

FASHION AND SOCIAL DANCE

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FASHION AND SOCIETY

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Abstract

The following research project takes into consideration the relation between the phenomenon of fashion and the phenomenon of social dance. The research question focuses on the motives behind the fashion choices of the participants of social dance events, and Argentine tango and swing are the social dances presented in the project. The research design which emerges based on the research question and the purpose of the research is based on the grounded theory and qualitative interviewing as the main methods of investigation. Grounded theory gives the possibility to focus on the inquiry as the main source of data, which is analysed and categorised further in the research. Grounded theory also gives the possibility to articulate and amplify the voices of the research participants. The inquiry data is gathered through the process of qualitative interviewing. Eighteen qualitative interviews were conducted and further analysed during the research project. The sample consists of nine female and nine male dancers. Ten of the interview participants are practitioner of swing dancing, and the other eight interview participants do practice Argentine tango. Interview participants have different level of experience within the scene of social dance, which varies between 3 and 31 years of active dancing. The information gathered during the process of qualitative interviewing is analysed through the process of initial and focused coding. The codes are in their turn organised into categories and concepts in order to present the actual findings and facilitate the process of discussion. The findings consist of three main concepts of self, group and occasion, where each category has several subcategories. The category of self presents the motives behind the fashion choices of the participants of social dance events based on the principles of self-construction, -projection and -communication. The role of clothing in construction of mood, feelings and dancer identity, as well as communication of this dancer identity and individuality to the dance peers, motivates informants to obtain to the fashion phenomenon through the concept of self. The category of group reveals the motives behind the fashion choices of the participants through the construction of their collective identity. The category of occasions discusses social dance events as the specific occasion, where the phenomenon of fashion in social dance practice can occur. The motives behind the fashion choices are seen based on different conditions within the occasion. The concept of gender and its performance through the practice of social dance within the motives behind the fashion choices of informants is also discussed in the discussion chapter.

Sammendrag

I denne masteroppgaven tar jeg i betraktning forholdet mellom mote og sosial dans. Forskningsspørsmålet setter søkelys på motivene bak motevalgene til deltakerne på sosiale dansearrangementer, og argentinsk tango og swing er de sosiale dansene som presenteres i prosjektet. Forskningsdesignet som kommer frem er basert på forskningsspørsmålet og formålet med forskningen. Jeg benytter kvalitative forskningsmetodene som grounded theory og kvalitativt intervju som hoved metodene for undersøkelse. Grounded theory gir muligheten til å sette søkelys på intervjuene som hovedkilden til data, som analyseres og kategoriseres videre i forskningen. Grounded theory gir også muligheten til å artikulere og forsterke stemmene til informantene.

Det ble gjennomført atten kvalitative intervjuer og analysert videre i løpet av forskningsprosjektet. Utvalget består av ni kvinnelige og ni mannlige dansere. Ti av intervjudeltakerne er utøvere av swingdans, og de andre åtte intervjudeltakerne praktiserer Argentinsk tango. Intervjudeltakere har ulik erfaring innen sosial dansescene, som varierer mellom 3 og 31 år med aktiv deltakelse. Informasjonen som ble samlet inn under kvalitativ intervjuene, analyseres gjennom koding prosessen med innledende og fokusert koding. Kodene ble videre organisert i kategoriene og konseptene for å presentere de faktiske resultatene og ta det videre til diskusjonen.

Funnene består av tre hovedbegreper som selv, gruppe og anledning, der hver kategori har flere underkategorier. Kategorien selv presenterer motivene bak motevalgene til deltakerne i sosiale dansearrangementer basert på prinsippene som selvkonstruksjon, selvprojeksjon og selvkommunikasjon. Klær sin rolle i konstruksjon av stemning, følelser og danseridentitet til informantene, samtidig med formidling av denne danseridentiteten og individualiteten til andre dansere, motiverer informanter til å komme til å aktivt bruke mote i praksis av sosial dans. Og dette ble presentert gjennom begrepet selv. Gruppekategorien avslører motivene bak deltakernes motevalg gjennom konstruksjonen av deres kollektive identitet. Kategorien anledninger diskuterer sosiale dansearrangementer som den spesifikke anledningen, hvor motefenomenet i sosiale danse kan oppstå. Motivene bak motevalgene sees ut fra ulike forhold innenfor anledningen. Kjønnsbegrepet og dets fremføring gjennom utøvelse av sosial dans innenfor motivene bak informantenes motevalg er også diskutert i diskusjonskapitlet.

Declaration of authorship

I declare that this thesis is entirely my own work and that all research sources referenced have been appropriately attributed herein.

I declare that this thesis has been wholly completed during the period of candidature for the qualification to Master of Arts, and that it has not been submitted, in full or in part, in application for the award of any previous academic or professional qualification.

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1. INTRODUCTION

Current research project investigates the area of fashion within the area of social dance. The research is focusing on the immaterial dimension of fashion, although the material dimension is also present during the research process. The material dimension of fashion in this research is presented by clothes items and the accessories, used by the research participants while at the social dance events, as well as the shoes. The shoes are included in the material dimension of clothes because of their crucial role in the praxis of dance, the appearance minding of the social dancer and the communication of the dancer identity within the group of social dancers.

Argentine tango and swing dance are the two social dances I am investigating about. Both of dances are treated equally in the research regardless of the differences in their visual performances. This is made intentionally in order to demonstrate that despite the fact that dances look differently, both in terms of dance movement and in terms of the clothes that dancer are using during the praxis, the immaterial dimension of clothes in the form motives behind the fashion choices of the dancer, is the same. It also gives the possibility to apply the same research design when investigating any other social dances.

The research is based on the investigation on the motives social dancers construct around their application of fashion within the area of social dance. The research is based on the grounded theory methodology of inquiry and the data is gathered through the process of qualitative interviewing. The application of those methods gives the possibility to focus on the subjective meanings of the interview participants as the base of the research.

1.1. RESEARCH QUESTION

Research project has the following research question:

What are the motives behind the active use of fashion by the participants of social couple dance events and how are they acquired and constructed?

The research designed is based on the research question and focuses on the immaterial dimension of fashion which elaborates itself in the form of shared values, meanings and motives adapted by the practitioners of social dance. The material dimension of fashion in the form of clothing is also present in the research. Understanding both the immaterial and material dimensions of fashion helps to grasp the phenomenon holistically (Valle-Noronha, 2019).

In order to research the motives behind the fashion choices of the participants of social dance events I obtained for two different social dances: Argentine tango and Swing (in the form of lindy hop, balboa, and boogie woogie). This choice was made in order to treat both dances as social dances, regardless of the style of the dance, which gives the possibility to apply the same research design to other social dances for further investigation of the phenomenon.

1.2. STRUCTURE

This thesis is divided into four chapters. The first chapter includes the introduction, research question presentation and the background of the study, where background includes the previous research in the field, differentiation between fashion and clothes as applied in this research project, definition of social dancing and a short presentation of Argentine tango and Swing dances. The second chapter focuses on the research methods and the analysis of the research findings. The third chapter includes the discussion of research findings in the light of the theory within the field. Research findings are divided into three categories of self, group, and occasion, and are discussed accordingly. The last chapter presents the conclusion and the possibilities for further research.

1.3. TERM CLARIFICATION

1.3.1. FASHION AND CLOTHES

Fashion in this project is seen as the system of significations, which is constructed from the immaterial and material dimensions (Valle-Noronha, 2019). Immaterial part of fashion includes different social and cultural meaning, while the material dimension is presented by the actual clothes. Clothes refers to the generic raw material of what a person wears and is included in the phenomenon of fashion (Kawamura, 2018).

Fashion is composed of the invisible elements included in clothing (Kawamura, 2018). It consists of the values, meanings, functions and motives behind its use, which are socially constructed and adopted by the practitioners of fashion. Those values and motives give the fashion its social purpose, as well as the potential to move, animate and connect individuals within the group (Valle-Noronha, 2019)

The material and immaterial dimensions of fashion are co-constructive and co-dependent, and present the manifestation of mind and body dualism.(Valle-Noronha, 2019). In the everyday life fashion is translated into the clothes or the dress.

1.3.2. SOCIAL DANCE: TERM AND ITS APPLICATION

The roots of the relationship between Western dance and fashion lay in the Renaissance period, where social dancing reflected the values of society. Dance as a channel of communication was as important as having the appropriate costume for socializing. (Steele, 2010, p. 192) From the beginning of the nineteenth century, the European ball culture emerged as a social activity and had an enormous impact on fashion and vice versa. Additional partner dances done for pleasure and recreation were introduced early in the twentieth century, including swing and tango among others.

Social couple dance is addressed as a partner dance in recreational (rather than competitive) dance settings. (Wright, 2003) Dancers bring their background, tastes and personal attitudes to the social dance they obtain to, and all that colours their dance experience (Malnig, 2009). Participants are free to exchange partners, and are not limited to dancing with the people they may know from before. Participants are also not limited to the certain figures that have to be performed: after learning basic moves, patterns, and principles, that categorise each social dance style, and the way they can be naturally combined and communicated to the partner in the not verbal way, - they rather interpret the music in their own specific way. Those basic moves and principles can be learned at the dance school or in a family setting. As social dance is a couple dance, individuals have to agree which role in the couple they are going to perform: either the leader (usually male), or the follower (usually female), and have to know basic principles of leading and following (Wright, 2003). On the higher levels, with the practice and with the gained experience, those roles can be intercepted and exchanged, even during the same dance. The final outcome is to be able to dance with any partner in any place in the world, enjoying the shared experience and having opportunity to express yourself.

Although social dance as a term may not be familiar for the broad audience it is used as a common language within the dancing community, as well as in advertising, where socialising aspect in the dance practise may attract more participants to the dance classes, and bring commercial benefits to the dance schools. In this research project, I asked the participants to verbally express what does social dancing mean for them, this data I would like to explain and categorise in the text below. I also believe that the relation participants have to the term 'social dance' is constructed through the combinations of the reasons why they started to dance initially (see Figure 1.1.) and how do they experience it now.

| | | Reasons to start dancing / First interection | |
|--------|---|--|---|
| Female | Outfit of the performer Outfits in the movie Style x 2 Dressing up Aesthetics Colours, costumes, dresses | Fashion | |
| | Music x 5 Pictures Videos Movies | Audio/video | Videos Movie |
| | Hight energy Happiness So much fun Having fun | Fun activity | Very cool People looked happy Looked cool |
| | Elegance Harmonious Beautiful Mystical Different Mystical closness between people | Feelings | Interesting Fascinating Beautiful Confusing Connection between people Community feeling |
| | | Observing actual social dance event | Sunday dancing in the park Evening sunset in the park dancing Open-air dancing House party |
| | | New activity | Decided to learn how to dance Was ready to start something new Shoyld learn how to lead Need to get out and activate my body |
| | | Movement/ challenge | Something challenging in an interesting way Walking in a very nice way Moving body with confidance and balance It had something to offer |
| | | | Male |

FIGURE 1.1: REASONS TO START DANCING

SOCIAL DANCE AS SEEN BY THE INTERVIEW PARTICIPANTS.

Ward in Malnig (2009) refers to social dance as the experience of movement and the way of being. Except being an attractive “hobby activity” or a “huge part” of the interviewees’ life, social dance has obviously the social and the dance elements in it. One of the participants adds the 3rd element – aesthetics and explains the social dance as the “perfect trinity of those: combination of the active part (dance), the social part, and also the aesthetics”. By aesthetic component of social dancing this particular participant as well as the other participants understand the opportunity to express themselves and the freedom within the expression, while stressing the fact that social dancing has no competing intensions, is not a show, has no choreography and is not planned – all these give the opportunity for the dancers to express and enjoy themselves, using the desired aesthetics withing their movements and fashion choices, experimenting and “getting to know themselves from a new side”.

The social element has been seen by the participants differently but plays the important role for the majority. Wright as well points it out as one of the benefits and the foremost reason for participating in social dancing (Wright, 2003), where it becomes a social avenue for meeting new people, becoming friends, creating shared experiences and dancing in a setting. Some interviewees value community felling they have from this social group activity, while

celebrating how broad and variable the community, sharing the same interest in dance, is, including “various parsons and personalities”, and that it is important to maintain the sense of being the community while celebrating the diversity inside it. Other subcategories behind the social element of social dancing as communication, connection and socialising are seen by the participants either on the collective, or on the individual level. For example, some dancers see communication as the way to get to know a lot of new people, while others appreciate the special level of interaction within the dancing couple and enjoy the presence in the communication between the leader and the follower, where the dynamic in couple becomes a dialog rather than monolog. The element of connection has both seen as the way to be together with other people while sharing the same interest for dancing, as well as the special connection between two dancers, the couple and the music, or the “feeling of being close”. Socialising in its turn express itself differently for different people: some like talking with a lot of people during the event, some appreciate the opportunity to be “social with only few people at a time”; for some socialising happens between dancing, while for others dancing itself is “socialising without words” and a way to “get to know other people through that”. ‘Some people you like better to dance with than talk to, and some people you like better to talk to than dance. It’s kind of different types of communication’, says one of the interviewees.

In order to describe the dance element and the active part of social dancing, I would like to divide this activity to the mental and the physical one. By mental activity the dancers name the fact of “pausing from the real life”, doing something different and “forgetting worries about life”. The experience of social dancing becomes the occasion to relax, while being active, to practice the awareness and the full presence in the moment, together with the dance partner. The physical activity of dancing gives the participants the chance to express themselves, to play and have fun, to enjoy using the body, to “focus on everything one does with the body”, to train, practice and make the dance skills better, as well as to “combine the movement and the music” and to “express the music through the movement”. Wright (2003) describes the activity of social dancing as “mentally refreshing” and relaxing, while “being in touch with your body and partner”, and gaining improved posture, coordination, precision, and balance, which corresponds to the interviewees way to see it.

I believe that clarification of the phenomenon, the categorises within it and the variety of approaches the participants themselves have when identifying the term is important to acknowledge before concentrating on the actual research question.

