
		But maybe 10 years down the track I'll think I don't want to really learn any more. I don't know	Lines 225-226
	Boredom	but some of them you get sick of like Gypsy Tap, doing it continuously	Lines 44-45

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table David Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
<b>Cluster 4:</b> <i>Themes 5,13</i> Barriers to social dancing			
	Non-dancing partner	One of my lady friends just wouldn't dance so I had about roughly 15 odd years of not dancing	Lines 11-12
	Illness	I couldn't dance while I had it. I ended up with the flu with it so I had asthma and the flu	Lines 60-61
<b>Cluster 5:</b> <i>Themes 16,17,18,21</i> The future of social dancing			
	How old is old?	I suppose when you start getting into the nineties	Line 126
	Desire for social dancing and ability to participate to continue	If I was still able to move around, no worries	Line 130
		so it all depends what level you're on when you get there	Lines 132-133
	Reflections of own ageing	I probably won't be able to do what I'm doing now because I've noticed 20 years ago I could do a lot more. Stiffen up	Lines 149-151
	Living in the moment	I've always been pretty fit. I've never thought of that	Line 146

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table David Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
	Remaining connected, opportunity for continuity	If I'm able I'd still go out and mix with people	Line 155
Positive experiences of ageing	More time available	The older people get the more they will help. The younger ones are sort of in a hurry and they're doing their own thing but older people seem to have more time	Lines 189-191
	Lack of young people joining social dancing	there's no new people coming in, no young ones	Lines 231-232
		We have been up the north coast and we went dancing, still no-one, no young ones	Lines 232-233
		Down the south coast we've been dancing, no young ones. They do a different style of dancing now	Lines 233-235
		Well like the dances we do today, if they don't start learning there won't be no-one to teach them in the future it's going to be very hard for them	Lines 245-247
		The young ones today don't go with their parents. That's how you learn	Lines 267-268
	You need the people, you need the younger people to come in to keep it going	Lines 367-368	
Less opportunity for social dances in suitable community halls	I suppose in around about 10 kilometres out of here there would have been a dozen dance halls. What's there now, three or four?	Lines 281-283	

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Table 6

*Summary Table James (Stage 4)*

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
<b>Cluster 1:</b> <i>Themes 1, 2,3,4</i> How James came to be social dancing			
Loss	Something for myself following a separation	Well, it was after a separation. I had a brother in law that had been separated a while before and he was - this is back up in central west of the state - and he was dancing.	Lines 3-5
		Then eventually he kept talking - persuading me to come. I went along and I've never looked back since.	Lines 10-11
Lessons	Formal	Later on of course I had - that's when I went to the lessons and that's when I found that I didn't know my right foot from my left foot.	Lines 27-28
Frequency	Present	dance three times a week.	Lines 67-68
		Wednesday night would be the longest. But Monday morning and Thursday night.	Lines 69-70

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table James Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Frequency	Past	Like with the going away to balls, you have the - there used to be dancing Friday night, the ball on the Saturday night and then you'd dance to lunchtime on a Sunday and then everyone would head home. So if you travelled from here to north coast, you'd get there in time to go to the Friday night dance. Then the ball on the Saturday and then you'd dance to lunchtime and then head home.	Lines 280-286
		a paper there that will show you where there's a dance on all over the country - in the southern states and right up to the north or the country.	Lines 579-581
		But next year, now my leg is better we'll probably go to even more.	Lines 300-301
<b>Cluster 2:</b> <i>Themes 6,7,8,9,10,11</i> Barriers to social dancing			
	Lack of confidence	When I first went along I didn't know my left foot from my right and I felt such a fool that I didn't go back for 12 months.	Lines 6-8
		It's not the fact that they can't get up and do it. It's the fact that the men won't get up and do it.	Lines 508-509
		I just felt such a fool that I couldn't do it. Now it doesn't worry me. I make more mistakes than most people ever make and I just laugh it off.	Lines 541-543

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table James Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
	Embarrassment of skill gap	It was embarrassing as you see so many, especially fellas, starting off.	Lines 28-29
		I think that's some of the reason they give it away, they feel embarrassed because you're told to do something and you can't make it happen.	Lines 29-31
		I think it's hard for men to come and learn. It is. You get embarrassed.	Lines 618 - 619
	Health	having to get my knee done eventually because I was missing out - I couldn't do as many dances.	Lines 189-190
	Lack of dancing partners	unless eventually they either lose partners and that. Then they drop out then. But most dancers want to keep going	Lines 453-455
	Lack of dancing partners	can't get enough fellas to dance with them anyway and those chaps aren't getting up for any of the newer dances so they're missing out on more dances.	Lines 506-508
		It's mainly the men.	Line 537
There's plenty of women would dance. There's any amount of women that would come along if the men would come along.		Lines 545-546	

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table James Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
	Long distances	we had to travel such long distances just to go to lessons - you know, an hour and a half drive to a lesson on dirt roads with kangaroos and cattle on the road. Then after it we'd drive home. Most dances were away from the area so we wouldn't get home until three o'clock in the morning.	Lines 91-95
	Other commitments	We would have gone to the central coast this last weekend except we're going off on a cruise next week so it was pushing things a bit	Lines 297-298
	Boredom	They break down simply because there's ones that are really keen, want to do anything up to maybe four or five new dances a month even and probably 100 new dances per year. Most of the people don't want to do that.	Lines 479-482
<b>Cluster 3</b> <i>Themes 12,13,14,15,16, 17, 18</i> Emotions and feelings associated with social dancing			
Associated with self	Embarrassment	You get embarrassed making a fool of yourself.	Line 621
		I've been embarrassed but I don't get embarrassed now.	Line 624-625
	Sense of achievement	But I got past that. I don't get embarrassed.	lines 31-32
		it's skilful and your ability to learn and do new dances. You can't wait when you have learnt to dance to be able to come and do it.	Lines 165-167

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table James Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Associated with self	Sense of achievement	I suppose it's a little bit of show-off then, isn't it? I don't know how you'd put it but I certainly like being able to get up and do a dance that no one else can do.	Lines 169-171
		Well, they've just got to learn from people like myself that said look, I've been through it.	Lines 623-624
	Appreciation and gratitude for dancing	It's amazing. It's given me - it's done everything for me. I certainly wouldn't be without	Line 47
	Enjoyment and fun	I say put something on I don't like because I've had enough – I want to have a rest. Every dance, you say, oh you'd jump up excited to do a new dance.	Lines 81-83
		Amazing. Absolutely spot on.	Line 417
		Very worthwhile.	Line 419
		There's just so many fun dances, especially mambos, aren't they?	Lines 641-642
		Monday morning is good dancing.	Line 650
Music	Enjoyment of the music	The music is good and it's a lot of fun.	Lines 642-643

