Dimensions of Market Demand Associated with Dance Schools

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Therefore the purpose of this study was to identify dimensions of market demand for dance schools. Dance is an activity requiring a strong relationship between the artist, marketer and audience. Marketing has generated sufficient commercial interest in the field, transforming dance into a thriving business. The growth of the dance industry has resulted in a highly competitive business environment. Effective management and marketing strategies (market segmentation, market promotion, program differentiation, and pricing strategy) may be formed for dance schools to ultimately satisfy consumer needs and also achieve business success. Cultural Learning, Personal Benefits, Program Offering, School Operation, Instruction Quality, and Economic Consideration would be positively predictive of the consumption level at dance schools. New technologies might also influence of purchase intent and must be consider by marketers.

Keywords: dance schools, marketing, management, dance

Introduction

Dances were developed since the times. Ancient philosophers Plato and Aristotle believed that dance contributes to aesthetic, moral, and intellectual values as well as to enhancing physical adeptness and overall well-being (Carter, 1984). Dance is a spatial and temporal art form which uses non-verbal communication in the creation of artistic form. Dance embraces an intellectual, cognitive, and aesthetic body of knowledge providing both personal and social experience. It allows people to communicate with others in a way that is different from

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the written or spoken word and from other visual or auditory symbols. Like other art forms, knowing and perceiving in dance occurs on both the conscious and subconscious levels. Dance involves knowledge of movement vocabularies, compositional forms used to create specific works and their historical/cultural context (International Council of Fine Arts Deans, 1993).

Dance involvement in general can be described in diverse terms (ballet, modern dance, jazz, musical, ethnic etc.). There is a variety of music, which dictates the type of dance to be performed. Dance to the music of jazz, salsa, hip-hop, ballet, tango, square dance, line dance, belly dancing to name a few. Commonly held perceptions on the value of involvement in dance are mixed. As indicated by some, these common beliefs with regard to dance are often largely based on perceptions obtained through the media and entertainment industry (Malkogeorgos, Zaggelidou, Manolopoulos & Zaggelidis, 2011).

Popularity of dance (e.g., ballet, contemporary dance etc.) participation has universal appeal. It is obvious that strengthened multiculturalism and cultural globalization are also reflected in dance, and different dance cultures migrate from one country and continent to another, influencing each other (Carino, 2008). In Europe, in USA and general, dance is one of the most practiced activities among children and adolescents. It has been pointed out that popular media have created a pleasant image of dance for (commercial) entertainment purposes. These popularized notions of dance serve a culture obsessed with glamour (Hagood, 2000).

Dance in the United States, has been the most popular discipline among various recreation activities. Dancers are among the 30 to 50 million unpaid performers in the U.S. who entertain us with their grace, beauty, and talent every year (Szuhaj, 2001). Recent statistics suggest that approximately 16 thousand young people in the UK study dance, approximately 3000 young dancers are currently engaged in full-time dance training (Dance UK, 2008) and close to 100 universities offer dance as a single subject area (UCAS, 2007).

As an industry, dance employs in region of 30 thousand individuals in the UK alone, as dancers, teachers, managers and choreographers (Dance UK, 2008). Dance has also been ranked among the most practiced activities in a club context. However, the growth of the dance industry has resulted in a highly competitive business environment. In the U.S. market, dance schools face internal competitions with other dance schools (Kim, Zhang & Ko, 2009).

Business success in a highly competitive environment depends on how well dance organizations adapt to rapid changes in the marketplace. To date, the operation
of a dance school primarily relies on the revenue generated from its membership fees. Thus, membership is a major income producer and member retention is a common challenge in dance schools. Accordingly, it is very important that dance marketers develop a better understanding of specific market demand variables that affect current and potential members’ decisions to attend dance schools. Leaders in the private dance schools have realized that effective management and marketing strategies should be developed to satisfy their customers and to survive and thrive financially (Legum, & George, 1981; Kim et al, 2009).

Many dance organizations fight for survival financially and struggle to meet demands with the limited resources they possess (Mokwa, Dawson, & Prieve, 1980). Marketing has been used only sparingly by dance companies in the past and often with no formal marketing strategy or plan. It was done on a more intuitive basis that was not always logical or reasonable. Marketing is not a saviour, but could be part of the answer to the financial woes of dance companies. Today more and more people in the dance business are realizing the necessity of marketing and a need for better grounded and well thought out marketing plans (De Jong, 1990; Stegemiller, 1995).