1.4. ARGENTINE TANGO

Argentine tango is a social dance, originated in the end of the XIX century in the working-class neighbourhood of Buenos Aires, among Argentines and immigrant from both European and African continents. Buenos Aires at that time attracted many large groups of immigrants, who both melted into the local identity and consciously preserved their origins (Baim, 2007). It was a few decades later between 1910 and 1920 that Argentine tango became popular in both Europe and Argentina.

Tango dance halls, social dance events and party where Argentine tango is danced, are called milongas (Thompson, 2006). The music is played in tandas - a combination of three, four or five songs, that are danced with the same dance partner. The institutionalized tanda creates a natural end-point to the dance embrace and thereby enables, for some, a sense of reliance that makes them at ease engaging in bodily and emotional dialogues with a stream of new partners (Tornqvist, 2018). Tango dancers, that organise their life around the dance are called milongueros (Thompson, 2006).

Argentine tango is a couples' dance which – unlike standardized international style tango – does not follow fixed sequences of steps or figures and is only really choreographed for show or stage performances. Ideally, Argentine tango dancers improvise while dancing, i.e. combining steps arbitrarily that lead the dancers in different directions around the dance floor. A tango couple usually reflects traditional gender order: the man leads and the woman follows. (Targhetta et al., 2013)



FIGURE 1.2: COUPLE DANCING ARGENTINE TANGO (PHOTO PRESENTED BY ONE OF THE INFORMANTS)

There are number of rules and social codes, regarding the navigation on the dance floor, as well as the invitation to dance (Tornqvist, 2018). Although several styles exist, tango is mostly danced in either open or close embrace, with long elegant steps and complex figures often with sensual connotation (see Figure 1.2). Dancers, men and women, wearing specific clothes and shoes, are perfumed and very elegant. (Targhetta et al., 2013) Tango is always performed in an arousing senses environment, while embracing consecutively different partners. Thus, tango is seen a specific mode of interaction and a particular experience of closeness (Tornqvist, 2018).

Dancers often describe their community in terms of a family or a community. And although tango is depicted as a hobby, bringing friends together, the aficionados are non-typical comrades in regard to the bodily intimate conversations and the often limited knowledge they have of each other's lives outside the dance floor. (Tornqvist, 2018) Tango is constituted through reflexive processes by which intimacy is narrated and negotiated, this is also a culture lived through the body. From the first beginner class, dancers learn to incorporate a bodily rhythm marked by a flow of different partners.

1.5. SWING

Swing is a social dance, based not upon the choreography, but on the dancers abilities to lead and follow and is danced to the jazz music. (Stevens, 2011). Social dance also entails spontaneity and constant interplay between the music and the partner. Leading and following includes flair of individual expression in a tandem duet of synchronised energy.

The swing, which evolved from the jazz era of the 1920s is characterised by torso leans and jazzy, syncopated style (Wright, 2003). Stevens (2011) describes swing as happy an fun dance, as well as the outward expression of inner joy. The word swing is usually used as the umbrella term for such dances as Lindy Hop, Balboa, Jitterbug, West Coast and East Coast swing, as well as Shag and Boogie woogie.

Different swing dances are danced to a different musical tempo, although the musical tempo usually varies during the social dance event. Thus, different swing dances can be danced during the same event. However, there are also parties, events and dance festivals dedicated only to one of the dances under the umbrella of swing.

Social dancing and its music are both social and artistic practices - and dancers who swing to music that swings may navigate social othering and artistic othering in dynamic tension, even in the most noun-destined times and places (Tucker, 2013).



FIGURE 1.3: COUPLE DANCING LINDY HOP (PHOTO PRESENTED BY ONE OF THE INFORMANTS)

Wright (2003) also refers to swing as a fun dance, because of its styling freedom (see Figure 1.3). The concept of freedom of expression as well as the possibility to dance independently from your partner is a popular concept in swing dancing, which defines it from the other forms of social dance (Tucker, 2013). The development of 'breakaways' in the form of solo improvisation of each dance partner, while dancing side by side without any hand or body contact, as the defining property of swing dancing, is the elaboration of individual and community, as well as the celebration of democratic principles of jazz.

1.6. PREVIOUS RESEARCH

As stated in the research question, this research project focuses on the relation between fashion and social dance. In this chapter I am going to present some previous research within fashion and dance.

Agatonovic in Petican (2013, pp. 181-189) explores the relation between fashion, dance and music in the club culture. He examines how fashion engages with club dancing from the early stage to contemporary and is focusing on the individualism and self-expression of club dancers by studying their fashion choices when attending the clubs. Agatonovic argues about the strong individual approach in the style combined with the unique dancing as a way to adapt to changing standards and fit to the contemporary reality in the relationship between the individual and the collective.

Gunay in Petican (2013, pp. 191-198) on the other hand approaches the relation between fashion and dance focusing on their performative nature. He explores the definition and function of the dress as the performance costume, including the relation between the performer and the dress in creating the movements within the dance. Gunay sees the dress as the object related to and inspired by the body, while he sees the body in its relation to

dance, as one of the most important movements that the body can experience. The study focuses on the active relation between the embodied dress, dressed body, identity, movement and the performance.

Bugg in Anderson & Pantouvaki (2014) also explores the performative aspect of fashion based on the costume design in and for performance. Through the research and design practice she sees the body as the site for production of meanings, performance and communication. She argues about the shared role of clothing and the body in communication of meanings and production of the performance, that can also become a generator of performance and communication through design.

Pantouvaki (Anderson & Pantouvaki, 2014) in her turn in the opposition to Gunay and Bugg reflects on the performative role of costume in the absence of the body of the performer. The study is focused on the abilities of garment in the production of feeling and meaning when separated from the human body, and on the connection to the virtual presence of it. Pantouvaki focuses on the new possibilities of exhibiting of the performative aspect of costume when performed without its main component: the body.

The studies presented here are relevant for the current research project. They present the overview and the connection between fashion and dance, although they are not presenting an aspect of social dance. Social dance in connection to fashion is to be found as the historical overview of the dress people traditionally used when social dancing, but no connection is made between the fashion choices and the social dance of present. That is why my research project focuses on the connection between the phenomenon of fashion and the practice of social dance of the present-day.

2. RESEARCH METHOD

2.1. GROUNDED THEORY

Current research project is based on the grounded theory method of data collection and interpretation, where the main focus is centred on emphasising the importance of raw data, analysing and creating interpretive understanding of it, constructing the theories based in the data itself (Charmaz, 2006) with the implementation of field theory, which is fashion theory in this particular case. Fashion theory will be applied in the chapter Discussion in order to connect research findings to the existing concepts within the fashion field. Grounded theory method, once developed by the sociologists Barney G. Glaser and Anselm L. Strauss in 1967, gives the opportunity to develop the theories grounded in data, rather than testing the hypotheses from existing theories. Grounded theory method is complemented by the interview research method in order to construct the best environment for data collection as

the active cooperation between the researcher and the interview participants, that increases the variability and relevance of the gathered data.

Grounded theory analysis methods aims to develop an abstract theoretical framework that explains the studied process (Gubrium & Holstein, 2001, p. 676). The data collection and analysis happen simultaneously from the early stages of the research, focusing on the information relevant for the participants of the study themselves and amplifying their voices and experiences and their importance for the study. Grounded theory methods keep the researcher close to the gathered data as the new questions can emerge through the interviewing process following the narrative of each participant and unlocking new focus point and topics, thus the conducted interviews are focused interviews and there is no gap between the collected data and the analysis of those data. Qualitative interviewing provides an open-ended, in-depth exploration of an aspect of life about which the interviewee has substantial experience, where the range of interview topics is narrowed in order to gather specific data for specifically formed theoretical framework (Gubrium & Holstein, 2001).

It is the constructivists form of grounded theory that is relevant and applied in this research, where the phenomenon of using active fashion tools in the practise of social dancing is explored in the study. Constructivists grounded theory includes the inductive, open-ended, emergent approach of Glaser and Strauss, while assuming that social reality is multiple and constructed, including the researcher's position, perspective and interactions into account of the research project (Charmaz, 2014, pp. 12-14). Both data and analysis are created from the shared experiences of the researcher and the participants. Participants construct the meanings of their actions inside the experience of using fashion artefacts at the social dance events. My function as the researcher was to capture those meanings through the mutually constructed data based on the conducted interviews. Analytic codes and categories are constructed from the data itself, rather than from the preconceived logically deduced hypotheses based on the prior knowledge of the researcher and the experience within the studied field (Charmaz, 2006). The multiplied realities created by the research participant in collaboration with the researcher are further conceptually analysed and interpreted by the researcher, which constructs the interpretive portrait of the reality, combining the implicit meanings of the participants, experiential views and grounded theory analysis. (Gubrium & Holstein, 2001, p. 678)

After the data is gathered and the studied phenomenon is documented and described, the data is coded in order to conceptualize the description. In this process the data gathered through the interview process and the researcher's particular interest, theoretical perspective and disciplinary assumptions create specifically defined concepts. (Gubrium & Holstein, 2001, p. 683) Those concepts and the reflecting process about it illuminates specific categories in data, specifies their properties, defines the relationship between categories as well as the way they are applied. Those codes and concepts highlight and define specific information in gathered data that will be further analysed. Specific theory within the field of fashion that is relevant in the discussion of findings, is conducted after developing the independent analysis (Charmaz, 2006).

Coding process starts with the initial open coding, that helps to discover participants views in the gathered data, followed by the selective or focus coding, in which initial codes that appear most frequently are used in order to sort, synthesize, and conceptualise the data (Gubrium & Holstein, 2001, p. 684). Initial coding starts already at the process of data collection (Charmaz, 2006). The researcher obtains and reflects on the information gathered in the first interviews, in order to develop the interview process and gain better understanding of the researched phenomenon, constructed by the research participants. It continues through the whole process of data collection, raising the codes for tentative categorises for further data analysis. Focus coding on the other way happened after the data is collected from the participants and will further be reorganised to the refined conceptual categories. Categories describe the data in the specific way applicable for the conducted research, while staying close to shared empirical experiences of the participants. Initial coding process helps to disconnect from the topics in order to address the structure and reveals how the phenomenon is constructed. Focus coding selects numerous initial codes that will be further used in categorising and outlining the next stage on analytic process. On this next stage the code categories are placed withing discipline's theoretical framework, shaping the entire analytic framework of the research (Gubrium & Holstein, 2001). The implementation of coding and categorisation in this project will be explained further in the chapter Analysis.

2.2. QUALITATIVE INTERVIEWS

Gathering rich data is essential for the study in order to generate strong grounded theories (Charmaz, 2014). The depth and the scope of the gathered data enriches the quality of the research, while the choices within inquiry conduction are made in order to shape the data in the best way based on the purposes of the research. For the current research I conducted 18 qualitative semi-structured in-depth interviews for the purpose of having a solid material for analysing and theory-building. In order to obtain the data from interviews, voice recordings and reflection notes made by the researcher during conversations were used. In addition, participants were asked to present photo materials of their choice (5-10 pieces) as a way to demonstrate their fashion choices when attending social dance events. Those photo materials provided by the participants are used for documentation and illustration purposes in this study, as well as are going to be used at the exhibition in order to present the research for the public.

Photo elicitation as the method of actively using photo materials during the process of interviewing was not an essential part of each interview, although all the participants had the possibility to use the photos that they previously sent during their interviews. The participants that obtained for this option, used the photos when describing the material aspects of their fashion choices: as the materials their dancing clothes is made of, the colours they usually use, and what items their dancing outfits consists of. Photos also assisted the interviewees when talking about the movement and the lines, that are visually constructed with the help of the dress the dancers obtain for.

My main goal when asking the participants to choose and present the photos of their dancing outfits, was to stimulate and start the reflection process about that fashion plays in their practice of social dance. Another aspect was to give the participants the possibility, when needed, to connect to the material aspect of fashion in the form of pictures of their dancing clothes, when talking about the immaterial dimension of fashion during the interview process. Thus, photo elicitation created the possibility for the encounter and the space for connection between the material and immaterial dimensions of fashion (Woodward, 2020).

Purpose of qualitative interviewing in this study lays not just in the establishing a broad spectrum of information. Qualitative interviews also articulate and give the voice to the experience (Gubrium et al., 2012, pp. 2-3) of using specific clothes while participating in social dance events, and gather significant views and meanings of individuals, participating in those events. Qualitative interviewing gives participants in collaboration with the interviewer, where the researcher and the interviewee are both equal and actively engaged in the process (Gubrium et al., 2012, p. 49), possibility to make sense of their identity representation within using the artefacts of fashion in the practice of social dancing.

2.2.1. RESEARCHER BACKGROUND

In this chapter I would like to acknowledge my personal bias, interest in the research area and in the outcomes of the research, as well as my role of the researcher in the qualitative research in general. I believe that admitting and embracing the fact that the personal bias of the qualitative researcher is important in the research project, helps to understand how the research question is constructed and in which frame the research is operating. As in fashion, all cloth has a bias, and the choice is either ignore or unrecognize it and get an awkwardly sitting garment or use it in a right way and achieve a perfect drape. (Richards, 2009, p. 23)

This research project, which combines topics of Dance and Fashion and focuses on investigation of articulation of fashion attributes in the area of social couple dancing, stitches together my two main interests in educational, as well as recreational spheres of life. The interest I had in Fashion since being a child became the reason behind my educational and professional choices later, while the interest in dance and movement brought me to my first social dance lesson for more than a decade ago and made me travel through the dance styles, dance festivals, meeting and connecting with a lot of new people and trying on a lot of different dancing outfits through this whole journey.

While being interested in constant learning and experimenting in style I always dressed differently to a social dance party rather than wearing everyday clothes. The outfits were also different from the garments I would choose for a regular party, as they had to be functional for dancing, as well as had a function of identifying me as a part of a social dance community. When becoming familiar with dancing crowd worldwide, as well as following my dance journey through different dance style, I could notice that it was common to dress in the particular way by the participants of social dance events, and although the outfit criteria may vary from dance style to dance style, there was something beyond that, that could be

interesting to explore. That is where the idea of exploring how the phenomenon of fashion articulates itself in the area of social dance takes place.