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table James Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Music	Enjoyment of the music	The recorded music is really lovely and the ones they play here Thursday night and Monday morning.	Lines 648-649
	Pain	I used to dance and then limp back to the chair and then dance again and limp back to the chair. As long as your mind was on something else you didn't notice the pain.	Lines 208-211
<b>Cluster 4</b> <i>Themes 19,20,21,22,23,24,25</i> Benefits of social dancing			
Social benefits	Contribute and help others	That gave everyone the opportunity to learn with someone they knew or to help someone they didn't know.	Lines 37-38
	Volunteering	Well I help with the chairs and that at the club here. So – my partner does the sandwiches and helps with the cutting of the buns and whatever they're doing.	Lines 103-105
		Yes, well I like doing things. I can't stand sitting.	Line 129
		I've got to come in on a Wednesday to pick up kids ( <i>grandchildren</i> ). So it fits in with the whole afternoon.	Lines 129-130
	Travel	we travel around.	Line 48

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table James Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Social benefits	Travel	If I wanted - if I was - some keen people, they can travel all around Australia dancing.	Lines 583-584
		We have friends that everywhere they travel they always go to a dance somewhere.	Lines 595-596
	Friendships within dancing circle	No one had any actual partners but each time you'd do a dance you'd walk on one to the next person so you were dancing with different people all the time.	Lines 35-37
		But you'd usually pick up a carload of ones that were going so you're not by yourself. You've always got people to go.	Lines 97-98
		But it's good socially too. We get here, get our jobs done and then we can have tea here.	Lines 109-110
		We bring our own. My partner brings something for me. It's good. I get another meal through the week.	Lines 116-117
		half the fun is going out and sitting out there having a coffee.	Lines 268-269
		But we sit out there for quite a while just talking to people.	Lines 270-271
		It's annoying having to go and wash up when I could be sitting out there talking to everyone.	Lines 272-273
		You meet so many people.	Line 280

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table James Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Social benefits	Friendships within dancing circle	That's how it was always done but most of the people are getting older so some of the people are cutting out on the Sunday dance and they just have a barbeque or a get together that way.	Lines 286-288
		But there's no meetings - no club meetings like that. It's just a get together as a dance group.	Lines 311-313
	Helping others	Well, through friends. I think even here tonight there'll be quite a few people that'll drive someone else here that's - or pick them up.	Lines 466-467
Outside of social dancing circles			
Connectedness outside of dancing circle	Feeling valued and contributing to the family	I say that it's a privilege to be able to do this for your kids. You have - you keep contact with them.	Lines 150-152
		We just had a run around the house and a tickling session and that. I said I can't do any more; I've got to dance tonight.	Lines 154-155
		We used to go camping a lot together with them. I'd take five I think sometimes, just with no other parents - five grandkids camping.	Lines 161-162
Health benefits	Mental health	Probably trying to remember things.	Line 56
		It helps my mind a lot.	Line 58

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table James Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Health benefits	Mental health	Even though I'm a follower it still helps to be able to remember some of it.	Lines 60-61
		Thursday night is a lot harder dances but that makes your mind really have to think.	Lines 70-71
		you've certainly got to think.	Line 165
	Physical health	the biggest help of course is being physically fit.	Line 63
		You don't have to go on long walks because you can dance three times a week and you get plenty of exercise.	Lines 65-66
		Amazing, yes. It's just because you wouldn't naturally get up and do the exercise that you do dancing. I'm certainly not going to go for walks and stuff like that. It's unproductive. I don't mind walking. I'll go climbing in mountains or something but just walking around streets - I'm not keen on that. But dancing, you've got something to do and it is energetic, yes.	Lines 178-183
		it's kept me healthy.	Line 257
		Yes - and the longer you do it the fitter you'll be.	Line 436
		But most dancers want to keep going and most dancers are fitter than a lot of other people.	Lines 454-456
		it's an extremely good thing to do and it's good for your health.	Lines 610-611

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table James Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Health benefits	Opportunity to touch and to be touched by another person	how could a man go and put his arm around a girl in the public unless you're dancing	Lines 653-655
		You just can't go up to someone in the street and put your arm around her or at a party or anything like that. But when you're dancing you're actually doing it. You have got that contact.	Lines 662-665
Social benefits	Meet potential partners	It's good for your social life. You get plenty of partners. For men they're so silly if they don't come along dancing because you can get partners.	Lines 611-613
		Great advantages, yes. You get some good ones too.	Line 616
		It's a way that you can get - socially meet people and know whether it might go further sort of thing.	Lines 668-669
		Yes - especially very shy people that can't go up and say oh, do you want to go out for a drink or something like that. With dancing you probably dance with her for three or four months - you know, get up and ask them for a dance and then say gee, she's a nice person.	Lines 671-674
		They go and cuddle all the time. Some stay with their partners and – you know, it works	Lines 680-681
		That's the thing, they don't realise that you - you can meet people	Lines 655-656

OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table James Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Social benefits	Meet potential partners	You dance with a person for a while and then you say oh yes, I'd like to know her better	Lines 656-657
	To touch and be touched by another person	you just can't go up to someone in the street and put your arm around her or at a party or anything like that. But when you're dancing you're actually doing it. You have got that contact.	Lines 662-665
<b>Cluster 5</b> <i>Themes 2,27,28</i> The future of social dancing			
	Desire for social dancing and ability to participate to continue	But that's what I would like to see, a lot more new dances.	Line 522
		I think there'll be - it will continue on. It definitely will. It's not going to stop altogether but it's certainly slowing down.	Lines 552-553
	Ageing social dancers	There's others that have been but as people are getting older they're forgetting the dances. So some aren't travelling around now.	Lines 331-332
	Lack of young people joining social dancing	Definitely, yes - if we can keep people learning. But the age group is getting older and older.	Lines 525-526
There's no one to run it. The people running it is the one that's - they're getting older and there's no younger ones coming on to do it.		Lines 568-570	