There is an overall lack of research in the context of dance marketing. More specifically, although numerous studies have examined the motivational aspects of dance training; (Fox, Biddle, Smith, & Duda, 1991; Van Staden, Myburgh, & Poggenpoel, 2009; Quested, & Duda, 2010), little has been researched concerning the market demand variables associated with dance schools. To a great extent, lack of market demand studies on dance has been due to the unavailability of a valid measure that would capture the fundamental elements of dance programs (Walker, Nordin-Bates, & Redding, 2010).

Therefore, the purpose of this study was to identify dimensions of market demand for dance schools and a conceptual framework was first formulated through a comprehensive review of literature and qualitative research process.

**The Dance Industry**

Dance is a big business. The number of commercial dance schools has tremendously increased in recent years. Young people are growing up with images of dances. A number of movies, cartoons, books, and television programs featuring dances have been popular among young to the point where dances are a part of youth culture (Goodwin, 1993). Currently, new forms of dances events (e.g., hip-hop, African and belly dance have become popular entertainment options. As a result, interest and participation in the dance activities over the last 20 years has been tremendous (Dox, 2006; Omoniyi, 2006).
There are several factors that influence the current growth of dances: (a) transformation of values of dance training, (b) modernization of instructional curriculum, (c) promotional efforts made by governments for health activities, (d) increased marketing efforts in dance arts business (commercialization), (e) globalization of dances through sport and formalization of organizational structure, (f) diversification of dance arts products (e.g., movie and fitness program), and (g) emergence of a new genre of dance events (e.g., mixed dances competition). This reflects that dance has become a global activity such as a sport, appealing to people of different ages, gender, race, cultures, ideology, and/or religion (Goulding, Shankar, & Elliott, 2001; Kim et al, 2009).

Since Dance’s inception in Greece, a majority of dance schools have operated as commercial establishments. The elevated interest in this activity has increased the magnitude of the dance market and led to the realization throughout Greece that dance instruction can be a profitable business when managed properly. This suggests that there are tremendous business opportunities within the dance industry. In the current market environment, in particular, retention or recruitment of adult members is one of the primary key factors to thriving private dance school business (Tsompanaki & Benn, 2011).

Participants of dances are of all ages and the large percentage of the participants are under 18 years old (e.g. ballet, hip hop etc.). Thus, adult market is an important segment for future growth. To better understand the dance market environment, systematic consumer studies appear to be needed.

**Concept of Market Demand**

The aim of marketing in its simplest form is to acquire, retain, and satisfy customers (Colbert, 2003). Over the past decade, there has been a decline in consumer interest in dance when compared to other forms of entertainment. Consumer retention has been the largest challenge facing the sports industry (Sawyer & Smith, 1999). Market demand is related to consumer expectations towards the attributes of the core product (Zhang, Lam, & Connaughton, 2003a). Marketers or managers of a sport organization would attain the ability to analyze the internal and external environment by investigating market demand and making strategic decisions that will enhance the success of their business (Brown, 2003).

Rather, much of the extant research has addressed the issue of sport demand. The four primary categories of demand-based research include: 1) the effects of economic factors, such as ticket price, per capita income, substitute forms of entertainment, television, and competing local sport attractions on
spectator activities; 2) the relation between socio-demographic factors, such as population, geography, and sport consumer activities; 3) the effects of promotions and special events, star players, team standings, and pennant races upon the attractiveness of attending a sports event; and 4) residual preference studies that examine the effects of scheduling, fan accommodation, new stadia, accessibility, and weather upon consumer behavior (Hansen & Gauthier, 1989).

Studies on market demand found that three factors were integral to the decision making of consumers: Game Attractiveness, Economic Consideration, and Schedule Convenience. Game Attractiveness has been studied most thoroughly when compared to Economic Consideration and Schedule Convenience (Hansen & Gauthier, 1989; Bennett, Henson, & Zhang 2002; Zhang et al, 2003a). Game Attractiveness was explained by individual skills, presence of star players, team records, league standing, record-breaking performances, and closeness of competition, team history in a community, schedule, convenience, and stadium quality. Economic Consideration included ticket price, marketing promotion, substitute forms of entertainment, television effect, income, and competition of other sporting events (Kim et al., 2009). These are in agreement with findings on the attitude towards commercialization construct. The positive feedback regarding the connection between the event and companies sponsored from these consumers is a positive finding for these event managers (Cunningham, & Kwon, 2003).