Considering my relationship with the researched phenomenon, I had some prior knowledge of how fashion can be applied in the practice of social dance, but only based on my own experience. I also had an idea that there were other people experiencing the same phenomenon within the social dance community, although this topic of how and why fashion is used by social dancers was never discussed directly. Certain familiarity with the phenomenon and the setting prior to the study, gave me the opportunity to form the study in a way it is: combining 2 different couple social dances: Argentine tango and swing, which may look completely different both in a way they are performed, as well as how the participants dress their bodies during the performance, and focusing not on the material visualisation of the fashion phenomenon, but the motives behind and beyond it.

I believe my personal background and the interest I have in the research topic allows me to have a heightened sense of empathetic engagement, balanced with a heightened sense of objective awareness (Miles et al., 2014, p. 42). It also facilitated the process of sampling, forming the resources for data collection and further investigation, as well as constructed the researcher-researchee relationship in reflexive and collaborative way. My group member status and member-based knowledge within the field became the advantage and a start point of interviewing (Gubrium et al., 2012).

2.2.2. SAMPLING

In order to investigate how the phenomenon of Fashion embedded itself in a setting of social dance events, I have chosen two social dances: Argentine tango and Swing (represented by lindy hop, boogie woogie and balboa dances in this case). Both social couple dances with a clear historical background and traditions behind them, that made their way to the ballroom halls of modernity. Two quiet different dances, both in the context of movement and music it is performed to, and in the context of materiality of fashion elements used by the practitioners are treated as social dances based on their essence and regardless the differences in the components. The current study focuses on reasons, motives, and expectation social dancers have regarding their fashion choices, rather than what the actual fashion choices are in the form of material clothing.

For the data generation through the process of semi-structured interviewing a sample of 18 participants were selected: where 9 participants were practitioners of Argentine tango and the other 9 practiced Swing dancing through 1 of 3 dances mentioned above. As social dances are danced in the couples without having a fixed partner, but with each of the partners having a clear role of either a leader or a follower, generally performed by male and female dancers, the interviewees were chosen in the similar proportion, considering their gender/ dance role: 9 males (9 leaders) and 9 females (9 followers), although some of the participants are capable of performing or even teaching both roles, but addressing one of the roles as their main one.

Based on my background and the position within the field, I did not have to establish access to the potential interview participants (Seidman, 2019). Although, I did not have an actual contact with all the interview participants prior to the project, we all have seen and greeted each other before, as the members of the same social dance scene. The actual contact and the proposal to take part in the research was made either face to face at the social dance events or through the Facebook messenger.

The reasons behind the choices in sampling are laying in the focus on the research's unique context (Miles et al., 2014, pp. 30-33), which is formulated in the research question. The sample includes the practitioners of both dance styles and dance roles in order to capture the complete picture behind the phenomenon of the study, formed and addressed in the research question. The conceptual frame of the research embodies the social dance practitioners that actively choose using one or another form of fashion artefacts when participating in the social dance events, this way engaging actively in the studied phenomenon. This way, the sample composition consists from the individuals that have the required knowledge about the area of focus and can provide a perspective on it (Gubrium et al., 2012).

The active usage of fashion elements is acknowledged by the researcher during the previous observation processes. Fashion artefacts used by social dancers when participating in social dance events observed by me, as the researcher, include using time specific outfits in the practice of swing dancing, and outfits of the particular cut, type, form, and shape in both practices of Argentine tango and swing. Time specific outfits are observed by the researcher and explained by the participants during the interview process as the outfits which include garments and/or accessories that are similar to the ones', that were used during 1920s, 1930's and 1940s' (depending on the dance) by the first swing dancers in the United States. This time periods are also addressed as the Golden era of swing by the interview participants and frame their inspiration behind their fashion choices. Some interviewees aim for real vintage garments of that time, while others prefer newly produced replicas, because of the limitation of available sizes and materials in the vintage clothing. Specific cuts and shapes in the dancing clothes are, for example, high waisted pants, fitted around the waste and loose around the legs, as well as the suit for male dancers in both swing and Argentine tango. For female dancers one can mention a dress or a skirt that swings for swing dancers, pencil skirt with a slit/ slits for both swing and Argentine tango dancer, as well as open details: open back and/ or shoulders, for Argentine tango dancers.

Participants are informed and agreed with the statement that they actively use fashion in the practice of social dance. The example of elements of fashion, that are observed earlier by me as the researcher, are also documented in the photos, interview participants were asked to present prior to the actual interviewing. Those photos were used by some participants during the process of interviewing, when explaining their choices of clothing when dancing. They are also used as illustrations in this research project and are going to be used in the final exhibition of the project.

In addition to being actively engaged in the phenomenon of fashion within the area of social dance, as the requirement for sampling, such qualities as the ability to reflect and the motivation to assist (Gubrium et al., 2012) were necessary component through the

recruitment process. A few refusals that I have faced during the recruitment process were connected not to the actual unwillingness to collaborate and be interviewed, but to the requirement of presenting the photos, described in the paragraph above. The reason was based on the absence of the photo materials that are “good enough” to represent the fashion within the scene of social dancing, although there were no requirements either on the quality of the photos or what kind of outfits should be presented. The photos were meant to present the actual clothing social dancer use during social dance events. Social dancers that refused to be the part of the research project based on this reason were female. The reason of the refusal therefor may be explained by the pressure and the expectations to the appearance that women may face during the practice of social dancing or on the daily basics. However, no further investigation was made, and this explanation is just my speculation around the topic.

The prespecified strategic purposive sampling in this research project helps to uncover and confirm the processes and mechanisms within the studied phenomenon in efficient way. Rather than clarifying and setting priorities for data collection, sampling aims for the variety within the existing, previously defined, frame (Richards, 2009). The variety in the approach the participants have to the studied phenomenon, as well as the variety in the experience within the dance scene is applied. The level of the experience in social dancing within the sample varies between 3 and 31 years of active dancing (Figure 2.2) , while the first contact with the social dance is between 3 years and “it was always around” (man, Argentine tango dancer, 22 years of the experience) (Figure 2.1). This shows that in some cases there is a delay between the first contact with the dance and the active engagement with the practice of social dance. The diversity of individual cases within the conceptual frame helps to replenish the gathered data and uncover the structure behind the phenomenon in a more efficient way.

| First contact with social dance (cronologically displayed) |
|---|
| 3 years ago |
| 6 years ago |
| 7 years ago |
| 10 years ago |
| 11 years ago |
| 12 years ago |
| Almost 20 years ago |
| Over 30 years ago |
| When I was 19 |
| When I was 16-17 |
| A long time ago, when I was a kid |
| It was always around |

FIGURE 2.1: FIRST CONTACT WITH SOCIAL DANCE WITHIN THE SAMPLE

| | Expirience within social dance (active dancing) (cronologically displayed per each dance) | |
|-------|--|-------|
| swing | 3 years | woman |
| | 5 years | man |
| | 6 years | woman |
| | 6 years | man |
| | 7 years | man |
| | 9 years | woman |
| | 11 years | man |
| | 12 years | woman |
| | 14 years | woman |
| | 15 years | man |
| tango | 6 years | man |
| | 8 years | man |
| | 11 years | woman |
| | 12 years | woman |
| | 13 years | woman |
| | 15 years | man |
| | 22 years | man |
| | 31 years | woman |

FIGURE 2.2: EXPERIENCE IN SOCIAL DANCE

I would like to finish this chapter by citing one of the interviewee's, which I believe resonates with the idea of diversity and representativeness within the scope:

'... it doesn't matter who you meet, what kind of background they have, you always have that one thing in common, which is dancing. And you can dance with all kinds of people, regardless their background, or culture, or nationality, or even age. It's like, we have people from their 20's to their 60's. So, the dancing really goes beyond a lot of borders and boundaries, which is really great. It connects people' (man, swing dancer, 5 years of the experience).

2.2.3. INTERVIEW GUIDE

After studying the literature on context and methods of qualitative interviewing by Gubrium and Holstein, the interview guide was created (see questionnaire, Appendix 1) with the research question in mind. The interview questions were created in order to define and explore processes that take place in the constructed reality of each interviewee and to explore multiply meanings and perspectives they may have (Gubrium et al., 2012, pp. 100-101). Questions were structured in a way of trying not to make any assumptions and not to influence the participants and their points of view by the theories me as the interviewer may have created beforehand through the previous observations and as a member and participator of

this socio-cultural setting of social dance myself. The majority of interview questions are created open-ended and the whole interview was aimed to be semi-structured, encouraging the participants to be active and equal participant in the conversation, picking up on the responder's own linguistic formulations and giving the interviewee the opportunity to establish and communicate their subjective realities (Gubrium et al., 2012, pp. 35-37) withing the studied topic. My role as the interviewer was to build a trusting relationship with interviewees and provide for them the context in which they can communicate the information, which they themselves see as relevant for the topic. Interview questions are not aimed to limit the participant in any way but to be a topic center for information elicitation (Gubrium et al., 2012, pp. 34-36)

The majority of interview questions were structured and formulated as x question, rather than nexus questions(Gubrium et al., 2012, p. 232) in order to avoid yes/no answers and connecting an object with a particular subject, and rather give the interviewees the opportunity to define the categories themselves and explore the contextual of the experience. Those open, information-seeking questions do as well elevate the authority and voice of the responders(Gubrium et al., 2012, p. 238). These type of questions also helps the participants to tell their story and places the focus on the subjective experience of each participant(Seidman, 2019, pp. 89-90), rather than confirming existing theories within the field.

In the questionnaire the first questions (question 1) aim to create the setting and the mood for the entire interview and also function as the ice-brakers. In this particular study participants were asked about their first experiences with social dance, which symbolise the creation of their constructed reality within social dance and starts the participant's story. It also aims to create safe environment and setting for the interview.

The following question (question 2) gives the interviewee the opportunity to form the frame of their constructed reality within the experience of social dancing (Kvale & Brinkmann, 2009) by asking what social dancing is for this particular person. This questions also shows particular aspects of the social dancing activity each participant is interesting in and attracted to and emphasize the multiply realities aspect in total.

The following interview questions (questions 3-10) aim to reveal a social dancing experience piece by piece: before, during and after the experience, without superimposing the researcher's concepts, concerns, and discourse upon the subject's reality, but instead following the natural flow of conversation, leaded by the interviewer. It was important for me as the researcher to not import any assumptions and perspective I may have regarding the topic into the interview questions by keeping the majority of questions open-ended but pick up and explore more the particular topics of interest that will naturally or spontaneously erase during the interview. That is why it is important to remain active in the process in order to not miss those opportunities. This helped me as the researcher, as well as the participants themselves to explore and frame the meanings behind the experience they may have not been thinking before and helped to explore the definitional frame. Therefore, the active role of both interviewer and interviewee in the process of data gathering helps enormously to elicit

specific reflective data and gives better and deeper understanding of the studied phenomenon.

2.2.4. PROCESS

All the interviews took place in November-December 2022 in Oslo, which is Oslo a local scene for social dancing for all the participants. Participants had the opportunity to choose the location and time that was more suitable for them. The majority of the interviews were conducted in the relaxed atmosphere of cafés and coffee shops. I believe that the ability to have the opportunity to choose the location encourages participants to play a more active role in the interview process since the beginning, as well as provides the feeling of control on the situation of being interviewed and its settings. Gubrium and Holstein also acknowledge the importance of the location for the interview (Gubrium et al., 2012, pp. 207-212) and its role in constructing the data, where an interview is seen as a social constructed and negotiated event and a framework for producing recontextualising discourses.

Pictures that illustrated fashion choices of participants within practice of social dances were sent to the researcher in advance in the majority of cases and were present through the interview process, that gave the interviewees the opportunity to have some references they may have during the conversation. No interview question asked participants directly about using the photos and it was up to each interviewee, to use the pictures or not. The interviewees, that obtained for this option, used the photos as the source for emerging the information about the materiality of clothing in terms of form, shape, cut, colour and material (Woodward, 2020), as well as the visualisation of the movement within the dance practice.

Some interesting acknowledgement made by me as the researcher is that most of the participant were not sure beforehand, that they would have a necessary amount of photos to present, which was 5-10 pictures, but at the end almost everyone has sent more than 10 photos. The photos were sent either a few days before each interview, or on the day of interviewing.

I had 18 interviews in total, where the first two were made as demo versions with the people I may know a little bit better in order to check the topics, question formulations and their order, as well as the time needed for each interview, those interviews are included in the total amount. The interview guide did not undergo any modifications rather than small alterations in question formulations. The length of each interview is around 1 hour but varied between each participant from 30 minutes to 1,5 hours. The duration of each conversation was not limited and followed the life cycle of in-depth interview (Gubrium et al., 2012, p. 108) and continued until the state of theoretical saturation regarding the study was achieved by each informant, when the interview questions and additional topics that emerged during the interview process were discussed.

The structure of each interview in addition to the questions from the interview guide had some small talk question prior to the interview, as well as general information and signing the information letter by each participant, where participants had the opportunity to clarify any questions or concerns, they may have had. Semi-structured interview itself helped the participants

to focus more on the topics relevant for their particular experiences and interests, while spending less time on the topics of less importance for subjective points of view. The last question of the questionnaire gave the interviewees the opportunity to come up with some additional information they may had, that was not mentioned before, although most of the participants agreed that they had the opportunity to express all the information and share all the knowledge they had about the studied phenomenon through the process of interviewing and did not have something to add. A lot of participants mentioned that a lot of questions discussed in the interview were not something they might have thought before on their own, but they made a lot of sense and relevance once asked.

Interviews were documented by the voice recorder, as well as through the reflection notes made during the interviews. Those reflections notes, together with the notes I made after each interview, helped with identifying the most important topics raised by each participant and were a starting point of initial coding during the process of inquiry. After all the interviews were conducted, they were transcribed for the further processes of analysis, coding, and categorisation.