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table James Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
	How old is old?	Well, I suppose I can nearly class myself as being old	Line 343
		I certainly didn't imagine I'd be doing what I'm doing now.	Line 355
	Maintaining independence and self-reliance	I can still do most of the things that I could do. I certainly do it slower. I chop my own wood, use a chainsaw and dig holes. Do everything that I did before but certainly do it much slower.	Lines 395-398
		But I could still do most of the things.	Line 405
		If I was on the farm I could still run the farm and do those things.	Line 410
		much slower	Line 414
	Remaining Fit	It's being fit - fitness is the big thing.	Line 432
		I've always had to be physical. On the farm I'd load hay and that right up until I was, well, probably nearly 70 I think I probably was still loading hay and just physically doing things.	Lines 226-229
	Pain tolerance	I used to dance and then limp back to the chair and then dance again and limp back to the chair. As long as your mind was on something else you didn't notice the pain.	Lines 208-211

OLDER PERSONS INVOLVED IN SOCIAL DANCING

Table 7

*Summary Table Linda (Stage 4)*

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
<p><b>Cluster 1:</b>  <i>Themes 1,12,13,23,24</i>            How Linda came to be social dancing</p>			
Loss	Something for myself following the death of my husband	Well, I lost my husband, and after two years I thought well, I need to do something for me, I always enjoyed dancing and we used to jive a lot together	Lines 3-5
		By this time I was comfortable here at this place, so I came on the mid-week night	Lines 38-39
Lessons - informal	Sister	My sister - we'd come home from work of an afternoon	Line 96
		She taught me to jive	Line 100
	Cousins	and then I used to go out in the country, I had relatives that lived just outside of town, a little place, and my cousin would take me to a dance.	Lines 100-102
Dancing partner	he started dancing with me, and I've learned a lot from this gentleman	Lines 43-44	
Lessons - Formal	Dance studio	this - gentleman, he's helped me a lot. He has given me some dance lessons and we have been to one of the dance studios here to have some dance lessons.	Lines 107-109

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Linda Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Age		that's where I first started to dance. I went there when I was 15.	Lines 33-34
Frequency of dancing	Past	We'd go to the odd ball	Line 63
		And then if we went to a wedding we'd dance, but I'd say to him let's go out and dance and he said I couldn't be bothered.	Lines 66-68
	Present	Wednesday night I dance, Thursday afternoon I dance here, Friday night I dance in the southern suburbs, Saturday night I dance at a little place just out of town.	Lines 182-184
<b>Cluster 2</b>			
<i>Themes 2,4,20,28</i>			
Barriers to social dancing			
Lack of confidence	Overcome nervousness	Anyway, I thought - I turned the car on, I was going to go, but I thought no, got to do it, so I went in. my legs were like jelly. I can't say I really enjoyed it, but I went back another twice, but that wasn't my cup of tea.	Lines 7-10
		I didn't know whether I was going to laugh, cry or collapse or what.	Lines 18-19
		So I said to a friend where else could I go? She said try the other dance venue, so mid-week in the afternoon I rocked up, and walked in with legs like jelly again.	Lines 11-13

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Linda Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Lack of confidence	Overcome nervousness	So I said to a friend where else could I go? She said try the other dance venue, so mid-week in the afternoon I rocked up, and walked in with legs like jelly again.	Lines 11-13
		Anyway, I got through it, and I kept coming back.	Line 20
		I went out to a little place just out of town one night but was way, way out of my depth out there, and I thought well, I'm not going back there again until I get more under my belt.	Lines 29-32
		Then I started - I went mid-week at night up to the dance venue here in town	Lines 32-33
		I thought well, I'm not going back there again.	Line 36
		they bought the dance - the mid-week night dance down here to this venue and I thought well, I'll give it a go.	Lines 37-38
		but it wasn't easy to get back into it.	Lines 69-70
		sometimes you don't want to do things, but you've got to make yourself do things.	Lines 301-302
		So I said to a friend where else could I go? She said try the other dance venue, so mid-week in the afternoon I rocked up, and walked in with legs like jelly again.	Lines 11-13
		Anyway, I got through it, and I kept coming back.	Line 20

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Linda Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Lack of confidence	Overcome nervousness	I went out to a little place just out of town one night but was way, way out of my depth out there, and I thought well, I'm not going back there again until I get more under my belt.	Lines 29-32
		Then I started - I went mid-week at night up to the dance venue here in town	Lines 32-33
		I thought well, I'm not going back there again.	Line 36
		they bought the dance - the mid-week night dance down here to this venue and I thought well, I'll give it a go.	Lines 37-38
		but it wasn't easy to get back into it.	Lines 69-70
		sometimes you don't want to do things, but you've got to make yourself do things.	Lines 301-302
		you've got to make yourself do things. Things don't come easy.	Line 304
		It's just too easy to sit at home and feel sorry for yourself	Line 310
		if you don't do it - people aren't going to come to you and say you've got to come. I think you've just got to make the effort to do it.	Lines 315-317
		going back into social activities, it was very difficult.	Lines 13-15
	Skill gap	the first dance was the Dorothea, and I thought never heard of it.	Lines 15-16
I said I didn't have a clue what it was, I said I can't do it but I'll give it a go.		Lines 40-41	

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Linda Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Lack of confidence	Illness	I got a really nasty wog and I was out for a bit over three weeks	Lines 134
	Injury and loss of mobility	broke my ankle, so I was out then for another three months.	Lines 136-137
		My mobility was taken away from me for quite a few weeks, and it was a very, very difficult time for me, very difficult.	Lines 174-176
<b>Cluster 3</b> <i>Themes 3,5,6,7,8,9,10,11,18</i> Emotions and feelings associated with social dancing			
Gratefulness and appreciation	For ability, health, and wellness	I'm just so grateful that I'm as well as I am, that I can do what I do, and I'm still here.	Lines 57-58
		I'm very fortunate to be as well as I am.	Lines 188-189
	For enjoyment of dancing	I think sometimes when I'm dancing around, I think I'm so lucky to be here and be able to enjoy it. I wouldn't be dead for quids.	Lines 142-144
Experiencing a lot of emotions at the same time	Exhilaration	I didn't know whether I was going to laugh, cry or collapse or what.	Lines 18-19
	An interest and purpose in life	I really found that it gave me an interest.	Lines 20-21
		Given me a renewed interest in life.	Lines 52-53
		Purpose - it's given me a purpose in life.	Lines 45-46