There are other methods of developing a marketing plan or strategy. Another practical and common technique for developing a marketing plan was given by William Luther (2001). He suggests a four step process as follows: identification of the business, situation analysis, selection of strategies, and establishment of controls. Although findings of previous market demand studies are helpful to understand consumer expectations in the dance industry and determine marketing effectiveness of dance organizations, some market demand variables (e.g., Game Attractiveness and Game Promotion) might not be relevant to marketing issues that are unique to the dance industry. Thus, the dimensions of market demand needs to be re-examined to evaluate those of dance schools.

**Market Demand in the Dance Industry**

Through a comprehensive review of literature, a preliminary conceptual model has been identified with six dimensions for studying market demand of dance schools: Cultural Learning, Personal Benefits, Program Offerings, School Operation, Instruction Quality, and Economic Consideration. Each of these dimensions is discussed below.
Market Demand and Dance Schools

Cultural Learning. Culture, which is defined as “the way of life for an entire society”, provides an important tool for understanding social interaction by ideas, beliefs, values, and norms (Boyd & Richerson, 1985). Cultural learning is defined by the process of people obtain the cultural knowledge and information to survive and thrive in their social environment and pass those up to their peers or successive generations. It can be considered a subset of lifetime learning because exchange of knowledge and information occurs during an individuals’ lifetime and considerably enhances the behaviours of individuals (Argyle, 1969; Curran & O’Riordan, 2006; Kim et al, 2009).

Contemporary culture embodied in different dances has recognized the value of dance as a cultural source that could compete with culture of sports and physical education. According to (Siljamaki, Änttila & Saakslahti, 2010) dances have provided the opportunity for physical exercise as well as for cultural exchange and understanding people. Through different forms of traditional dances, dance serves as an expressive institution through which practitioners are acculturated to the traditional ethnic cultural ideas, norms, and behaviours. Some aspects of ethnic culture (e.g., philosophy, history, family atmosphere, and ritual/ceremony) are learned through dances. This is evident considering many people have taken a great interest in the cultural and traditional aspects of dances. For some dances it is impossible to teach them without including these.

Family atmosphere plays an important role in dance schools. The modern American concept of self-actualization is based on an individualist perspective; whereas, dances would help to nourish the novice into certain family attitudes, behaviour patterns, and norms that the society values. Moreover, the atmosphere of dance schools with an emphasis on the relationship between students is comparable to familiar environment. Teachers and peers have the opportunity to influence relationships via those interactions. Learning a dance is a product of social interaction throughout a family-type atmosphere.

Personal Benefits. Several longitudinal studies on dance (Walker, Nordin-Bates, & Redding, 2011) supported that dance plays an important role in enhancing personal benefits (i.e., physical, psychological, and social benefits). Eastern and Western dances have their own unique features. Today dances regardless of country of origin are increasingly adopted as a part of sport and physical activities (e.g., physical fitness, skills acquisition, and social activity) in sport education systems (Logan, 1984; Gross, 2008; Malkogeorgos, Zaggelidou, & Georgescu, 2011).

Instead, more research is available regarding components of physical fitness such as aerobic fitness, flexibility and muscular strength and their relative
contribution to dance training and education (Keogh, Kilding, Pidgeon, Ashley, & Gillis, 2009). One of the most obvious reasons of dance participation is the pursuit of physical fitness. White and Duda (1994) examined how traditional sport participation influences people. Their research findings indicated that participants emphasized the importance of skill mastery, fitness, affiliation, team membership, and competition in their sport participations. Furthermore, participants want to increase endurance, strength, flexibility, speed, coordination, and balance (Alpert et al., 2009).

Similarly, (Ames, 1992; Shen, Chen, Tolley, & Scrabis, 2003) examined motivation of dance practitioners and found that dance participants considered important many of the same features as traditional sports, such as skill mastery, challenge of competition, fun, and exercise. Girls demonstrated higher personal interest in dance than the boys. The psychological atmosphere within a dance studio, known as the motivational climate, is an important social consideration (Ames 1992).