2.2.5. ETHICS

This research project is based on the ethical guidelines for social research in education and is registered and approved at SIKT – Norwegian Agency for Shared Services in Education and Research, former NSD (Norwegian Centre for Research Data AS) (Appendix 2). Interview participants received and signed the information letter and the consent form (Appendix 3), where all the basic information about the investigation and the main features of its design, as well as information about me as the researcher, participant rights and the way their personal information is going to be treated, was provided. Participants were informed about the possibility to withdraw their will to be the part of the study at any point of the conducted research process, and they had to give their consent for the voluntary participation, audio-recording and photo-collecting, as well as other conditions of the research.

Personal information, as well as audio-recordings, transcribed interview materials and photos are treated according to the SIKT's (former NSD) guides for personal data protection for the participants of the research. Participants are anonymised and their names are changed by pseudonyms. Gathering any sensitive data was not relevant for the project and does not apply. Photos provided by the participants are used for illustration purposes, as well as at the final exhibition excluding the face of the participant.

It is important to acknowledge that applying ethical principles to the research process lays not only in protecting the personal information, confidentiality of the research subjects and receiving the signed informed consent from them. It also becomes a context for reflection on the specific ethical decisions (Kvale & Brinkmann, 2009, pp. 61-81) through the whole inquiry. Ethical principles guide the researcher through the whole project and are some fundamental rules for the research. Following up on and checking on if the ethics are applied through the

whole process makes it possible to build an equal, safe and trusted relationship between the researcher and researchee (Seidman, 2019, pp. 147-152): from the stage of research design creation and the first contact with the participants, through interviewing process, where the interviewees are treated as the source of knowledge and are free to express their subjective perspectives on the researched topic, to the presentation of the outcomes of the research and final report writing. For my part, it was important to value the participants in order to create safe and friendly environment for their participation through the whole interviewing process, while appreciating the complexities of participants experiences and the meaning they make of it, which as well benefited in the rich data outcomes of each interview, that would be further presented and analysed.

2.3. ANALYSIS

In order to analyse a huge amount of data gathered through the process of qualitative interviewing, the size of the data should be reduced, while the quality of the remained material should improve and become more applicable to the research design. In this case the process of data condensation (Miles et al., 2014, pp. 12-14) is the method to apply, where the raw data goes through the process of selecting, focusing and transformation, which takes place according to the research purpose and the logic of grounded theory (Charmaz, 2014, p. 29). This advances the emerging ideas through the process of coding and categorisation. The outcomes of the analysis, also known as findings, are organised, and displayed in the particular way, that allows the researcher to make the conscious decision about what kind of outcomes are going to be forwarded for further investigation. Those outcomes of the findings are verified and discussed through the application of the theoretical frame of the studied field.

2.3.1. CODING

Raw data gathered during qualitative interviewing was analysed through the process of coding and categorisation in order to provide structure and overview, as well as to highlight themes and topics and create concepts for further discussion. The process of coding is one of the typical methods for data analysis within grounded theory practice and research, and is based on Charmaz's (2006, 2014) explanation of the concept. The inquiry data goes first through the processes of initial and then focused coding in order to move beyond concrete statements of the interviewees towards the analytic interpretation of those. Those codes create the analytical base and shape the research process (Charmaz, 2006). The outcomes of the coding processes contributes to the development of concepts (Birks & Mills, 2011, pp. 88-93), starting on the low level of conceptualisation and gradually developing to the higher level following the stages of the analysis process.

2.3.1.1. INITIAL OPEN CODING

Initial coding is the first stage of application analytical tools to the data developed in the inquiry process, which gives the opportunity for identify preliminary conceptual possibility(Birks & Mills, 2011) for the further stages of the research process. In the initial coding process segments of data were named with the labels that summarizes and categorises the data. This open coding started already at the process of interviewing where me as the researcher made notes during the interview process: looking through those fieldnotes and highlighting the most interesting facts and ideas after each interview was a start for initial coding. Through this process the initial concepts (Birks & Mills, 2011, pp. 93-97), that underlie the incidents in the data, were identified.

The main process of initial coding took place when operating with the interview materials after their transcription. During this process I named each segment of data that had an interest for the research purpose with a particular keyword in order to start developing the frame of the analysis. The goal of this initial coding process was to keep it completely data driven and open: codes were created by defining the meanings within data, rather than applying preconceived categories of codes to the data(Charmaz, 2006, p. 46). One of the principle of coding applied through this analysis process is a gerund coding (Charmaz, 2014, pp. 120-124) that is often used in the grounded theory. Using gerunds rather than nouns in the coding process gave me the opportunity to apply the sense of action to the subjective meanings of the interviewees, thus preserving the fluidity and focusing on the meaning constructing from the insider point of view of each research participant.

Another way of focusing on the data and participant subjective meanings was paying attention to the participants language, also known as codes of participants, or 'in vivo' codes(Charmaz, 2014, pp. 34-35). Using the language terms of the participant on the stage of initial coding helped me to understand subjective perspectives and meanings of each interviewee, as well as highlighted the participants belonging to the group of social dance practitioners, by noticing the language terms typical for the group in total, regardless the type of the dance they practiced, but not usually used by general population.

I would also like to acknowledge that the process of initial coding helped me to notice and define from whose point of view do the specific codes arise, thus highlighting the difference between the male and female perspectives in subjective experiences within the usage of fashion artefacts in the practice of social couple dances.

The stage of initial coding captured the data-driven essence of the studied phenomenon and indicated initial categories, that were applied to and organised through the focus coding.

2.3.1.2. SELECTIVE FOCUSED CODING

After the initial coding I went through the process of focused coding (Charmaz, 2006, pp. 57-60), where the initial codes were studied, compared, analysed and sorted in order to interpret their meanings and create the overview as well as the categories for further investigation and discussion. For that purpose two types of coding were used: topic coding and analytical coding (Richards, 2009, pp. 96-104). Topic codes were used in order to structure the data according to the topics discussed through the process of qualitative interviewing, suggested both by me as the researcher through the construction process of the interview questions, as well as by the research subjects themselves, since the interview process was semi-structured, and the interviewees had the possibility to involve deeply and actively form the agenda of each interview. Analytical coding on the other way was used in order to create the categories applicable directly to the purposes of the research, which articulate itself in the research question. This type of coding involves deeper interpretation and reflection on the meanings behind the inquiry data.

In the focus coding process, I defined the most frequent and the most useful initial codes and their use against extensive data and then sorted them according to the topics of interest to the research (Appendix 4). That was made in order to structure and create a base for further categorisation.

This step of structuring the data also helped me to pay attention to the fact that participants of the research treated some topics and categories differently based on their gender. Simultaneously the information about the motives behind the interviewees fashion choices in the area of social dancing in some cases have emerged at the different stages of interviewing process. Male and female participants constructed their perceptions around the same specific topic while answering to the different interview questions.

The concept of data codes developed through the process of selective coding became the base for final categorisation and conceptual development for theoretical integration of the research.

2.3.2. CATEGORISATION AS CONCEPTUAL DEVELOPMENT

After the data was treated and organised through the processes of initial and focused coding, it was a time to recontextualise it and create categories for further interpretation, theorising, and discussion. This involved grouping and regrouping the codes in order to reach the purpose of the research, formulated in the research question. The data and the codes that were the outcomes of the focused coding presented in the Appendix 4 were reorganised and structured in a different way. The new way of organising the codes was focused on the motivation behind applying fashion into the practice of social dancing, rather than the material aspects of this application, although the materiality in the form of information about the materials, colours, and some special qualities of clothing important for the research subjects is also included (Figure 2.4).

Colour codes in the Figure 2.4 signify the relationship between the Dancer (interviewee), the Others (other dancers) and the social dance community, displayed in the Figure 2.3, as the main actors in the forming of the motives behind the fashion choices of the research subjects according to the refined inquiry data. The motivation behind the active usage of fashion applied through the practice of social couple dances emerges through the constructing the individual self-representation of the interviewees before and during the practice, the constructions behind the relations between the dancers, as well as their belonging to the particular group, where the participants adapt cultural forms of which they are a part of (Charmaz, 2014, p. 54). The presentation of the individual-selves of the interviewees within the group of social dancers will take place through the discussion of the findings. The analysis of the scene of social dance events, as the occasions to perform the identity through the application of fashion will also be applied at this stage.

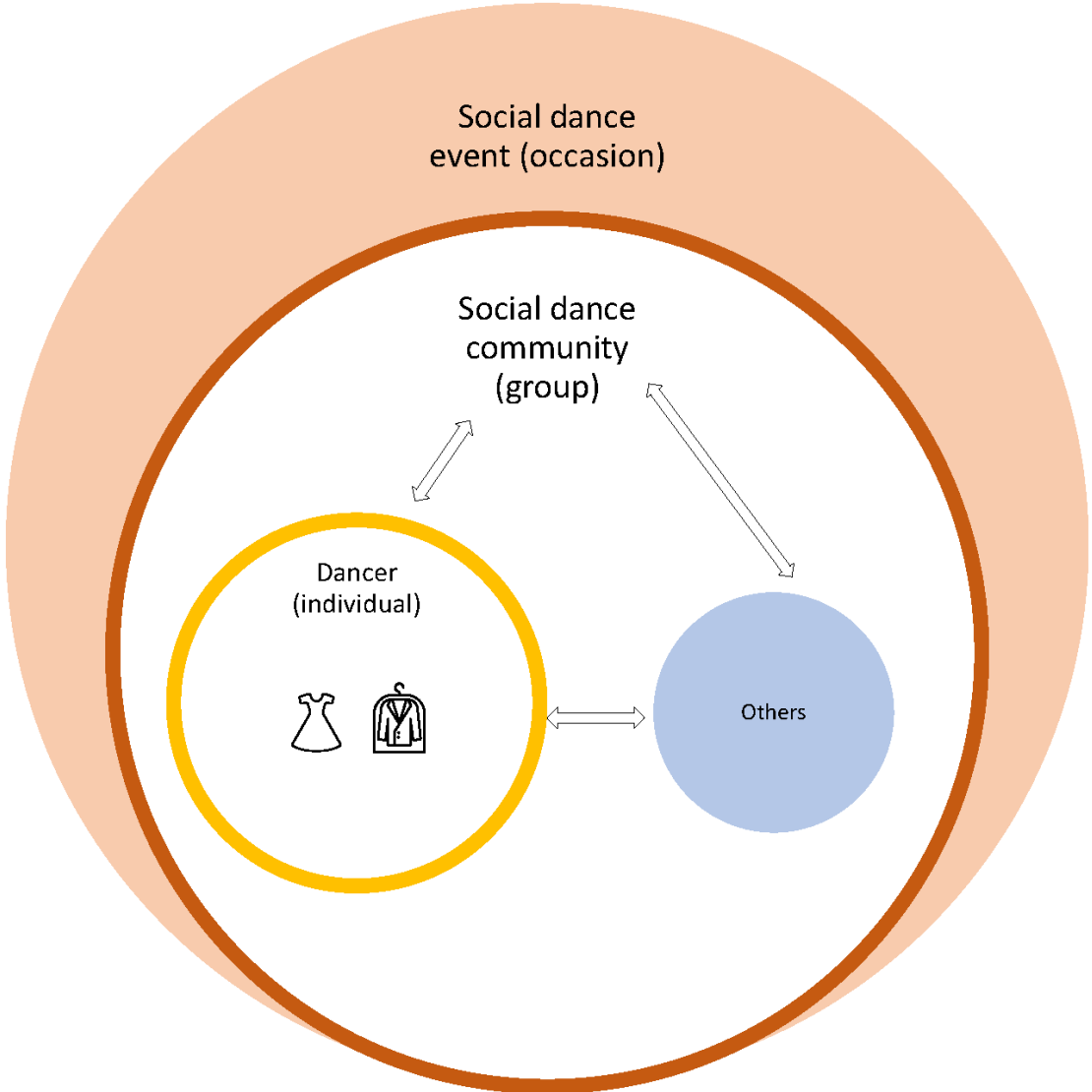


FIGURE 2.3. MAIN ACTORS WITHIN THE STUDIED PHENOMENON OF APPLICATION OF FASHION IN SOCIAL DANCE SCENE

| | | | | |
|-------------------------------------|---|--|--|-----------------|
| Dancer and specific fashion choices | (What?) | Material: Colours: Qualities: | Quality Movement ability On (body) Movement (perceived by Others) Mood Visibility (perceived by Others) Freedom of movement Function and comfort Formal male wear Femininity Look and movement | |
| | (What not?) | Not functional Wrong focus Temperature Others (do not see you as a dancer) | | |
| | (Why?) | Reasons to vary: Criteria for dancing outfit: Difference from regular clothes: Conditions behind each choice: Identity construction: | Visual Practical Extra feeling Woman thing (custom) Man thing (variations within the formula) Others (social acceptance) Functionality Comfort Individuality Feminine identity Visual Group identity Cultural representation Movement (functional) Movement (visual) Identity construction (role, becoming) Feminine identity Occasion Type of event Type of dance Temperature Locations Individual reasons (mood, feel) Individual within the group (individual + Others) Body Mood <-> Clothes Planning (not) Choice Ritual Femininity Extra feeling Wow Safe Free Dancer role Femininity | Before There |
| Others: | Group identity: Individuality Outfit vs Dance skills | Forced Appriciated | | |
| Outfit and the chances to dance: | Group identity: Dancer (becoming a) Dancer (recognised by Others) Projecting and attracting Finding qual dance partners Recognition (standing out) Objectivisation of female body | Forced Addapted | | |
| Clothes' role in social dancing: | Individual: Group: Occasion | Personal identity construction Female perspective Male perspective Culture Community Dress code | | |

FIGURE 2.4. CONCEPTUAL OUTCOMES OF DATA ANALYSIS

2.3.3. CREDIBILITY, RELIABILITY AND VALIDITY

Research designed upon the principles of grounded theory is dependent on the quality of the data gathered through the inquiry process, which according to Charmaz (2006) is characterised by the depth and the scope of the material, as well as the its substance and relevance. Quality and credibility of the research also include the suitability and the sufficiency of the data in order to answer the research question, that determines the study. I consider the amount of data collected through 18 qualitative interviews sufficient for the purposes of the current project. I also think that the gathered data became a sufficient and suitable base for the analysis. The decision to have an equal number of male and female participants creates a relevant scope for gender representation and makes the possibility to analyse and discuss the particularities of gender performance within the studied phenomenon.