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Linda Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Experiencing a lot of emotions at the same time	An interest and purpose in life	It gives you a purpose.	Line 181
Enjoyment	Enjoyment of dancing	I enjoyed it.	Line 21
		I just love the dancing.	Lines 45-46
		So dancing is something I've always loved	Line 69
		because I just love it.	Line 115
		I really do enjoy it.	Lines 121-122
		It does make me happy, and I like to dance with somebody.	Line 146
		Dancing. I think it's wonderful.	Line 334
	Enjoyment of getting dressed up for social dancing	It's a whole different ballgame with your clothes now. I find that you're always looking for something different to wear.	Lines 118-119
		I've got back into sewing again, made myself some dresses.	Lines 120-121
		It's helped me - I've got new interest in clothes.	Lines 203-204
Something to look forward to	Anticipation	Mid week afternoon dancing became the highlight of my week.	Lines 21-22
		I always look forward to it.	Line 115
		I always look forward to it.	Line 121
		Yes. I was busting to get back to dancing.	Line 178

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Linda Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Something to look forward to	Sense of achievement	When I first started off dancing I went and tried to do the lock and different sashays and things like that and I thought I'll never get this, but now it comes. It just comes automatically.	Lines 48-50
	Self-improvement	I'm a lot better than I was and I'd like to get better, and I like to dance as well as I can.	Lines 147-148
	Empathy	my husband had had a leg taken off, amputated, and it just really brought - I felt really sorry for him and everything, but until you're in that same boat	Lines 171-174
Feeling valued	Family	My children and my grandchildren have been the light of my life	Lines 283-284
	Work	I do these couple of little jobs and I found it gets me out and it's another lot of people that I've - and it makes you feel worthwhile.	Lines 348-350
<b>Cluster 4</b> <i>Themes 15,16,17,25,26</i> Benefits of social dancing			
Social benefits	Meet people	I've met some nice people	Line 202
		It does take you a little while to get accepted and get to know the people. But now I feel that I'm part of the group of people, the regulars that come every week	Lines 215-217

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Linda Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Social benefits	Meet people	You go out lunching, to lunches, and go on picnics and things like that, and always, if I can, with 99 per cent of the time I do go	Lines 223-225
	Friendship	It's opened up a whole new lot of friends. I've renewed some old friendships, I've made a lot of new friends	Line 70-71
		There's always somebody that's special in a group that you seem to click with	Lines 76-77
		We've become quite good friends, and since I met her, as I said to her, I haven't laughed so much. She's really an infectious sort of a person and we get on well	Lines 83-85
		So we've become quite good friends	Line 89
		My friend that I've got friendly with, she and I, we can have a chat but it doesn't go any further.	Lines 205-207
		There are a couple of special ones that I see outside of dancing.	Line 229-230
		She confides in me and I confide in her.	Line 252
		I've renewed some old friendships.	Lines 70-71
		after being married for nearly 50 years it's very lonely on your own, very lonely.	Lines 46-47
	Meet potential partners	I've met one really nice man that I really do like.	Lines 202-203

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Linda Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Physical benefits	Weight loss	I know I've lost some weight and I think that must be down to the exercise.	Lines 158-159
	Mobility	I think I'm more mobile	Line 158
	Improve overall health	Some people, they've got bad arthritis and rheumatoid arthritis and all problems, but I think it would improve your health, improve it physically and mentally.	Lines 358-361
	Incentive to take care of self	You get yourself polished up as much as you can, you wash your hair and put a colour through it and decide what you're going to wear.	115-117
		You take effort with your hair, with your makeup and with your clothes and that, whereas before, if you go somewhere - well, I guess I always have taken pride in my appearance, but going dancing, you just try to look that little bit nicer.	124-127
Mental benefits of dancing	Mental stimulation	but I just find it's so good - your mind, it	Lines 44-45
		It's good brain food because you've got to think.	Lines 47-48
		I do think that it's wonderful for your brain, although I can't talk and dance	Lines 53-54
		but I've got to concentrate. I think it must be beneficial to your brain.	Line 56-57
		I feel more alive, I feel more switched on, and I would put it down to dancing.	Lines 163-164
		I do think dancing has improved my outlook on life.	Line 180

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Linda Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
<b>Cluster 5</b> <i>Theme 19,21,22</i> The future of social dancing			
Positive experiences of ageing	Remaining connected, fit and active	So now I'm trying to learn square dancing on a Monday night, tap dancing on a Tuesday afternoon.	Lines 51-52
		I've got a couple of little jobs that I do.	Lines 192-193
		I do a couple of lots of one particular job, mainly to support my dancing with clothes so that I'm not dipping into my savings all the time.	Lines 342-344
		you've got to keep yourself busy and I do exercises, I walk six mornings out of the seven with my little dog, I garden, I sew. I keep myself busy.	Lines 329-331
	How old is old?	Well, I'm nearly 70 and I don't feel any different to when I was young.	Line 258
		it all depends.	Line 260
		some people are old when they're 50	Line 268
		it all depends on your outlook on life.	Line 278
		you can make yourself old and make yourself - I think you've got to keep yourself active.	Lines 297-298

OLDER PERSONS INVOLVED IN SOCIAL DANCING

**Summary Table Linda Continued (Stage 4)**

<b>Themes</b>	<b>Sub-Themes and Related Topics</b>	<b>Supporting Evidence from the Text</b>	<b>Location in Text</b>
Positive experiences of ageing	Desire for social dancing and ability to participate to continue	More new vogue.	Line 364
	Lack of youth participating in dancing	there's not too many people under 50 that are dancing now.	Line 372

OLDER PERSONS INVOLVED IN SOCIAL DANCING

Table 8

*Summary Table Mary (Stage 4)*

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
<p><b>Cluster 1:</b>  <i>Themes 1,2,3,4,6,7</i>            How Mary came to be social dancing</p>			
Family	Brothers	Well, my older brothers and sisters used to dance years ago. When I turned 14, my - I was only three when my mother died, and my brothers reared me, so when I turned 14 they started taking me to dances with them. I've just loved dancing ever since.	Lines 4-7
	Husband	Husband - Yeah, he danced. Yeah, I used to love dancing with him.	Line 20
Loss	Something for myself of my husband	Well, when I came back - it was one morning at church. A friend of mine had lost her husband round about the same time I did. She just said to me I went out to the dance venue in the southern suburbs. She said I had a great night. She said why don't you come back dancing. That was four years after my husband passed. I said yeah, right, I'll give it a go. That's how I started coming back to dancing.	Lines 24-29
		That would be about - oh, my husband has been gone 16 years, so about 12 years. I've been dancing constantly since then	Lines 31-32