Interestingly, (Adiputra, Alex, Sutjana, Tirtayasa, & Manuaba, 1996; Deighan, 2005) also identified that to enhance physical fitness (e.g., cardiorespiratory endurance, muscular endurance, flexibility, speed, coordination, and balance) was the most important factor through the combination of running, jumping, and stretching. Overall, dance provides the participant with physical fitness that would contribute to personal well-being (Blackman, Hunter, Hilyer, & Harrison, 1988; Alpert, 2011).

Dance may help children with attention deficit disorders by using the body and mind in synchronization (Caplow, 1982; Gronlund, Renck, & Weibull, 2005). It also develops a gentle behavior, calmness, powerful thinking and dance training reduces aggression levels in children (Aktas & Ogce, 2005; Meekums, 2008). The positive effects of dance extend beyond the realm of pleasure, however: It has recently been reported that regular ballroom dancing with a partner stems the decline of cognitive, perceptual, and motor abilities in elderly individuals (Kattenstroth, Kolankowska, Kalisch, & Dinse, 2010).

After the Greek traditional dances session decreases in the negative studied factors and increases in the positive studied factors were observed. More specifically, decreases in tension, depression, anger, confusion, total mood disturbance, as well as in state anxiety score were observed, while increases in vigor, and, also, in exhilaration were observed (Maurovouniotis, Argiriadou, & Zaggelidis, 2007). Maurovouniotis, Argiriadou, Maurovounioti, and Zaggelidis, (2007) have examined and found the effectiveness of Greek traditional dances programs in improving the dynamic balance ability of children. Alpert et al (2009) was attributed to the preventions of falls dance skills focus on practical
techniques and manoeuvres help participants prevent and escape potentially falls. Also Federici, Bellagamba, and Rocchi (2005) found that a dance program can reduce fall incidence in middle-aged adults.

*Program Offering.* Researchers revealed the importance of providing quality programs and the necessity of developing diversified programs in order to achieve market penetration and expansion (Kim & Kim, 1995; Howat, Absher, Crilley, & Milne, 1996; Brady & Cronin, 2001; Zhang et al., 2004; Ko & Pastore, 2005). The program offering dimension is used to evaluate whether and how a diversity of activities are being offered. American teenager dance participants viewed dance training as sport and physical exercise. On the other hand, adult participants valued dance training as offering meaningful experiences that helped them enhance physical elements such as mobility, balance, fitness and well-being in general (McKinley et al., 2008).

Dance’s functions vary according to culture, dance form, age and gender. Adult participants considered their physical conditions and reframe the training for their age and gender. Thus, depending upon a participant’s age and gender, there are different program needs to be developed for dance participants. Dance has uniformity in its world organizational structures and curriculums (e.g., ranking promotion system, dance style, form, and variety techniques) when compared to other styles (Nieminen, 1998). There are two types of dance schools: competition-oriented dance training and traditional dance training. The competition-oriented dance schools emphasize tournament competition. Currently, dance industries have transformed dance style from a fine art to a competition-orientated sport. Traditional dance schools, however, devote attention to cultural and mental development (Yeung, 2002).

Another extent of activity programs refers to the variety and attractiveness of programs offered to members. The recreational dancing style chosen would be frequently found in communities at local studios, clubs, or at social gatherings. Depending on the private dance school style, there are various programs designed according to participant preferences (e.g., fitness, tournament competitive ballroom dancing, traditional forms-folk dances, and performance-art dance or theatrical dance). For example, some participants are likely to join a club due to competition aspects, such as participating in a tournament atmosphere. Thus, some dance schools emphasize competition; competitive ballroom dancing is associated more strongly with sport than with art.

Many instructors believe that competition develops better and more efficient participants who attain a sense of good sportsmanship. Competition-driven dance focuses on winning rather than the more traditional focus of
performance effectiveness (Nieminen, 1998). Dance is also an aesthetical sport that is concerned with grace, beauty, and artistic expression. Dance performances and techniques such as pirouette, leaps, skills express, grace and beauty it allows participants to continuously develop and improve their aesthetic presentation (Reid, 1970; Vukadinovic & Markovic, 2011). Thus, dance is a more general reason that influenced the growth of people participation in dance industry. In brief, program offering is an important dimension in studying market demand of dance.