The other aspect of reliability and validity can be applied to the phases of transcription (Kvale & Brinkmann, 2009, pp. 183-186). It was important for me to keep the transcribed inquiry data as close to the language used by each interviewee as possible, including the intonations and sentence constructions, but especially the choice of words they obtained in order to convey their subjective meanings regarding the experience of social dancing. These linguistic specificities also made it possible to obtain to 'in vivo' coding during the data analysis process.

The reliability of using qualitative interviewing in this research can be discussed on the stage of creating the questions for the interview guide, where I aimed for both open-ended and x-structured questions in order to have the subjective experience of each interviewee in focus. The other phase that had the same focus was the interviewing process itself, where the semi-structured form of interviewing encouraged and gave the participants the opportunity to focus more on the topics of their particular interest within the studied phenomenon, as well as to shape the agenda of each interview. The consistency and the trustworthiness of research findings (Kvale & Brinkmann, 2009, pp. 244-248) as the affiliation of reliability concept of the research is also treated at the stage of research design.

The question of validity lies in examining the quality of the research (Kvale & Brinkmann, 2009) and can be applied through the whole process of the research project: research design, applied methodology, analysis of findings and theorizing of the results. In this particular research I would like to stress that study of the usage of fashion by the participants of social dance events is applied to the participants that actively and consciously choose to use fashion artefacts in their practice, which is defined in the research design and the research question. Thus, the sampling of the participants for this research project corresponds to the aim of the research, although both me as the researcher and the interviewees as the research subjects acknowledge that there are social dancers that take part in social dance activities without engaging themselves in this particular phenomenon.

Another aspect of validation of the findings is the incorporation of them with the theory within the field and is called theoretical validation. This is going to be applied in the discussion chapter.

3. DISCUSSION

In this chapter I would like to present the main roles that the dress plays in social dance events according to the analysis of the subjective meaning of individual social dancer from Argentine tango and Swing communities in Oslo, Norway. Acknowledgment about those roles of clothing and active relationship with the worn becomes the motivation for actively engaging with the phenomenon of fashion within the area of social dance. The freedom to choose and to create an image of self becomes elaborated in the form of appearance and self-expression (Kidwell & Steele, 1989). The motives behind the subjective choices of 18 social dancers becomes the base for the following discussion. Discussion will take place by presenting the citations of the interview participants around each category and deeper exploring of this category with the help of the existing theory in the fashion field. This chapter presents three categories named as self, group, and occasion, where each category has a number of specified subcategories (Figure 3.1). The self will explore the relationship between the individual and the appearance, the group will explore the social factors and the sense of belonging that influence the individual's fashion choices, and the occasion will explore the conditions within the social dance events that may influence the individual's choice of the outfit.

| Clothes' role at social dance events | | | | |
|--------------------------------------|---------------------------------------|--|---------------------------------|--------|
| Self | Self-construction | Body | Dressing into, Becoming with | Before |
| | | Mood | | |
| | | Ritual | | |
| | | Dancer role | | |
| | | Planning (not) | Gender | |
| | Femininity | Dressing the part | | |
| | Self-projection and -communication | Extra Wow Safe Free Dancer role Femininity | Becoming with | There |
| | | | | |
| | | | Variety | |
| | | Movement Dancer Variety Individuality Chance to dance | Ability Visual | |
| Others Dance skills | | | | |
| Gender Others | | | | |
| Standing out Others | | | | |
| Group | Individual self within the collective | Mood, spirit, atmosphere Dress code Community Culture Standing our and fitting in | Others | |
| | | Others | | |
| Occasion | Occasion | Type of dance Type of event Weather conditions Location Time Atmosphere, mood, feel Special, extra Expirience | | |

FIGURE 3.1 CLOTHES' ROLE AT SOCIAL DANCE EVENTS

3.1. SELF

The self is an individual's consciousness of being, and personal appearance is the part of that consciousness (Kaiser, 1997). Individual subjective meanings and motives behind the usage of fashion in the practice of social dance is the biggest category and is going to be discussed first in order to see the connection between the fashion and the identity.

3.1.1. BODY

The body is inseparable of the self and constitutes its environment (Entwistle, 2015, pp. 6-40). Dress is the way in which we learn to live in our bodies and feel at home in them. One of the reasons for obtaining to specific clothes named by the interview is the idea of the interaction with the body. Where the focus of interviewees is on the body both on its physical form and shape, as well as mental connection and feeling in the body: "connecting with a body sensation" and "checking the feeling in the body" (woman, Argentine tango dancer, 31 year

of experience), - as some of the interviewees say. This stress the connection of fashion with the body and the overview of the fashion as the embodied practice. This also point out the importance of the locating oneself in the body (Entwistle, 2015) and the body awareness, that is crucial in the practice of dance.

Entwistle also presents the idea that women are more likely to develop greater body consciousness and greater awareness of themselves as embodied, as their identities are more body situated. Interview participants that are actively looking for the connection with their physical bodies before the practice of social dance are also females. The feeling in and within the body of female dancers is influences their fashion choices within the praxis of social dance and is generating different experience of the embodiment.

Wearing the right clothes for our bodies people feel at ease with and connected to their physical body (Entwistle, 2015). Taking into consideration the shape of the body and the form of the body, interviewees acknowledge the importance of using the items that work good for their own body shape in order to feel and perform good:

“It should look good with your body. And it is different for different people” (man, Argentine tango dancer, 8 years of experience).

The experience of dress makes the body the object of consciousness and bring the attention to the creating the experience with and within the body and forming the unity of the body and the self:

“You have to be present in order to be a good dancer” (man, Argentine tango dancer, 6 years of experience).

3.1.2. MOOD

Mood is one of the most mentioned and referred to nouns through the whole amount of the interview material. Mood is an intangible quality that is difficult to study and measure (Kaiser, 1997), yet it is one of the factors important in the creating of the subjective experiences of using the elements of fashion in the practice of social dance and has to be discussed.

Through the analysis of the interview material the code ‘mood’ in relation to the individual self appears as the condition behind the specific choice of apparel and influences the choice of the total look by obtaining to some specific garment or details of the garment, as well as in terms of the colour selection. Mair (2018) calls individual, that notice the influential connection between the clothes they wear and the mood they have, as high self-monitors, and describes them as the once that are more concerned about their appearance and the impression they make on others.

In terms of the relation between the mood and the clothing, it seems to work in both directions, as well as can be presented as the combination of both: the mood of the interviewee before the social dance event influences the choice of the dancing outfit:

“I can be affected on how I feel that day, my mood” (woman, Argentine tango dancer, 31 year of experience), “I choose something to wear that fits my mood at the moment”

(woman, swing dancer, 3 years of experience), “depends on how do I feel that day” (woman, swing dancer, 12 years of experience), “how do I feel in this specific outfit” (woman, Argentine tango dancer, 11 years of experience), “outfit will reflect my mood in the moment” (woman, Argentine tango dancer, 12 years of experience), “it is the mood on this day that decides” (woman, swing dancer, 14 years of experience), “something that I feel for the day” (woman, Argentine tango dancer, 13 years of experience);

the chosen outfit influences and sets the mood for the interview participant, and as a means to manage the mood (Mair, 2018):

“Outfit can often influence or form my mood” (woman, Argentine tango dancer, 31 year of experience), “I want to feel good, so I will choose this specific outfit that makes me feel good” (woman, swing dancer, 3 years of experience), “I prepare myself for the outfit” (woman, swing dancer, 9 years of experience), “I have something to be looking for” (woman, swing dancer, 9 years of experience), “it (dressing up) is setting my mood” (woman, Argentine tango dancer, 11 years of experience), “I am creating a special mood for myself” (woman, swing dancer, 14 years of experience);

the combination:

“It is the combination of ‘what I feel like at the moment’ and ‘in order to get me into the dancing mood’” (woman, swing dancer, 3 years of experience).

When talking about the colours regarding the mood, the participants mention the factor of visibility:

“It can be bright and shiny or black, depends on the mood” (woman, Argentine tango dancer, 13 years of experience), “if you feel like being visible or not” (woman, Argentine tango dancer, 12 years of experience), “if I want to be visible or not this day” (woman, Argentine tango dancer, 11 years of experience);

as well as connection between the usage of the colours and the feeling of freedom, wildness, and absence of limitation in one’s mind:

“It is also boldness, to wear something that you think is a bit too much, and you figure out that it’s ok. And then next time you see something that is even more too much, and then you try that as well. So, it is about figuring out and finding the limits of what I am comfortable with”, “I feel like it should be more colours, and people are being too conservative, to limited, when it comes to colours” (man, swing dancer, 15 years of experience),

“A colour will make me feel different: I have like this pink cardigan, so I feel a little bit more wild when I dance in it” (man, swing dancer, 6 years of experience).

When talking about the relation between the symbolic meaning of colours in clothing and the mood of the wearer, Mair (2018) explains that the mood-enhancing power lies within the wearer. And the meaning of colour, which is culturally and socially constructed, is subjectively interpreted by the wearer at this stage of choosing of the specific outfit.

I would also like to mention that the concept of being influenced by the current mood in terms of choosing the outfit for the social dance events, is obtained by the female interview participants, while the concept of influencing and managing one's mood by specific fashion choices is used by both male and female interviewees. Studies investigating the relationship between perception of mood, self-consciousness, and selection of clothing among male and female students (in Mair, 2018), also show that females as more sensitive to different mood states and self-consciousness in contrast to males, which affected females' choice of clothing more.

3.1.3. RITUAL

Kaiser (1997) defines rituals associated with appearance management as relatively unconsciously enacted. The interviewees recognise the patterns of dressing up before the social dance event as the ritual, that alone or in combination with other activities (as listening to the music or practicing some dance moves or techniques) create the mood and prepares them for the dancing activity:

“With the time it (dressing up for dancing) became some kind of ritual” (man, Argentine tango dancer, 15 years of experience), “I need this preparational part” (man, Argentine tango dancer, 15 years of experience), “a ritual of going out” (woman, Argentine tango dancer, 12 years of experience), “ritual of dressing up before the parties” (woman, swing dancer, 14 years of experience),

“It is like a ritual actually: to put some music, to choose the outfit and get ready for the party. It is actually a part of social dancing in a way” (woman, swing dancer, 14 years of experience).

Ritualistic patterns usually include culturally patterned activities that are taken seriously by the participants (Kaiser, 1997). So, the referring to the activity of choosing the outfit and dressing up before the social dancing as the ritual, may represent the importance of this activity for the research participants, as well as the transformation from the daily routine appearance to something different, special and of a higher value.

3.1.4. ROLE (DANCER)

The next category to present and discuss is a role of a dancer, that interview participant construct by obtaining to using specific dress, is constructed both before and at the social dance event. The process of dressing into the specific role can be described as appearance management (Kaiser, 1997), appearance minding (Entwistle & Wilson, 2001) and becoming with clothing (Valle-Noronha, 2019).

Some interviewees compare the process of dressing up and wearing specific clothes while social dancing, with wearing the mask or taking part in the role play:

“It becomes some kind of mask”, “we are taking those roles” (woman, Argentine tango dancer, 11 years of experience), “we are in this play for some hours”, “taking this role

for some hours: I am a dancer now” (woman, Argentine tango dancer, 12 years of experience), “it is like to wear a costume” (man, swing dancer, 7 years of experience), “I have my suit. It’s like my superhero suit” (man, Argentine tango dancer, 22 years of experience),

“Wearing my typical dancing clothing, would give me a sense of self comfort, perhaps, putting some kind of mask on me. Like, when I have my dancing clothes on, I am in the dancing mode, and I don’t care about the other weird stuff” (man, swing dancer, 11 years of experience).

The Latin word ‘persona’ from which the words as ‘person’ and ‘personality’ originate, in fact means ‘mask’ (Kaiser, 1997). In the history of symbols, wearing a mask is related with summoning of supernatural agencies, in order to transform oneself, as well as in the rituals and ceremonies (Cavallaro & Warwick, 1998), which corresponds with the features described by one of the research subjects:

“I feel like when I am dancing in my dancing outfit, I kind of dress in a role. It is easier to sort of achieve this state of mind through this ritual of dressing up before the parties” (man, swing dancer, 5 years of experience).

According to fashion theorists, people acquire mask to adopt certain roles for performances, and the perception of self is shaped by those masks (Kaiser, 1997). By embracing the role, the person creates the close link between a particular role and the performance, connected to it, and the person’s identity:

“When I put on my dancing outfit, I think: ‘Yes, it is my night, I am going to dance good’” (man, Argentine tango dancer, 22 years of experience),

“Even if I don’t dance better, the feeling is different. I don’t know how it (dancing in you dancing outfit) looks, by it feels different” (man, swing dancer, 5 years of experience),

“I feel like I actually dance a little bit better if I wear dance clothes” (woman, swing dancer, 14 years of experience),

“I feel much better. I think, I also dance much better” (woman, Argentine tango dancer, 12 years of experience),

“I feel like I dance slightly different, cause my attitude is different, and it influences the way I dance. I don’t know if people can see the difference on the video, but I can feel the difference” (man, swing dancer, 6 years of experience).

Kaiser (1997) states that clothes becomes more of a factor of behaviour displayed in specially defined contexts in comparison with routine or everyday contexts, which social dance events are.

Appearance minding is the way of thinking about and with the fashioned body (Entwistle & Wilson, 2001). This process enables the visual, embodied representation of self by constructing the looks and negotiating intersubjective and discursive space of becoming.