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Mary Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Lessons	Informal	No, you just learnt on the floor. I suppose followed them, I don't know.	Lines 11-12
		Yeah, because I don't know whether they had dancing lessons then.	Lines 14-15
		There were some dances that I hadn't learnt, but I picked them up.	Lines 36-37
		I just picked them up, yeah.	Line 41
Age started social dancing		I've more or less danced all my life.	Line 18
Dancing frequency	Present	Well, this week it was twice, Wednesday and Saturday night.	Line 49
<b>Cluster 2:</b> <i>Themes 10,17,18,19</i> Benefits of social dancing			
Physical benefits	Maintain health and fitness	Well, I think it has helped me to stay healthy. I mean, I'm nearly 80 and I think it has helped me. Because I feel if I wasn't dancing, what would I be doing? Sitting home in front of the TV or reading a book. That's - you're just sitting, it's....	Lines 107-110
	Improves mobility, balance, and coordination	....and it does help the mobility, because even my doctor tells me and my physio tells me keep on dancing, it's good for you.	Lines 63-65

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Mary Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Physical benefits	Improves mobility, balance, and coordination	I think coordination, I think it's good for you.	Line 75
		Oh yeah, it does. Yes, it does, because I suffer from that tinnitus thing.	Line 263
	Exercise	Actually, I feel it's better for me dancing than going walking, because I'm scared going walking at the moment on my own. I think that dancing - and you use every muscle, really.	Lines 67-70
Mental benefits	Mental stimulation	It's not physical, or mentally, really. You've got - as you know, you've got to use your brain to dance, anyway, haven't you?	Lines 112-113
Social benefits	Connectedness with others	Oh, it's socialising, I think, with people.	Line 96
		Social, yeah, everybody's got the same interest. It's the company. It is, it's the company	Lines 98-99
		I love socialising, yeah, and that's what it is, yeah.	Line 309
		Well, I think it' brought me out.	Line 63
Opportunity to make friends	Friendships within dancing circle	Yes, yes, and I've made some good friends through the dancing.	Line 101
		Some, yeah, some I do. Yes, you go out for coffee or go for a drive or something, yeah.	Lines 158-159

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Mary Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Opportunity to make friends	Friendships outside of dancing circle	Friendships outside of dancing - Oh yes, I've got a very good friend. She listens to me and I listen to her, yes.	Lines 176-177
		A variety, yes.	Line 179
<b>Cluster 3:</b> <i>Themes 9,20,21,22</i> Emotions and feelings associated with social dancing			
	Enjoyment	I've just loved dancing ever since.	Line 7
		Yeah, well it's nice to have your own partner, but they've been pretty good. But see, years ago everybody danced with one another, whereas today it's one-on-one. But I enjoy myself. On Saturday night out there it was good. I got plenty of dances. Virtually us girls all danced together, but yeah.	Lines 57-61
		I'm happy just to sit there and watch them, and not worry about the new ones.	Lines 320-321
		Oh yes, I do. I love watching them. Oh yes, I enjoy watching them.	Line 341
		I think if I couldn't dance, I think I'd still try and come to dances just to watch them dance.	Lines 344-345

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Mary Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
	Reason and purpose in life	It gives me a reason, because I'm really not into movies and plays and things like that. Dancing seems to be my priority.	Lines 137-138
	Nervousness	Well, I was nervous that I wouldn't get a dance, but I seem to have got the dances. Being country, I think people just dance, they dance with you.	Lines 43-45
Gained motivation and confidence	Motivation and confidence to maintain independence and self-reliance	Yeah, well see, before that my dance partner was taking me everywhere. Then when he knocked off going I thought well can I do it? I thought yes, of course you can. So, yeah....	Lines 142-144
	Motivation and confidence to continue driving	I think it has. Dancing has a lot to do - it's helped me to get out, because I drive myself. I take myself out. If I didn't have that, like the dancing to go to, I don't think I'd go.	Lines 133-135
		Drive, yes, definitely, yes.	Line 140
<b>Cluster 4:</b> <i>Themes 8</i> Barriers to social dancing			
Health	Injury and illness of others	Yeah, except for about 10, 15 years when I looked after my husband when he was really sick.	Lines 17-18

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Mary Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Health	Lack of dancing partners	I dance with the women or I take the man's part. I did on Wednesday, last Wednesday night here. I took the man's part quite a bit.	Lines 53-55
		Like, learning a lot of these new dances, but I'm sort of not interested in, at my age, learning them, because you really need the partner with you to dance.	Lines 316-318
		Probably, yeah, if he could do them. You know, they've got to be able to do them. You've got to have a go...	Lines 324-325
		Yes, because we definitely do need more men.	Line 400
	Lack of interest in dancing by men	Because I have mentioned it to some - just in the street, you'll meet somebody and you'll be talking and say why don't you come to the dance, you know, learn to dance, we're short of men. No, not interested.	Lines 408-411
	Own injury and illness	No, it was only when I had a bad pinched nerve that I couldn't do anything, couldn't dance. It made me really cranky, but no	Lines 122-123
		Well, with your balance, sometimes you have balance problems when you get older if you're not real steady on your feet. That mightn't be real good.	Lines 259-261
		If they have bad hips and knee problems I suppose, but I don't have those problems. They have stopped people from dancing.	Lines 277-278

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Mary Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Health	Personality	With personality, too, some people's personalities clash with the people who dance, and that, you know	Lines 286-287
		Yeah, it could be a hindrance for them.	Line 289
		Not get along with people, yeah.	Line 291
<b>Cluster 6:</b> <i>Themes 11,12,13,14</i> The future of social dancing			
	How old is old?	see I'm 80 and I don't class myself as old.	Lines 185-186
		You know, 85 to 90 might be old.	Lines 188
	Living in the moment	Well, I'd still like to be able to - if I can do something I'll do it. I won't think how old I am.	Lines 194-195
		I'd just do it, and I think well if I can't do it I can't.	Line 197
	Positive experiences of ageing – acceptance and attitude	I still try and do what I used to do 10, 15 years ago, which I can at this stage.	Lines 199-200
		I think you can, but if you get it in your mind that you can't do it - I mean, I do know some people that think they're old at 70, and no, I can't do that. But I don't look at it that way.	Lines 207-209

OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Mary Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
	Negative experiences of ageing, aches and pains	Well, you can't remember things like you - you have to write things down.	Lines 218-219
		Oh yes, well it's - you get all these aches and pains.	Line 223
Future of social dancing – younger generation	Beneficial for younger generation	I think it's fantastic. I recommend it to everyone, if they can dance.	Line 234
		I think there's a lot of future in it. I'd like to see a lot more younger ones get involved, rather than the clubs. I think there's more benefit for them in the old time dancing that we're doing.	Lines 363-365
	Opportunity for continuity	Yeah. See, when they're going to be my age they're not going to be going to clubs and jumping up and down, but if they were doing the dancing that we're doing now, they could keep doing.	Lines 369-371
	Lack of young participants	Where's the young people? Dancing's the same. It's over 40's, I suppose. I don't know what age group you really start at.	Lines 386-388
Barriers to young people becoming involved in dancing	Music preferences	The young ones just don't seem to - I think it's got a lot to do with our music. See, their music is different than our music. I think that our music, they don't like our music.	Lines 376-378
		Not - our dancing couldn't be adapted to their music.	Line 382

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Mary Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Barriers to young people becoming involved in dancing	No alcohol at dances	Yeah, and then of course they've got to have all their other bits and pieces beside it, which we don't have, their drinks and that sort of thing.	Lines 388-390
	Negative experiences of ageing	Yeah, you've got to practise them.	Line 334
		I don't think you pick it up as quick as you get older, either, I don't think.	Lines 330-331
	Positive experiences of ageing	No, not really. Not really. I mean, even here some of them, they're fairly old and they're still dancing, which I give them credit for. If you can still get up and dance, do it.	Lines 247-249
		Well, 100, but we had that lady who was 100 here.	Line 251

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Table 9

*Summary Table Robert (Stage 4)*

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
<b>Cluster 1:</b> <i>Themes 1, 17</i> How Robert came to be social dancing			
Family	Parents danced - part of growing up	mum and dad used to go to the dances; Dad played in the band and when I was old enough Mum used to get me out on the floor and dance around with me because Dad was playing in the band	Lines 4-6
		I probably started when I was big enough to walk around	Line 8
Age started dancing		my first recollection was probably when I was about 10 or 12 years old	Lines 12-13
Lessons	Informal	No, the only lessons I've ever had is since I've been here and we've been learning the new vogue. That's the only type of lessons, like they're not formal lessons by a paid instructor. They were never paid for, they're just informal	Lines 20-23
Frequency of dancing		Yeah, well always twice a week and often three times a week, sometimes four times a week dancing.	Lines 210-211

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Robert Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
<p><b>Cluster 2:</b>  <i>Themes 3,8,9,11,12,20</i>  Benefits of social dancing</p>			
Social benefits	Connectedness with others	I think mostly it's the social interaction with the other people. By and large everybody is likeminded. We are all interested in the same things and the dancing brings us together and then probably as individuals as we talk and move around.	Lines 90-93
		When there's a big crowd there, there's probably a lot of people I don't see but in a small group like we've had this morning we go and greet everyone and talk to them all on a very personal and friendly basis. I really enjoy that and I like my dancing.	Lines 97-100
		Well, that's about all, 50 per cent of my acquaintances are at dances. It brings together a certain group of people and I seem to be able to connect with them.	Lines 232-235
		You've got people that are thinking on the same plane, the same things interest them and it's an area where you can come together and enjoy yourself. Then with other people you talk about different things. So you get a cross section of different subjects to talk about.	Lines 236-239

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Robert Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Social benefits	Connectedness with others	I find that people come and talk to you about different things and you discuss things. A lot of good ideas come out of those discussions and it helps to give you a clear overall picture of what people want and I like that sort of thing.	Lines 250-253
	Meet potential partners	Well, it's where I met my wife at a dance. She's been gone 20 years now and that's where I met my present partner, my dance partner. We've been dancing together now for about 17 years.	Lines 230-232
	Affordable	Yeah, get actively involved and then like you come to the dance and you can have four or five hours once a week. If you live in town it will probably cost you \$10 each for the week for that activity. You come and you pay your way in and you have a few raffle tickets, it mightn't even cost you that.	Lines 412-416

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Robert Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Physical benefits	Improved overall involvement, health and fitness	One thing I noticed about the body in relation to people that dance, is that if you look at the people at any place on any dance floor, there's very rarely anybody or maybe I would say not more than 5 per cent of the people there that you would say, probably some of them are overweight but there's no obese people. You walk down your street and you see them waddling along and you say, dear oh dear, but when you see the people that dance you can see the difference in their physical - or how they look physically.	Lines 357-364
Physical benefits	Improved overall involvement, health and fitness	It equals looking in better health	Line 366
		You say, you walk, and he will say, that's good, but then you will say something, oh I go dancing three times a week. He says, oh that's one of the best things you can do.	Lines 433-435
Mental benefits	Mental stimulation and enhanced concentration	It helps to keep you active and keeps your mind active. You've got to concentrate on what you are trying to achieve and like I find it probably better for me than say reading a book. You can read a book, and I just read a page, you read a book and then put it down and I sometimes don't remember what it is about because I don't absorb it. With the dancing it does, well it activates the mind.	Lines 41-46

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Robert Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
		Yeah, you've got to concentrate on it because it's putting the sequences together that's what you have to concentrate on	Lines 49-50
	Opportunity to learn	It depends on what level you want to go to. If you want to keep following on and learning and learning there's really no real limit to it. I think your time would be saturated before you would learn all the number of dances that's available	Lines 29-32
<p><b>Cluster 3:</b>  <i>Themes: 4,10,12</i>            Emotions and feelings associated with social dancing</p>			
Enjoyment of social dancing	Enjoyment of dancing - Anticipation	I suppose it's one of anticipation. Very rarely do I feel that because we are going dancing, like if I and my partner are going dancing do I feel that I don't want to go? Sometimes I feel a bit tired and you think oh gee again tonight, but once you get there that feeling goes away and you enjoy yourself. No, I think it's just one of a level of expectation, depending how you feel yourself whether the expectation is high or at a lower level.	Lines 62-69
		Yeah, it is something to look forward to	Line 71
		It's a feeling of pleasantness.	Line 141

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Robert Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
	Worthwhile accomplishment and satisfaction with dancing	I can participate and feel that I'm performing adequately.	Lines 106-107
		With the dancing I feel that I'm at a level that I can participate.	Line 112
Enjoyment of social dancing	Worthwhile accomplishment and satisfaction with dancing	Well, I substituted it for an inability to play in competitive sport. I wouldn't say that I'm competitive with my dancing but depending, sometimes I feel as if I need to put a bit of extra effort in it or something like that, but then you get that effect too with the people you dance with.	Lines 114-118
		Well, you get a feel for certain things. A feel for something that you're doing that you can do satisfactorily, that you can perform or complete something that's going to give you satisfaction that you think you've accomplished something that's worthwhile.	Lines 127-130
		I'm just happy to stay with a few, probably about 50 or 60 dances that I'm familiar with	Lines 32-33
	Self-improvement and confidence	I wouldn't stop doing something because I thought I mightn't be able to do it. I would have a go first	Lines 555-557