**School Operation.** School operation dimension represents management and operation of dance schools (e.g., physical environment and operation time). Previous studies identified that physical environment in fitness and recreation sport is an important aspect in marketing effectiveness (Wakefield, Blodgett, & Sloan, 1996; Howat et al., 1996; Chelladurai & Chang, 2000; Ko & Pastore, 2004, 2005). For example, a lounge/lobby is important for non-participants, such as parents and visitors, as it provides people with a place to relax and wait for their children or others. The lounge/lobby can also be used to display medals and certificates to showcase schools. Additionally, school’s equipment’s (i.e., training floor mat, clothes, and shoes) are one of the most important aspects for dance participation.

Operating time (Wright, Duray, & Goodale, 1992; Howat et al., 1996; Brady & Cronin, 2001; Ko & Pastore, 2004, 2005) is defined as class schedule convenience to customers and operation. Class schedules of a dance club are more sensitive than a health-fitness club. It is important to consider favorable time schedules depending upon participants’ time availability (e.g., after school, after work, and weekend). Furthermore, schools should consider location, transportation service, class size, and communication for efficient operation (Kim et al, 2009).

**Instruction Quality.** Teacher’s attitude, expertise, and actual behaviour have directly influenced upon current and new consumer evaluation of the services (Bitner, 1990; Brady & Cronin, 2001; Ko & Pastore, 2004, 2005). The primary focus of this dimension is the interaction between the service provider and the customers, specifically concerning how the service is delivered (Zeithaml, Parasuraman, & Berry, 1985). The interaction influences the production and consumption of a service (Gronroos, 1984). Gummesson (1992) defined that “product-based quality is an expert-oriented definition since experts rely on their ‘objective’ and often highly technical view of quality” (p. 183). Many researchers (Chelladurai, Scott, & Haywood-Farmer, 1987; Kim & Kim, 1995; Howat et al., 1996; Parasuraman, Zeithaml, & Berry, 1999; Ko & Pastore, 2004, 2005;) have found that attitudes of employees can be defined in terms of an employee’s
traits (i.e., knowledge, skill, friendliness, warmth, responsiveness, courtesy, reliability, assurance, empathy, and helpfulness). Teacher quality is one of the specific factors in dance. This factor consists of numerous service expectations of teachers who are competent, responsible, willing to help, and responsive. As a result, instruction quality has become the main factor for determining which club to attend.

Economic Consideration. In financial terms, spectators’ attendance to sports events is influenced by a number of factors including ticket price, level of income, cost of alternative products, market size, and the significance and unpredictability of the end result (Stegemiller, 1995). Previous studies of economic consideration factor includes ticket price, marketing promotion, substitute forms of entertainment, television effects, income, and competition of other sporting events (Schofield, 1983; Hansen & Gauthier, 1989; Zhang, Pease, Hui, & Michaud, 1995, Zhang et al., 2003a; Zhang Lam, Bennett, & Connaughton, 2003b). More specifically, Zhang et al. (2004) found that economic consideration items (affordability and discount/coupons) were important consideration when attending sporting events.

There are several unique aspects of economic consideration in dance schools, such as membership fee, payment method, sales promotion, price promotion, and coupons. Membership fee is a primary concern and may affect the current or future participants’ decision to attend or remain at dance schools (Sawyer & Smith, 1999). Most current or future dance members are very conscious of how much a dance school costs. Moreover, current dance members also consider the cost associated with test fees, performance equipment, tournament fees, and other areas. According to Graden (1996), using a billing company is the best way for collecting payment of membership fees and promotion fees. Most billing companies have used two options for collections. One way is that a coupon book is mailed to the participants. The second choice for billing is the Electronic Funds Transfer (EFT), which automatically transfers a consumer’s account at a specific financial institution. A billing company helps dance schools save time and offers great service.