Minding in the appearance style gives the possibility of emerging of the sense of who one is at this particular moment of time:

“To the certain part, you become what you wear. So, I think, it is a role and a shape. So, dressing into it is for me important” (man, Argentine tango dancer, 15 years of experience),

“If you dress up spectacularly it might change you as a person, you might feel more outgoing and dance differently” (man, swing dancer, 7 years of experience),

“If I am wearing a super nice outfit and I feel very good in it, I will also be more enthusiastic and extrovert when dancing” (woman, swing dancer, 3 years of experience).

Valle-Noronha (2019) emphasizes the active nature of the engagement between the person making an active choice of using specific garments and the clothing, which actively influences the wearer. Similar considerations are articulated by the interview participants:

“I feel like the dress is inspiring me”, “the way I feel inside the outfit” (woman, Argentine tango dancer, 31 year of experience),

“The way you dress reflects what the dance is for you, as well as what you want the dance to be. It is the combination of how you dance and how you dress” (man, Argentine tango dancer, 8 years of experience),

“I dress the way I dance: the way I am comfortable and the way I dance good” (man, Argentine tango dancer, 8 years of experience),

“If you are about to put the show, you have to dress for that” (man, swing dancer, 7 years of experience),

“When I put different clothing, it adds different attitude to a dance and to myself as well: more elegant, more flowy, more classic, more wild” (man, swing dancer, 6 years of experience),

“I feel at home when I dance wearing my suit” (man, Argentine tango dancer, 22 years of experience),

“I kind of go into the different mindset when I am wearing it” (man, swing dancer, 5 years of experience),

“When I put on my dancing outfit, I think: ‘Yes, it is my night’” (man, Argentine tango dancer, 22 years of experience).

Those experiences of the participants through the wearer’s reflection on the wearing practice stress the importance of the engaged relationship between the social dancer and the fashion he or she obtains to while participating at the social dance events. This active engagement takes place through the process of becoming and communicating with clothes, not only through clothes.

The relationship between the wearer and the worn is the process of both attachment and engagement from both parts, where the clothes have an active part in this relation. This active immaterial dimension of clothing (Valle-Noronha, 2019) creates an active space between the wear and the worn, where clothing can perform by interacting with and influencing the wearer. This is how research subjects experience this type of engaged relation with their clothing:

“I need to have something that tells me like: ‘Ok, now I dance’. The dance clothes, the good one, they give me something. They put me in the right mood and encourage me to show more and to focus more” (woman, Argentine tango dancer, 31 year of experience),

“This feeling that one is dressed up: you stay a bit different; you have a different posture. And I think dancing clothes actually influence that a lot. It influences the whole attitude” (woman, Argentine tango dancer, 12 years of experience),

“The outfit has a huge impact on the feel of your dancing” (man, swing dancer, 6 years of experience),

“The dancing outfit influences my mood and my dance. It gives me a different persona, a different character” (woman, swing dancer, 14 years of experience),

“This dress gave me the feeling that I am the part of the dance. I almost didn’t have to move: the dress was already there doing the job” (woman, Argentine tango dancer, 31 year of experience).

As one can see in the citations above, clothing is seen as an active performer in the relation between the wearer and the worn. It is the use and the experience of clothes that elevates them from stable objects to meaningful things (Valle-Noronha, 2019) and the actual interest and the motives behind the using the clothes by the interview participants gives the clothes the social purpose as well as the opportunity to play this active role in the relation to the wearer. The wearer and the worn effectively shape and affect each other in the moment of the encounter between those two. Thus, the active choice of obtaining for specific dress by the interviewees gives the worn the opportunity to offer and shape the relation, producing together something new, increasing the bodies capacity to act. The material agencies (Valle-Noronha, 2019, pp. 61-62) of both the clothing and the dancer in a form of the performance are re-signified, re-shaped and re-formed within this active collaboration and the process of becoming with.

3.1.5. FEELING

Feeling is an elaboration of the mood of the dancers when at the social dance events and is articulated by the interview participants through the variation of multiple expressions:

“If I am wearing a nice outfit, I feel beautiful. I feel that I am in the bubble of music, dance, and fashion, and I like this bubble” (woman, swing dancer, 14 years of experience),

“When I am entering with my dancing outfit on, I am attractive, or I feel myself like this” (woman, Argentine tango dancer, 12 years of experience),

“I feel comfortable and confident”, “I feel really good”, “I feel safe”, “I feel free”, “every time I wear it, I feel ‘wow’” (woman, Argentine tango dancer, 31 year of experience).

As we see, the citations above belong to female interview participants. Social psychology studies (in Mair, 2018) about the connection of the feelings and the influence of fashion on human behaviour in different social situations, as well as the connection of motivations to feelings. Studies also resulted in the fact that the concept of feeling experienced when wearing the item was obtained by females.

The category of feeling, related to some extra impulse of one’s performance in the relation with clothing on the other hand is mentioned by both male and female interview participants:

“When I wear my dance clothes, I have different attitude and the feel” (man, swing dancer, 6 years of experience),

“My dancing outfit gives me some extra feeling” (woman, swing dancer, 6 years of experience),

“I feel a little bit extra inspired; it gives me some extra inspiration, I feel a little bit different” (man, swing dancer, 5 years of experience),

“When I am there, I have to have some little extra, that helps me to go to my dancer body, with the help of the things I dress” (woman, Argentine tango dancer, 31 year of experience).

By wearing particular clothes, informants are taking satisfaction in their appearance, feeling the individual feeling of self-worth or self-esteem (Kaiser, 1997, pp. 174-176). Motivation to obtain to the particular fashion choices in the practice of social dance is based on the need to be valuable within the context of social dance experience, and the chance to maintain it.

Linking of self-esteem to clothing and appearance is correlational. The category of feeling requires the active relationship with the clothing one is wearing, which will allow us to imbue our clothing with symbolic meaning that will influence how we feel (Mair, 2018, p. 108). Treating clothes as the element of agency allows the wearer to engage in the interaction with clothing at different levels, and allows the clothes to affect the wearer’s experiences of the world when worn (Valle-Noronha, 2019, pp. 60-64).

3.1.6. MOVEMENT

The next topic within self-category, that I would like to discuss is movement. Movement, which can be seen as the expressive means of bodily articulation (Anderson & Pantouvaki, 2014, p. 83), is crucial in the practice of dance and all the interview participants pay attention to its level of importance within their fashion choices. Movement related to clothes within the dance practice often becomes the starting point and all the other motives behind the particular choice can be applied just if the ability to move is present.

Movement in the practice of social dance has the physical, and the visual component. Physical application of movement becomes the functional element of each dancing outfit and regarding the materiality of clothing finds place in the material and the cut, form, and shape of each item of clothing. When talking about the physical component, interviewees mention following:

“Freedom of movement in combination with a style is the most important” (woman, swing dancer, 12 years of experience),

“Dancing outfit is more practical for dance purpose, because it provides me the comfort and the free movement” (woman, swing dancer, 6 years of experience),

“Functionality is having a lot of movement without being restricted” (man, swing dancer, 11 years of experience),

“Functionality for dancing is having a freedom to be able to move in your clothing” (man, swing dancer, 7 years of experience),

“It should be comfortable to be moving in and also staying in place” (woman, Argentine tango dancer, 13 years of experience),

“Clothes suitable and comfortable for dancing is the one, that does not restrict the movement” (man, Argentine tango dancer, 6 years of experience),

“I should be able to move with dancing steps without thinking what I am wearing: I don’t feel my clothes, my clothes is not on the way, the clothes is not stopping the movement” (woman, Argentine tango dancer, 12 years of experience).

Another application of the movement is mentioned as the way the movement feels when wearing the dancing outfit:

“I need to be able to feel that I can move to the best of my abilities” (woman, swing dancer, 3 years of experience),

“I feel more precise when dancing in this outfit” (woman, Argentine tango dancer, 31 year of experience),

“I don’t feel the same when dancing in the regular clothes, I just don’t feel the same, and then I can’t do the same thing, I don’t find the movement in the same way” (man, Argentine tango dancer, 8 years of experience),

“I feel how the trousers move and it helps me with my movement” (man, Argentine tango dancer, 8 years of experience).

Gunay in Petican (2013, pp. 191-198) addresses the feeling of the movement as the critical ability to dance, both for the dancer and for the audience. And the comprehension of this sense is explained as the basic different between the traditional dances, as ballet, and the modern dances.

The visual quality of the movement, regarding the aspect of motivation for obtaining to specific dance clothes articulates itself through the active engagement and cooperation

between the body of the dancer. The clothing he or she chooses in order to create specific lines, shapes, and forms within the practice of dance (figure 3.2, figure 3.3), which is similar to contemporary dancing, where the costumes are required to show the line of the body, that is a central focus of the choreographer (Anderson & Pantouvaki, 2014):



FIGURE 3.2: MOVEMENT IN SWING DANCING (PICTURE IS PRESENTED BY ONE OF THE INTERVIEW PARTICIPANTS)

“When I have that dress on, I know I am showing the best parts of the body in terms of movement” (woman, Argentine tango dancer, 31 year of experience),

“It is easier to look elegant when I wear my dance clothes. I am also getting clear lines and movements” (woman, swing dancer, 6 years of experience),

“It is important how you look, and it is about your movement in combination with your clothes” (man, Argentine tango dancer, 8 years of experience),

“The clothes can camouflage something (articulation of the knee, talking about clean lines)” (man, Argentine tango dancer, 6 years of experience),

“Some movements may look very good with the right clothes, and awkward with the wrong ones” (man, Argentine tango dancer, 8 years of experience),

“The outfit defines the shape and the lines, when you are dancing” (man, Argentine tango dancer, 15 years of experience),

“Clothes (wearing a suit) helps with my posture” (man, Argentine tango dancer, 22 years of experience),

“Clothes has to look good with your body when you move” (man, swing dancer, 6 years of experience),

“By choosing to wear something for dancing you are thinking about how do you want the movement to look like” (man, Argentine tango dancer, 8 years of experience).



FIGURE 3.3: MOVEMENT IN ARGENTINE TANGO (PICTURE PRESENTED BY ONE OF THE INTERVIEW PARTICIPANTS)

So, there is a clear connection between the body, the movement and the clothes interview participants choose to wear. Bug in Anderson & Pantouvaki (2014, pp. 29-52) when talking about the performance wear for the dance company mentions that the garments used there can become integral to the movement and direct the choreography itself. Although social dance is not a performative activity and the clothes used for social dancing is not a specially designed costume, the core relation between the movement and the clothes seems to be similar. Cohen in Anderson & Pantouvaki (2014, pp. 53-78) makes the analogy between the Mobius strip and the movement: movement from inside to outside on a single continuous surface, which can explain the relation between the movement that interviewees would like to articulate when dancing and the visual picture of this movement that is a combination of the dancer's body and the clothing he or she obtains to.

3.1.7. OTHERS

3.1.7.1. VARIETY IN THE DRESS

Kaiser (1997) brings up the concept of other-directedness, proposed by the sociologist David Riesman. This concept is developed around the quality of individuals to be sensitive to the expectations and preferences of others, and to look to others for behaviour guidelines. In the inquiry data analysis this concept of other-directedness appears when the interviewees are presenting their reasons to vary their clothing choices between the events, to obtain to specific clothes in order to have better chances to get a dance, and as well when they are talking about some influential figures, that inspired them in their dancing and fashion choices.

When talking about the variation in addition to practical reasons, as the clothes has to be washed in between, interviewees have the following statements:

“I don’t wear the same outfit two times in a row, because I think people will remember that” (woman, Argentine tango dancer, 31 year of experience),

“I vary the outfits because of the social acceptance” (man, Argentine tango dancer. 6 years of experience),

“I want people to see that I have options” (man, Argentine tango dancer. 6 years of experience),

“I want to show that I put effort into choosing the outfits for dancing” (man, Argentine tango dancer. 6 years of experience),

“They will see how much I invested into dancing” (man, Argentine tango dancer. 6 years of experience),

“I am telling people that I dance a lot, because I have a need for more options” (man, Argentine tango dancer. 6 years of experience).

Mair (2018) explains this subjective motivation to vary the clothing through the theory of self-perception, where the attitude formation of self is based on how others see and judge us, or how we imagine or imply the presence of others.

3.1.7.2. INFLUENCE

Another concept presented by Mair (2018) is the influential power of significant figures in one or another sphere of our life. Those influential figures for the interviewees, as their teachers, or some famous dancers in the dance scene of present or past, become the motivation for obtaining to the particular fashion choice:

“My teacher, that always used to dress up, said that he does it, because he respects the tradition” (woman, Argentine tango dancer, 31 year of experience),

“I started to wear a suit because I had a teacher that once told me, that I need to dance the way as if I was wearing a suit, and the suit should not look wrinkly. And this picture helped me a lot. This picture got imprinted in me” (man, Argentine tango dancer, 22 years of experience),

“When I wear a suit sometimes, I am like imagining myself like one of those Savoy dancers from 1920s-30s-40s, it feels like I am trying to dance like them. It influences my dance and my mood” (man, swing dancer, 6 years of experience),

“For me personally, I have been watching a lot of old dance clips. And I see women in time specific outfits of that time, and moving so beautifully, and graciously, and stylishly and everything. And when I wear something like that, I in a way become a little bit more like these women, that I watch and admire in the video clips. I think it switches my focus to style, to what I look like, or what kind of impression I want to give if I have appropriate stylish outfit. So, I think it effects my dance, that it becomes maybe a little bit more stylish, a little bit more beautiful” (woman, swing dancer, 14 years of experience).

Another explanation of adapting someone else fashion choices to your own is seeing fashion as imitation (Kawamura, 2018, pp. 20-21), which can be used in reverential and competitive purpose. In the situations, mentioned by interviewees, it is used as a combination of those: caused by respect and admiration, but also in desire to assert qualities of the influential character.