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Robert Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
<b>Cluster 4:</b> <i>Theme: 13,14,15,16</i> Barriers to social dancing			
	Family and work commitments	I didn't dance a great lot from when I got married until after my children had all grown up and until I retired. There was a period from about the time I was about 30 until I retired that the dancing once a month or something like that might have been as much as we managed with a young family.	Lines 158-163
	Health	The only thing that interferes with my dancing is in the winter time when I get a cold, that's about it.	Lines 223-225
		No, the only restriction on dancing is your ability to move about.	Line 446
	Lack of dancing partners, social norms - women do not invite a man to dance	There's always something like 5 to 10 per cent of the women that come to the dances that I'm involved in that don't have partners	Lines 460-461
		I saw three of the women go home because there wasn't enough men there to dance with.	Lines 462-463
	Skill gap	I think if you made enquiries at the dance studios around about too, you would probably find that there are more women than men that would go along to learn to dance in that situation.	Lines 514-516

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Robert Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
	Skill gap	I think that men, a fair percentage of them would be a little bit too embarrassed or too shy to come in the first place.	Lines 499-500
	Social norms	Yeah, and there are probably a lot of young fellas out there too or younger men maybe even fellas that have retired that probably haven't even learnt to dance.	Lines 502-504
		Well, let's put it this way, if a woman comes to the dance and she sits there and most times somebody, one of the men will go up and ask her to dance because they see her sitting there and they think that she wants to dance. They want to find out whether she can dance or not is one of the main things. So they go and ask her to dance but if a man comes in and sits watching, there's probably to my knowledge with the ones I'm involved with, probably only two or three would go and ask them, would they like to dance? Do they dance? Would they like to dance?	Lines 482-490
		Then the other thing is of course that women will dance together but if two men dance together that would just about bring the house down I think.	Lines 491-493
		Yeah, and I think that women are more inclined to be more outgoing and are more inclined to accept the challenge of trying to learn to dance.	Lines 506-508

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Robert Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
<p><b>Cluster 5:</b>  <i>Themes 5,6,7,19</i>            The future of social dancing</p>			
Reflections on own ageing	Negative experiences of ageing – memory, health	It's becoming difficult to retain the instruction. If I'm told something I can't retain that information as well as I used to. Not that I did ever retain information very well, but it's just more or less learn by rote.	Lines 35-37
		The thing that comes to mind first is the number of people in our group that talk about having old timer's disease when we can't remember. They don't call it Alzheimer's they call it old timer's disease because we all comment on not being able to remember. It's something that comes with age. We use it as an excuse.	Lines 342-347
		So it doesn't take long for a person of shall we say a mature age to lose their muscle tone and that sort of thing.	Lines 175-176
		It takes a fair while to get that tone back too. If an older person is inactive for a week I think it probably takes three to four weeks to recall that level of fitness.	Lines 178-180

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

**Summary Table Robert Continued (Stage 4)**

<b>Themes</b>	<b>Sub-Themes and Related Topics</b>	<b>Supporting Evidence from the Text</b>	<b>Location in Text</b>
Reflections on own ageing	Negative experiences of ageing – memory, health	The only detrimental thing that's happened with ageing is that my feet can't keep up with my mind. It takes a lot of practice to get the old feet to do what you want them to do.	547-549
	Positive experiences of ageing - more time, tolerance, growth, and remaining active	Ageing is I think when you get through the parenting stage and into the grandparent stage and retirement I think it makes people more tolerant. I know that I'm a lot more tolerant with my grandchildren and great grandchildren than I was with my own children because I think probably I've got the time for them. When our children were growing up we were that busy trying to rear them and make a living at the same time that anything that cut across your activities it was a bit upsetting and drew an overreaction in some cases. I think tolerance is one of the things that we seem to grow on it.	Lines 370-378
	Remaining active and involved	I'm fairly active apart from that, but it's definitely, and it's the ones, like I go and do things at home and I might feel a little bit puffed after doing something, but when I get going in the dances I can think I'm 30 years younger and jive around and it doesn't seem to worry me.	Lines 182-185

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table Robert Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Reflections on own ageing	Living in the moment	I think that you're much better to direct your thoughts to what's happening in the immediate future. Don't look too far ahead because if you start doing that you start creating problems that might never arise.	Lines 327-331
Social dancing in the future	Desire for social dancing and ability to participate to continue	Oh yes, it's got to keep going. While ever I can I will try to help keep it going.	Lines 603-604
		I will keep dancing while ever I'm able.	Line 607
	Lack of young people participating in social dancing	We seem to be able to - well we are still maintaining our numbers, they've increased over a period of time, they're dropping back over the winter months. They will probably come up again. Numbers attending seem to be holding up, but as I said, the median age of the dancing group is getting higher and the same applies to the dance band, the music providers and one does wonder if it will be continued but it's been around for that long that I can't see that we are going to all of a sudden there will be no dancing.	Lines 657-664
		Lack of young people participating - I sometimes think that there are not enough people becoming involved from the younger age group, like the younger older people if I could put it that way that's not coming in.	Lines 654-656

OLDER PERSONS INVOLVED IN SOCIAL DANCING

**Summary Table Robert Continued (Stage 4)**

<b>Themes</b>	<b>Sub-Themes and Related Topics</b>	<b>Supporting Evidence from the Text</b>	<b>Location in Text</b>
Social dancing in the future	Music and the future of social dancing	Yeah, in some situations, the only situation that comes to mind is that the music sometimes that we have to dance to, the proliferation of dance bands and that sort of thing is declining. The types of musicians that are becoming available, the younger people are not in tune with the type of music that's necessary for that type of dancing.	Lines 575-579
		The ability of people to provide that sort of thing it's a dying art and the people that are capable of doing that are just not around anymore.	Lines 586-587

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Table 10

*Summary Table William (Stage 4)*

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
<b>Cluster 1:</b>			
<i>Themes 1,2,3,4,8,10</i>			
How William came to be social dancing			
Family	Parents danced	My mother and stepfather were dancers.	Line 6
		Yeah, and I always saw the fun that mum and dad had with dancing.	Line 57
		Yes. He and my mum both danced.	Line 418
	Part of growing up	during the war I can remember going to dances with my mum, because dad was overseas, and being lined up and sleeping under the chairs. We all did it. Everybody took their kids to the dances. It was just part of growing up.	Lines 35-38
		I objected to going dancing, and I objected to the shoes she gave me to wear.	Lines 45-46
		So I always enjoyed them as a kid, and as a young teenager.	Lines 60-61
Lessons	Formal lessons	At age 14 my mum said to me you're going to learn to dance.	Lines 6-7
		So I started to learn to dance, with studios.	Lines 8-9
		So I started dancing in the studios.	Line 10
		Initially, once a week	Line 20