Three types of marketing promotions (i.e., advertising, publicity, and sales promotion) are commonly used by dance schools. Advertising and publicity are more effective in creating awareness and establishing preferences. On the other hand, sales promotion is more concerned about increasing satisfaction and purchase (Lamb, Hair, & McDaniel, 1992). The purpose of using sales promotion is to encourage new consumers to participate. For example, conducting direct mail for sales promotion is a way of communication between marketers and target consumers by way of coupons, program, personal letters, brochures,
and catalogues (Lee, 2002). Furthermore, price promotion is one of the sales promotional techniques that most frequently used (i.e., price reduction, free goods, coupons or vouchers, cash refund, money-off next purchase, and lost leader pricing) (Schultz & Robinson, 1986; Kim et al, 2009).

Cultural Learning, Personal Benefits, Program Offering, School Operation, Instruction Quality, and Economic Consideration would be positively predictive of the consumption level at dance schools. Overall, a six-factor above model could be proposed to captive various aspects of market demand associated with dance. These factors were deducted from the literature and maybe need an empirical investigation to verify their validity, through examining the dimensionality associated with dance consumption.

**New marketing techniques**

Traditional marketing plans identified the Product or service features that would satisfy the wants and needs of consumers, as well as the right Price, the method of Promotion, and the merchandising or distribution (Place).

The prevalence of news coverage (televised sporting events, media programming, and variety of media outlets) surrounding sport has created a unique relationship between sport organizations and media corporations. This relationship is reciprocal; each has influenced and depended on the other for its popularity and commercial success (Pedersen, Miloch, & Laucella, 2007). Media outlets provide the community with newsworthy information and entertainment. Without media, the popularity of many spectator sports would be seriously limited. Spectator sports have a special dependence on media for direct revenue, promotions, publicity, and community support (Coakley, 2009; Zhang, et al., 2010).

Social media already are an integral part of our lives and define how we find, share and process information. Expensive television advertisements are no longer the king influence of purchase intent. People referring products and services via new technologies tools are the new king (Scott, 2010). There is less need to subscribe to costly newspapers when consumers are pushed more relevant and timely free content from their peers via social media (Petrova, 2011).

“Social Media is the democratization of information, transforming people from content readers into publishers. It is the shift from a broadcast mechanism, one-to-many, to a many-to-many model, rooted in conversations between authors, people, and peers” (Solis, 2010). Example of social media include social networking sites like Facebook, and Twitter, photo and video sharing sites like YouTube, and many others. These technologies help users to easily create content
on the Internet and share it with others, social media is the infrastructure that helps users become publishers of content that is interesting to them and their friends. They are often organized in groups of people or communities, who share a common interest, perspective, or background.

*Facebook* is a social networking service and website and the most popular social media in the world. Finding a good place to showcase your products, services and websites for free in the online world is a dream for everyone – Facebook has made this a reality. With its 800 million active users in September 2011, and thousands of online communities to choose from, Facebook has brought your current and potential audience much closer to you. According to a recent study of online consumer behaviour, 77% of Facebook users interact and with their favorite companies and brands on Facebook (Cruz & Mendelsohn, 2010).

*Twitter* is an online social networking and micro blogging service that enables its users to send and read text-based posts of up to 140 characters, informally known as “tweets”” ("Twitter", n.d.).

*YouTube* is a video-sharing website. With its simple interface, YouTube makes it possible for anyone with an Internet connection to post a video that a worldwide audience could watch within a few minutes. Undoubtedly this is the best online channel to promote and showcase dance works. As the very idea of dance is to glorify the movement of the human body, is a very good way to reveal it through a video (Petrova, 2011).

**Discussion**

The discussions are presented in the following three areas: (a) theoretical interpretations, (b) implications for practice, and (c) conclusion.

**Theoretical Interpretations.** Market demand as a main pull factor has become one of the most important functions of a sports-related business. Previous market demand studies have primarily focused on professional and intercollegiate sports (Braunstein, Zhang, Trail, & Gibson, 2005; Hansen & Gauthier, 1989; Schofield, 1983; Zhang et al., 1995; Zhang et al, 2003a; Zhang et al, 2003b). Due to the uniqueness of market environment in the dance industry, some market demand factors derived in these previous studies might not be specifically relevant to marketing issues that are unique to dance schools.

The Personal Benefit factor represents that physical fitness and spiritual discipline play an important role in dance schools. This finding was consistent with prior research findings that personal improvement is the most important
benefits of dance training (Walker et al., 2011). Similarly, previous studies (White & Duda, 1994) supported that improving physical health and fitness was the primary factor for sport participation. Dance provides the participant with physical fitness that contributes to physical improvement (Alpert, 2011). In brief, dance participants believe that dance training offers personal growth opportunities.