3.1.7.3. CHANCES TO DANCE.

One more situation, where the interview participants show the dependence on judgment of others, is actually the relation between the chances to be invited or accepted to dance with and the clothes the dancer is wearing. Interviewees argue that the chances increase when wearing the specific outfit, and this becomes their motivation for the specific choices in the area of fashion. These category within motivation for using specific clothes when social dancing becomes for the higher importance on the national or international events, or when visiting another city or country and deciding to go for a local party there. Thus, the situation applies when dancing within the new crowd, with the people you did not meet before:

“Outfit become more important in the unfamiliar place, where you don’t know feel socially safe, don’t know people” (man, swing dancer, 15 years of the experience),

“If I would go to a marathon (social dance event with dance parties at the daytime, evening, and night, usually lasting through the weekend, Friday-Sunday) for example, I would dress the way they are expecting me to wear, because I want to dance. How do I get to dance? If I am the part of the crowd, then I adapt to the rules of the crowd. Here at home, I am more relaxed, in Sweden too. In France or Italy, I would be more afraid, I will adjust more to them. In BA I felt pretty much that, if I am putting on a bit

sexier clothes, I am dancing more” (woman, Argentine tango dancer, 31 year of the experience),

“I feel I have to adapt to the guys, scene. I would like to wear some more weird stuff, like more art stuff, but I can’t do it. So, I am trying to adapt a little bit to the social scene, because it is social dance. And I know that some guys, they feel like when you are dancing with them, you kind of helping them to look good. Like you are pretty, they feel more pretty. And when you look a bit different, they really need to have balls to take it” (woman, Argentine tango dancer, 31 year of the experience).

Interview participants define the importance to be dressed like a dancer in order to be recognised by other dancers. This stressing the importance of clothing in representation of self as a dancer in a public concept of self (Kaiser, 1997):

“If I have my regular clothes on, people seem not to have imagination that I can move well” (woman, Argentine tango dancer, 31 year of the experience),

“If you want the opportunity to have good dances, you need to dress like a dancer” (woman, Argentine tango dancer, 11 years of the experience),

“The outfit helps to be recognised as a dancer” (man, swing dancer 11 years of the experience),

“I would care to choose some clothes that can identify me as a dancer” (woman, swing dancer, 14 years of the experience),

“If you look like a dancer, you will be invited more” (woman, swing dancer, 9 years of the experience),

“The right outfit will make you noticeable and will project you as a dancer” (man, Argentine tango dancer, 15 years of the experience);

communication of the dancer identity of yours to others:

“I guess getting dressed is also a bit more serious when I go abroad, because people don’t know you, so there it takes a while to get each dance. Deciding to dance with someone is quiet a big decision, and that means you have to find the way to communicate how good you are at dancing and then, who you are” (man, Argentine tango dancer, 6 years of the experience),

“What you are wearing can send a message” (man, Argentine tango dancer, 15 years of the experience);

as well as recognition and something other dancers may remember:

“People may remember your outfit and find you later in order to dance with you” (man, Argentine tango dancer, 6 years of the experience),

“Something that people can remember. Something that nobody else in the room have. Because it is usually common to talk about other dancers: like you should try to dance with her or him, and it is usually like ‘the lady with the red shoes’ or ‘the guy with the

blue pants', so something, that makes you easy to identify. And just something that is your trademark for that evening. And I am guessing, I am not alone in that, like white shoes or something. Usually like half of the dancer have something, half of the male dancers has something that is easy to catch, to describe them by. So, it might not be the colour, but it mostly the colour, because everything else is kind of standard" (man, Argentine tango dancer, 6 years of the experience),

"Outfit may help people to remember me, when they watch me dancing, and then they can ask me later" (man, swing dancer, 15 years of the experience).



FIGURE 3.4: BEING SEEN BY OTHER DANCERS, ARGENTINE TANGO (PICTURE PRESENTED BY ONE OF THE INTERVIEW PARTICIPANTS)

Desire and a process of displaying identity to others in a social context is a part of appearance management and is a means for self-presentation (Kaiser, 1997, pp. 181-209). Since social dancing is a couple dance practice, it becomes crucial to have a dance partner at each time of a dance practice. The appearance management helps the interview participants in the attempt of being seen as a dancer by other dancers (figure 3.4), that will help to increase the number of times when they have a dance partner and increases their chances to dance. The importance of the nonverbal feedback from the other dancers in the form of increased chances to dance, places the Others into the role of audience for the individual identity performance for a Dancer in this context. And the reviews from the audience, whose responses are essential, become the motivation for the usage of fashion artefacts for the interviewees:

"There is an expectation (from Others) based on what you are wearing" (man, Argentine tango dancer, 15 years of the experience),

“I am dressing to meet the expectation” (woman, Argentine tango dancer, 31 year of the experience).

Dressing like a dancer with the help of particular element in one’s appearance minding is motivated by the importance of meaningful exchange of information between the dancer and their dance peers in order to be invited, expected for a dance or dancing more when attending social dance events. This interactive process of appearance communication in the context (Kaiser, 1997) of social dance becomes possible if the previous stages of appearance management and appearance perception is applied, and both sender (dancer) and receivers (others) are engaged in the process. Barnard (2020, pp. 201-205) stress the importance of this communicative function of fashion and clothing within each particular culture, and the meanings hence the communication differs according to the different ways in which different cultures make sense of their experiences. While at the same time the culture itself, which is the culture of social dancing in this research, is constructed as the culture based on the experience and its communication. This will be explored more in the part two of this discussion chapter, when talking about the individual self within the group.

3.1.7.3. DANCE SKILLS AND THE OUTFIT

Kaiser (1997) presents the term of social cognition in order to formulate the impressions we have about Others on the basis of appearance. Appearance becomes a critical factor for judgment of others in the context of first-impression. Based on the interview materials, I would like to show how the interviewees see other dancers based on their fashion choices:

“Usually there is a balance between the skills and the outfit” (man, Argentine tango dancer, 6 years of the experience),

“To a certain extent there is a connection between what people are wearing and what kind of dancers they are” (man, Argentine tango dancer, 15 years of the experience),

“To see what the person is wearing can tell you who this person is, just based on clothing, especially in dancing” (man, swing dancer, 6 years of the experience),

“If I am dressed up like a dancer and have a right posture, then I feel good about myself. And right people will find me, and I will find the right people” (woman, Argentine tango dancer, 11 years of the experience),

“Sometimes you can sort of see from what people are wearing, what their dance style is. Sometimes you can get the idea of what kind of person they are as well. But sometimes also you can see people dressed up, like good dancers, but they are not. They just picked up this image” (woman, Argentine tango dancer, 13 years of the experience).

This last comment about the wrong impression, or about the attempt being misled by the other dancers in order to get a chance to dance more finds place in a few other interviews:

“Sometimes you get confused, when you look at the follows and they look really like pro dancers, like everything. But they just bought a kit basic. And if you don’t know, then you dance with them and you feel like: ‘Ok, well, they started to dance a few months ago’. So, there is always a perception about how one looks. If someone looks the part, they are often good dancers. But it is not always true, but it is the signal they are sending” (man, Argentine tango dancer, 15 years of the experience),

“When I started to dance, I wasn’t in the possession to wear nice dance clothes, like good dancers do. Because then people would think that I am trying to look like a good dancer while not being one. So, when I became comfortable with the dance, I started to wear nice clothes” (man, Argentine tango dancer, 15 years of the experience).

The psychological concept of social cognition in relation to the appearance, works because both the dancer and his or her dance peers within the social dance group believe in the intangible, internal and unseen essence of the appearance (Mair, 2018, p. 85) of the social dancer that may determine the quality and the skills of the dancer, as a member of a social dance scene. The concept of essentialism is based on the belief that particular objects have a set of defining, yet intangible, characteristics which make them what they are (Mair, 2018, p. 88). This concept, applied by some new dancers, gives them the impression that wearing a particular ‘kit basic’ dress of a dancer, will create the opportunity to attract the more skilled dancers. Although this type of behaviour is not seen as positive and will most likely not achieve the same or any result when meeting the same skilled dancer on the social dance events the next time.

One last application of social cognition in fashion as the perception of the appearance of other dancers, that I would like to discuss is based on the shoes. Shoes are critical in the practice of social dance and have mainly functional role. As this is the part of the outfit that connects the dancer with the dance floor and facilitates the dancing experience, bringing “stability and the feeling of the floor” (man, Argentine tango dancer, 8 years of the experience). Wearing wrong shoes, as wrongly shaped shoes, shoes with the wrong sole, or shoes with the wrong heel type is mentioned as one of the major outfit problems by the interview participants. Together with the restrictive clothes wrong shoes restrict the possibility to move and perform the movement that are crucial in the practice of social dance. Some interviewees also elevate the importance of shoes by saying that there is the choice of the shoes that defines the choice of the whole outfit for each particular social dance event (Figure 3.5). So, all that makes the shoes an important element in the appearance of a social dancer, both functionally and aesthetically. But shoes also play a big role in how interviewees see other dancers and judge their dance skills, based on their appearance. The following statement were shared during interviewing:

“One can see from the shoes, if someone is a good dancer or not” (woman, Argentine tango dancer, 13 years of the experience),

“Shoes can also be the indication of the level of dancing” (man, swing dancer, 6 years of the experience),

“In the environment, where I don’t know people, I look at the shoes” (man, swing dancer, 15 years of the experience),



FIGURE 3.5: SHOES MATCHING THE OUTFIT, SWING DANCE (PICTURE PRESENTED BY ONE OF THE PARTICIPANTS)

“You can see it when you are looking at the shoes: if someone has shoes that are suitable for dancing, if the person is a dancer. Maybe more important for followers” (man, Argentine tango dancer, 6 years of the experience),

“By looking at the shoes you can say if the follower is a beginner or an experienced dancer. You can kind of see the beginner dance shoes, because they are not that nice” (man, Argentine tango dancer, 15 years of the experience),

“There is one thing, about other people, if you go to the event what does the clothes of other people tell you about them. The way someone dress does not really matter to me, but the shoes do. If you look at the shoes, you learn a lot. Because a lot of women dance in the shoes that are not really adequate, and that you know, that they are not going to be good dancers. If you see a woman dancing with very wide, heavy heel.

Then I know that she does not have a technique, because if she had, she would never ever be wearing that, because it is blocking your movement simply” (man, Argentine tango dancer, 8 years of the experience).

Shoes become the item of the symbolic interaction and the reason for the assumption (Kaiser, 1997) of the level of dancing of other dancers, as well as the item that may be the identificatory of dancer/non-status of the wearer. It is the cognitive structure of the meaning formed by the receiver as the member of a dance community that helps them to perceive and respond to the stimuli of sender’s appearance. In the example above: dancers based on their experience within the social dance group may interpret the level of dancing of Others according to their shoes, which put them into the cognitive category (Kaiser, 1997) of dancers one would like to dance with.

As we also can see from the citations above the concept of interpreting the level of dancing by looking at the shoes of other dancers is mostly applied by male dancers when choosing their female partner. Customer study of males’ and females’ shoes perception in correlation to gender ideology in Kaiser (1997, p. 88), shows that the most positive elevated female shoe was a high-heeled sandal. That type of shoe was viewed as the most feminine, formal, prestigious, and sexy, while less comfortable, while the men’s shoes where not distinguished from one another on the basic of qualities as sexiness. The interviewees also mention how good looking high-heeled dancing shoes are (Figure 3.6):

“All these nice high-heel shoes, they are just fantastic. They are just like small sculpture” (man, Argentine tango dancer, 15 years of experience).



FIGURE 3.6: HIGH-HEEL SHOES, ARGENTINIAN TANGO (PICTURE PRESENTED BY ONE OF THE PARTICIPANTS)

This, together with category of mood, that was discussed earlier in this chapter, brings up the topic of gender differences in the motivations behind the active usage of fashion by the participants of social dance events.

3.1.8. GENDER

I would like to discuss the concept of gender and its performing within the phenomena of using fashion artefacts by dancer in the practice of social dance through the categories of planning or not planning the outfit before the event, variation between the outfit from one social dance to another, as well as the category of the femininity. All these categories are based on the analysis of inquiry data and are the categories where the performance of gender vary the most.

Gender is a social construction. Bernard (2002) is presenting and examining the connection between fashion and gender by studying how fashion and clothing construct, signal, reproduce and position the gender in the process of society reproduction. Our biology determines our sex, making is male and female, while the gender in the traits of masculinity and femininity that is culturally and socially imprinted(Entwistle, 2015). Bernard (2002) is stating the fact that fashion and clothing are instrumental in the process of socialisation into gender. And it happens through layering cultural meaning in the form of clothing on the body (Entwistle, 2015). Kidwell (Kidwell & Steele, 1989, pp. 124-143) is discussing the gender symbolic in the symbolic language of fashion and the changing meaning of masculinity and femininity. And clothes become a visual social marker of a gender difference (Entwistle, 2015) and the performativity of gender retains its grip in the different form of social practices, as social dance is.

3.1.8.1. PLANNING (NOT)

One of the aspects where the gender of the interview participants perform itself differently in within the area of the research is the question of planning the actual outfit before the social dance events. For the female participants there is a clear variation in addressing this aspect of planning: some interviewees, which are more dependent on the category of mood, that was already discussed earlier, tend to not have any plans about the outfit and decide right before the actual event:

“It is about my mood at the moment, it is always about here and now” (woman, Argentine tango dancer, 12 years of the experience),

“I am going to find out when it is time to dress up. It is the mood of this day that decides” (woman, Argentine tango dancer, 12 years of the experience);

while others prefer to plan in advance:

“Sometimes I plan beforehand and then go for something I know is safe and is looking good on me” (woman, Argentine tango dancer, 31 year of the experience),

“I am planning the day before, so that I have this rough idea of what I want to wear” (woman, swing dancer, 12 years of the experience),

“I am planning before depending on what kind of place I am going to” (woman, swing dancer, 6 years of the experience),

“I like to plan beforehand and can plan for some days in advance” (woman, swing dancer, 14 years of the experience),

“I am planning the outfit and then preparing myself for it” (woman, swing dancer, 9 years of the experience).