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table William Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Lessons	Formal lessons	So about four years	Line 22
		Yes, with all the modern dances, and some of the old time ones, and Latin. Then jive hit the city where I was living. So I learned to jive.	Lines 12-14
	Informal	I started off at a studio but then very quickly branched into dancing at the clubs.	Lines 127-128
		There were ladies a lot older and I enjoyed dancing with them, learning to dance.	Lines 52-53
Age started dancing		I objected to going dancing at 14 because none of the other boys in high school went dancing.	Lines 43-44
Frequency of dancing	Past participation	One particular club in the city had a big dance every Saturday night. Another club had a dance every Friday night.	Lines 128-129
<b>Cluster 2:</b> <i>Themes 5,6,7,12</i> Emotions and feelings associated with social dancing			
Enjoyment	Enjoyment and fun of dancing	I just loved it.	Line 32
		Yeah, but I got to like it very quickly	Line 48

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table William Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Enjoyment	Enjoyment and fun of dancing	I just found it was fun and I enjoyed being amongst the ladies - the young ladies there. I was only 14 and I was one of the very young ones.	Lines 50-52
		had a lot of fun.	Line 332
		I just like it for fun.	Line 354
		I just like dancing. Yeah. I just like dancing, but it doesn't matter what form.	Lines 242-243
		I did aerobics, and from aerobics I went on to do line dancing, which is very similar. Yeah, I just like dancing.	Lines 252-253
	Enjoy watching dancing	I love to go and watch dance sport.	Line 344
Anticipation		I always look forward to it	Line 180
<b>Cluster 3:</b>			
<i>Theme 3</i>			
Preferred social dances			
Social dancing		There are some dances I can't be bothered doing, like progressive dances as an example, or Monte Carlos.	Lines 180-182
Line dancing		I love line dancing.	Line 510

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table William Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Line dancing		but then I found line dancing, and I loved line dancing so much I actually joined two clubs.	Lines 515-516
		I didn't care - just so that I could line dance three to four times a week.	Lines 517-518
	Do not need a partner	That's the big advantage, yeah. I don't need a partner. I can get up there and I can do my own thing.	Lines 524-525
Disco dancing		It's what I found with disco dancing too, which is the same movement, different music that's all	Lines 525-526
Aerobics		and aerobics is another one. That's three the same	Lines 526-527
	Freedom for self-expression	It's not there. You just get up and dance.	Line 529
<b>Cluster 4:</b>			
<i>Themes 9,11</i>			
Barriers to social dancing			
Partner	Non-dancing partner	Yeah, but then again I married a non-dancer.	Line 77
	Lack of dancing partners	There wasn't much dancing up there because there were 15 men for every woman. So there wasn't much in the way of dancing.	Lines 82-85

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table William Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Transport – age – unable to drive	Age as a barrier to driving for others	Transport to the dance, yeah. A lot of them have reached the point where they're not allowed to drive.	Lines 578-579
	Health	I think I'll get too puffed now, because I've got half a lung missing.	Lines 611-612
	Lack of confidence	I found it very, very difficult to come and ask a lady for a dance, and I would sit out rather than go and ask for a dance	Lines 164-166
		As a youngster it was gut wrenching to go and ask a lady for a dance, especially if you didn't know her.	Lines 167-168
<b>Cluster 5:</b> <i>Themes 14,15,16</i> Benefits of social dancing			
Overall benefits		Well, I think it should be top of their list - just for the mind thinking, the exercise and the social side of it. It's just - you just have to keep doing it.	Lines 557-559
Health benefits	Physical health benefits	I think it has helped me a lot, yes.	Line 257
	Exercise	I used to swim during the summer and I used to jog during the winter and work out in the gyms, but that exercise and that dancing I believe helped me come through the cancers.	Lines 265-268

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table William Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Health benefits	Exercise	Keep it moving - keep it nimble.	Line 535
		You've got to exercise everything.	Line 537
	Mental health benefits	Keep it active - keep thinking. This is where dancing comes in, because you've got to think how does this one start?	Lines 532-533
Social benefits	Make friends	Made a lot of friends. Yeah, met a lot of friends.	Line 32
	Affordable	Well, dancing to me, is a low cost expense.	Line 550
	Connectedness	I might go and have dinner with a particular lady I dance with and she might come and have dinner with me.	Lines 444-445
		She and I have had dinner with another couple who dance.	Line 446
		My previous partner and I used to have dinner with various ones, yeah.	Lines 446-447
Opportunities	Travel	Yeah, and I generally take the caravan and go down there, dance on the Friday night, then dance at another nearby town on the Saturday and come home on the Sunday. So a weekend of it.	Lines 205-207
		Gosh if it was on every week I'd drive down there every week.	Lines 220-221
	Help others	I'm not a teacher, but I'm happy to help people who are learning.	Lines 466-467
		Yeah, I guess we've got to start to think about helping them get to the dance, to keep mobile.	Lines 579-581

## OLDER PERSONS INVOLVED IN SOCIAL DANCING

Summary Table William Continued (Stage 4)

Themes	Sub-Themes and Related Topics	Supporting Evidence from the Text	Location in Text
Opportunities	Help others	Yeah, whether we car-pool or pick them up or – yeah.	Line 583
<b>Cluster 6:</b>			
<i>Themes 18,19,20,21</i>			
The future of social dancing			
	How old is old?	Anybody older than me I suppose.	Line 488
	Positive experiences of ageing - personal growth	Well, you have to meet people. You have to see people. You have to talk to people, otherwise you - I don't know - I suppose you grow inwards.	Lines 541-543
	Negative experiences of ageing - slower	I probably don't do the active dances as much.	Line 599
		Yeah, and by active dances I mean the progressives and things like that. I don't jive anymore.	Lines 601-602
		I hope I can still dance	Lines 491
	Desire for social dancing and ability to participate to continue	I will dance.	Line 508
		I think committees have got to realise that dancing has changed, so they've got to change and start to include the dances that people want to do.	Lines 657-659

## OLDER PERSONS INVOLVED IN SOCIAL DANCING