The School Operation broadly represents physical environment. The result of this study was consistent with the findings of previous studies in which physical environment in fitness and recreation sport was identified as an important aspect that influenced program attendance (Chelladurai & Chang, 2000; Ko & Pastore, 2004). The preliminary conceptualization of economic consideration was not retained in the final factor structure although the concept was regarded as an important aspect of market demand in previous studies (Schofield, 1983; Hansen & Gauthier, 1989; Zhang et al., 1995; Zhang et al., 2003a; Zhang et al., 2003b; Braunstein et al., 2005). Nonetheless, its specific items (‘flexible payment’, ‘reasonable membership fee’, ‘various payment method’, and ‘reasonable refund’) were converged with the items in the School Operation factor.

With respect to the Instruction Quality factor, instructor qualification, knowledge, friendliness, and reputation played significant roles in dance schools. This is consistent with previous findings. Instructor’s attitude, expertise, and actual behaviour were found to directly influence on current and new consumer evaluation of services (Bitner, 1990; Papadimitriou & Karteroliotis, 2000; Brady & Cronin, 2001; Ko & Pastore, 2004, 2005). The popularity of dance schools is commonly reflected by qualified instructors and their unique pedagogical content that satisfies the needs of customers.

The Program Offering factor was found to be an important dimension and this is consistent with the findings of previous studies (Nieminen, 1998; Brady & Cronin, 2001; Zhang et al., 2004; Ko & Pastore, 2005). This study also supported previous studies that found the significance of providing quality programs and the necessity of developing diversified programs in order to achieve market penetration and expansion (Howat et al., 1996; Brady & Cronin, 2001; Zhang et al., 2004). This factor can be used to evaluate the diversity of activities being offered (Kim & Kim, 1995). Accordingly, it is suggested that dance schools need to diversify their programs by incorporating such unique programs as after-school programs, unique grading promotion ceremonies, family programs, and child-care services to attract current and potential participants.

A major element in this review is the Cultural Learning factor. Dance training is a cultural learning process (Siljamaki, et al, 2010). According to Yeung
Market Demand and Dance Schools

(2002), dance serves as an expressive institution through which practitioners are acculturated to the traditional culture, philosophy, and heritage.

The Locker Room is one of the important factors of Lam, Zhang, and Jensen’s (2005) Service Quality Assessment Scale (SQAS). Instead of using the general term facility, the Locker Room factor allows managers to pinpoint specific areas of improvement. However, future studies need to further examine the viability of this factor because it falls under the general concept of physical environment, which includes equipment, locker room, and facility (Chelladurai et al., 1987).

The Personal Benefit, Instruction Quality, School Operation, and Locker Room factors collectively explain the variance of Consumption Level. Zhang et al.’s (2003b) study, which found that general market demand factors (Game Attractiveness, Economic Consideration, and Game Promotion) of professional sports, explained 15 to 22% game consumption variance.

Mullin, Hardy, and Sutton, (2000) indicated that many individual factors (demographic backgrounds, personality, and lifestyle), social factors (socio-motivation, culture, and value), and environmental factors (climate, location, and travel distance) could affect consumer behaviours. Apparently, future studies should continue to examine the relationship of market demand factors with other related variables and how they function together and lead to increased consumption level at dance schools.

Therefore individuals may wish to attend a sports game as a spectator for very different reasons. This is closely related to the individual’s psychological and social needs, which is why a large number of studies conducted on spectator motives focused on those needs (Zhang et al., 2001; Trail, Fink, & Anderson, 2003). Motives that satisfy such needs include vicarious achievement, aesthetics, drama, escape, acquisition of knowledge, physical skills of the athletes, and social interaction (Trail & James, 2001).

Program Offering and Cultural Learning factors maybe influential of the Consumption Level. In reality, many dance schools provide standardized programs following guidelines developed by the dance organizations. The low variability in curriculum and class content could have reduced the likelihood of statistical significance for Program Offering to be identified as a factor affecting the overall dance consumption. Additionally, dance is a cultural product (Desmond, 1994). Lifestyle and member of different society are imbedded in dance training. For example, significant near distance between dance instructor and practitioners may play roll in value system of practitioners (Zhang et al., 2004; Ko & Pastore,
2005). Thus, Cultural Learning may be a secondary consideration or viewed as a consequence of attending dance schools by the participants, instead of an active reason. Regardless, previous studies indicated the importance of Program Offering and Cultural Learning factors and further studies on these two factors appear necessary (Brady & Cronin, 2001; Zhang et al., 2004; Ko & Pastore, 2005; Siljamaki, et al, 2010). These factors might be considered as unique aspects of market demands when formulating the marketing strategies for dance schools as a fine art become a global cultural product (Desmond, 1994).

Although market similarities exist among dance schools in different regions and cultural settings, differences may exist. Therefore, the generalization of this review should be limited to those dance schools in similar market environments. For better understanding of market demand in dance, future studies need to be conducted using broader samples in different regions. Similar approaches can be applied to other dance styles context in different cultural settings (e.g., ballet in England). The differences in market demand between participants and non-participants also warrant future analyses.

Functionalists assume that social order is based on shared values and consensus that create shared cultural goals and shared ideas, thus leading to achieve common goals. Sport inspires personal and social values. They see the positive aspect of sport in the community, which could play an important role by benefiting not only social organizations but also individual members of the society (Curry & Parr, 1988; Donnelly & Young, 1988).

The intensity of the training and win-at-all-cost attitude are major factors contributing to negative emotional and behavioural aspects of dance training, particularly for children and adolescents. Televised dance programs often combine competition and entertainment for audience attraction; numerous scholars in dance arts studies have emphasized the importance of incorporating cultural learning and character education in dance programs (Di Maggio & Useem, 1980).

A challenging topic for dance researchers and practitioners is how to maximize the positive benefits of dance programs.

Implications for Practice. Although the recent growth of dance has provided program managers with various business opportunities, highly competitive market environment has created new challenges for the leaders in the dance industry (Stegemiller, 1995). This review suggests several implications for future improvement in dance marketing practice. In particular, dance marketers can identify the needs and wants of specific segments of participants. Better
understanding of target segmentation helps achieve market penetration and expansion of dance schools by offering a variety of customized quality programs and services. For example, findings in dance studies indicated that body control training and cultural learning experiences were critical reasons to practice dance for adult participants (White & Duda, 1994; Shen, et al., 2003) thus, dance marketers may consider developing special programs that particularly focus on those topics. When compared to youth segment, adult market shows slower increase. Dance marketers need to pay particular attention to this market segment and continually strive to find ways to improve and customize their educational services.

In addition to customize the programs discussed above, dance marketer and program managers may modify their existing marketing mix variables (promotion, price, place, and product) based on the unique demand for dance product within a particular market segment. For example, in a private dance studio, the instructor and its educational services are the primary products of the club. The result of this study suggested that instructor knowledge, friendliness, and reputation were key variables that directly influenced participation of adult members. In terms of promotion of dance programs, marketers may approach potential adult customers with unique promotional message and free trial lessons that highlight the specific benefits of dance training geared toward this adult market segment. Thus, promotional contents should highlight these particular benefits through communication outlets (e.g., local television, local newspaper, radio, direct mail, yellow pages, flyers, and internet).

With respect to pricing strategy, ‘flexible payment option’, ‘reasonable membership fee’, and ‘various payment methods’ in the School Operation factor were critical items to be considered. Thus, family discounts, long-term membership discounts, and referral discounts may be applied to recruit adult dance consumers. In terms of school environment, the results of this study suggest that the amenities available in schools are important aspects of market demand. Participants would be impressed by up-to-date equipment, safety equipment, better interior design, and clean locker room and shower room. From the facility and equipment standpoint, managers should make full range of school amenities available for adult customers (Kim et al, 2009).

**Conclusion**

The findings of studies have specific relevance to the general marketing of the dance industry because the unique characteristics of the dance environment. Practitioners may assess the specific market demand of consumers within various segments of the dance industry. Based on the evidence of this study, effective management and marketing strategies (market segmentation, market
promotion, program differentiation, and pricing strategy) may be formed for
dance schools to ultimately satisfy consumer needs and also achieve business
success. When doing so, unique marketing environment factors associated with
a specific school should be considered.

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121


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Market Demand and Dance Schools

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