While for the male interviewees the concept of planning does not exist, or one can say that it is already integrated in the way they approach the concept of dressing for social dancing, as well as the concept of acquisition of dancing clothes. This concept is about following the particular parameters within the outfit structure, that male dancers found empirically through their practice of social dancing and attending social dance events. This structure, which they address as the ‘combination’, the ‘basics’, or the ‘formula’, allows them not to plan before the event, because the ‘planning’ is already included in the way male dancers purchase their dancing clothes. Therefore, all the dancing clothes they have is already situated within the structure, and is supposed to work:

“I have picked the combination that offers a lot of mobility and is very practical” (man, Argentine tango dancer, 6 years of the experience),

“I think I found a formula that works and suits to the dance floor” (man, Argentine tango dancer, 15 years of the experience),

“I sort of figured out my formula with variations in it” (man, swing dancer, 5 years of the experience),

“You have a formula, you follow this, and then things work. We don’t have to mix and match a lot of stuff” (man, swing dancer, 11 years of the experience)

“I pretty much stick to my basics. It is pretty much timeless if you stick to the basics” (man, Argentine tango dancer, 15 years of the experience),

“This is how people should dress up when they go dancing. This is my vision” (man, swing dancer, 11 years of the experience).

The basics in the vision of all (nine) male interview participants are middle-waste or high-waste formal/suit pants, fitting/ tight on the hips and wide/ loose around the legs, a (usually) long-sleeve shirt and the dance shoes. For some interviewees this combination is completed by the vest (three out of nine dancer) (Figure 3.7) or jacket, which makes it to the complete suit (three out of nine dancers). This “quite simple”, “relatively formal, but not too formal”,

“men’s attire traditional” structure, that “comes with the experience: you know what works”, gives the male dancers the possibility to avoid planning their outfit.



FIGURE 3.7: 'THE BASIC FORMULA' OF MALE OUTFIT, VARIATION WITH THE VEST, SWING DANCE (PICTURE PRESENTED BY ONE OF THE INTERVIEW PARTICIPANTS)

Breward in Entwistle & Wilson (2001, pp.165-181) addresses men’s attire as the formula for notions of masculine fashionability and attractiveness. In men’s dress, the male suit does not just accentuate male bodily features, but adds masculinity to the body (Entwistle, 2015). Suit has the power to convey respectability and the desire to be professional. Thus, the gendered code of dress in the form of standardised suit, when used in the social dance scene, can be addressed as the longing for the attractive and respectable appearance within the group of dance peers.

The concept of self as a structure (Kaiser, 1997, p. 148) can also be seen as the psychological construct of self-identity of a male dancer, which involves systematic mental perception that is integrated into some kind of order in the appearance. This way, male informants, once figured the structure within clothing that successfully constructs and communicates their dancer self, continue to follow it afterwards.

3.1.8.2. VARIATION

When talking about the outfit and variation of it from one dance event to another, female dancers vary between the outfits, while for the male dancers there is a variation within the outfit. Here are the examples from female interviewees:

“I never wear the same outfit twice in a row because I feel like I need to ‘clean the air’ in between. I feel like I want to wear something new. It is some kind of ritual: to wear something new, something other than last time” (woman, Argentine tango dancer, 31 year of the experience),

“I think it is a woman thing, the most men even not think about it. We have been conditioned to like always to wear something good, new, shiny, fancy. I think it is inbred sometimes” (woman, swing dancer, 3 years of the experience).



FIGURE 4: VARIATION WITH THE TIES, SWING DANCE (PHOTO PRESENTED BY ONE OF THE INTERVIEW PARTICIPANTS)

While for the male dancer there is the concept of the 'formula' that applies, varying within or adding some accessories (Figure 3.8):

"It is the variation within the formula. Different combinations that work" (man, Argentine tango dancer, 15 years of the experience),

"It is more about using the same outfit and add different variations, for instance with ties. I don't know if other people notice it, but it gives me that kind of variation, that I need. And the same with shirt sleeve holders and cufflinks. It gives me the little variation that I appreciate. As long as there is some variation, it is like receiving a new impulse" (man, swing dancer, 5 years of the experience).

3.1.8.3. FEMININITY

Entwistle (2015) argues that clothing is one of the most immediate and effective examples of the way in which body is gendered into feminine or masculine. Although no one from the male informants mentioned the term of masculinity during the interview process, the term of femininity became a topic for discussion for a few of female dancers:

"When I am finding my dancing clothes and putting them on, it is very nice. I feel I am more feminine" (woman, Argentine tango dancer, 12 years of the experience),

"I feel more sensual, elegant, and beautiful in my dance clothes. It feels very good" (woman, swing dancer, 14 years of the experience),

"I like that I look feminine" (woman, swing dancer, 12 years of the experience),

"It is the important part of my female identity" (woman, Argentine tango dancer, 11 years of the experience),

"I feel more feminine. It is a nice contrast to my daily life" (woman, Argentine tango dancer, 11 years of the experience),

"I prefer clothes that brings up the feminine, that emphasizes the women's body" (woman, Argentine tango dancer, 31 year of the experience),

"It is good to have this feminine, woman version of myself" (woman, swing dancer, 14 years of the experience).

Clothes, in the form of dresses or skirts with the top, helps the female informants to articulate their ideas about gender and explore fashion's role in constructing of femininity. This way clothing plays an active role not just in constructing the appearance of the female dancers, but also actively shapes the gender identity. The result of interaction between the wearer and worn in this case is producing the awareness and appreciation of the feminine identity of the female dancers. At the same time the potentiality of the clothes increases and reveals itself in the collaboration with the wearer (Valle-Noronha, 2019). And female dancer become more/feel themselves more feminine with and through their fashion choices.

All the differences in the performance of gender within the practice of social dance which articulates themselves in the relation to their fashion choices within this practice in order to frame and understand the experience, also visualise the social relation between male and female dancers. Clothes and appearance cues are used by the social dancer in order to designate gender boundaries and explore the nature of the relationship (Kaiser, 1997). Cultural concept of the social dance experience is also significant in deciphering gender symbolism in the practice of fashion. Cultural and social nature of the phenomenon of fashion in the practice of social dance is discussed in the following chapter.

Kaiser (1997, pp. 170-171) brings yet another explanation of gender differences in self-concept within the framing of social experiences through clothing. Based on the example of qualitative study of the type of connection that male and female student had to their favourite clothes. Where males tend to emphasize the mnemonic value of favourite item, when the clothes reminded them of a personal accomplishment. While females related to their clothing through the personal feelings they experienced, when wearing these clothes, or how did they feel in relation to other people. Kaiser (1997) tends to explain that based on the fact that female receive more social feedback on their appearance, than males do, and are socialised in cooperation with others. While males socialised focusing on competition and independence, thus the fact of interpreting their clothes through personal considerations. The interview material from the informant confirms the fact that the females may relay more or be more affected by the comments and complements:

“I have to say that I am feeling very lucky, because I am getting very nice comments about my outfits. And when I am getting those comments, I feel very flattered, of course. And I will definitely then try to wear this outfit more often” (woman, swing dancer, 6 years of the experience).

Male dancers seem not pay that much attention on the comments about their fashion choices, although they acknowledge them as nice to have. Some state that they would rather like the complement on their dancing. The majority of both male and female dancers says that they should probably take their time and complement more other dancers' outfits when they really stand out and make an effort.

3.2. GROUP

The performance of our identity is constrained by our location in the social world, as a member of a particular group or cultural community (Entwistle, 2015). Social dance is a group activity where the individual self operates itself within and in cooperation with the collective. The usage of fashion within this practice frames the body of Self and insulate it from others, while simultaneously connecting individual self to the collective Others (Cavallaro & Warwick, 1998) in the form of the collective experience. The material component of fashion in the form of dress traces the line between self and Others, while the immaterial dimension of clothes connects the individual dancers to the group of Others in the social ensemble. As one of the informants' states:

“It is a social pressure you confirm to” (man, swing dancers, 7 years of the experience).

In this chapter I would like to discuss how the individual research subjects use their motivation of actively using fashion within the practice of social dance in order to create the collective and interactive communication within the group yet focusing on the individual experiences within the phenomena. This chapter will discuss the motivation behind fashion choices of the informants through the topics of mood and atmosphere, community, culture, dress code, as well as individualisation.

3.2.1. COMMUNITY

Clothes becomes significant in human experiences within society. People derive support and sense of belonging from their social groups (Mair, 2018) and fashion helps the individuals within the group in the process of the performing and retaining of their sense of belonging as well as the sense of collective.

Intentional fashion choices of the research participants in the desire to be seen as a member of a social dance group align their membership within the social dance group and states the status of their belonging. Fashion enables social dancer by activating their relationship with clothes to achieve their social identity (Mair, 2018) of a dancer within the group, as well as to express the degree of commitment to the group:

“It creates the community feeling” (woman, swing dancer, 9 years of the experience),

“The outfit has something to do with community building up” (man, swing dancer, 7 years of experience),

“Dressing up becomes a part of community’s identity” (woman, swing dancer 14 years of the experience),

“It is about being a part of something bigger than ourselves, a group, where we influence each other” (man, Argentine tango dancer, 22 years of experience),

“Clothes gives you the feeling that you are a part of a small society, where the participants agree in making the event something special” (man, swing dancer 5 years of experience),

“We dress in the particular way to fit in with this society” (woman, Argentine tango dancer, 11 years of the experience).

The term community in this case is fostering the collective identity (Kaiser, 1997) of social dancers which perform itself in the form of shared meanings, connections and affiliations with Others. And fashion enables this kind of collective expression in the form of visual appearance minding.

Learning the practice of how the fashion is used within this social groups of social dancers is a process of becoming with clothes. Informants state the facts of being engaged in this process by saying following:

“I guess, everything I had in the beginning did not work. What I was wearing, did not give the right impression. Clothes did not present me as a dancer” (man, Argentine tango dancer, 6 years of the experience),

“One gets socialised to this fashion” (woman, Argentine tango dancer, 12 years of the experience),

“Yeah, I just realised that I have been socialised to some kind of fashion, that doesn’t really fit with my taste. And after 2 years brake (due to Covid restrictions) I just realised that. I had this skirt that I thought like: ‘Wow, did I really wear that for dancing?’ And now I am like: ‘Yeah, maybe I should wear it again’” (woman, Argentine tango dancer, 13 years of the experience).

Fashion as an identification of community membership is also mentioned as the increasing factor for the chances to dance, when attending the events in the new city or country:

“Trying to make an effort to look like you are the part of the new community may help. People will see that you are a part of the dance community and will ask you to dance” (woman, swing dancer, 12 years of the experience),

“Outfit will make you feel like the part of the scene, and you will attract more people” (woman, swing dancer, 6 years of the experience),

“If I want people to see that I am the part of this culture, I would choose some hints in my clothes that will show that” (woman, swing dancer, 14 years of the experience),

“Clothes that I wear has something that can be recognised in a dance community” (man, Argentine tango dancer, 15 years of the experience),

“Yes, without a doubt. It’s like a secret language. The outfit shows others that we belong to the same side, same place. That we are there for the same purpose: we are there to dance. Outfit is communicating this message” (man, swing dancer, 5 years of the experience).

The citations above illustrate how the dressed body can articulate particular identity, making them recognisable to those inside the community (Entwistle, 2015). This way the dress becomes the embodied activity and one of the actors within the social relations between participants in the social dance scene. This social perspective on dress, applied by Entwistle (2015) highlights the active role of the worn in the relationship with the wearer and emphasizing particular characteristics of the wearer within the group of other dancers. Applying particular fashion choices in the practice of social dance helps the socially constructed self to act like a competent member in the context of social dance events. The process of becoming a competent member simultaneously requires the knowledge of the cultural norms and expectations within the group.

3.2.2. CULTURE

Fashion as the situated bodily practice and is functioning in the framework between body, dress, society and culture (Entwistle, 2015). Clothes reflect and symbolise the traditions, values, emotions and ideologies of the culture in which we are socialised (Mair, 2018). Fashion in the form of clothing becomes a symbolic manifestation of culture (Kawamura, 2018) within the particular social context. Interview participants state that by obtaining to specific fashion choices, they reflect on the cultural and historical heritage of the dances that they perform:

“I think in most cases me choices in clothes most likely reflects the time period, which I like. And if you have 1930s-1940s music to it, it makes the experience complete” (man, swing dancer, 5 years of the experience),

“I try to wear something that reflects the dancing scene, how it was traditionally” (woman, swing dancer, 6),

“I think it is about romanticising the time period when they had the best music ever, and the best dances ever, and the greatest bands ever. And we create that kind of dream, and we romanticise about that golden age” (man, swing dancer, 5 years of the experience).

Clothing and appearance management is seen as the part of the social-historical nature (Kaiser, 1997, pp. 347-349) of social dance praxis. Informants also sense themselves as the past of culture behind the dance they are attracted to and participate in. And their choices of clothing become not just the reflection about the culture, but their way to take care and preserve it, by obtaining the cultural values in this context:

“Social dance community is not only about dancing. It is the part of the culture. So, when we go social dancing and also touch up on this culture, we become in a way representatives of this culture. And clothes are the part of this culture. So that is one you choose specific outfit – to make this culture experience more wholesome, more complete” (woman, swing dancer, 14 years of the experience),

“We represent the culture by choice of our danced, and also our community, no matter where we are social dancing. Our community is like a bubble of dance, music, style, and by dressing accordingly, by choosing vintage looking outfit, or just beautiful outfit, we preserve culture, we take it further with us” (woman, swing dancer, 14 years of the experience).

Obtaining to specific fashion artefacts in the practice of social dance makes the informants active participants in the process of cultural production (Kawamura, 2018), where shared meaning and collective representation becomes enable through the appearance management (Kaiser, 1997). Clothing they choose simultaneously becomes the cultural symbol, as the object signified through the cultural history of dance through the practice of dancing, as the signified cultural activity. The engagement and the active role of informants create the means behind this cultural experience.

3.2.3. DRESS CODE

Dress code or the code of dress is the outcome of culture and social pressure (Entwistle, 2015, pp. 12-16) applied to the dressed body within a specified social context. Formal situation and specific occasions are the ones that tend to require specific rules behind body dressing. Entwistle (2015) argues that the codes of dress form part of the management of the body in space and operates in order to discipline the body's performances in the particular way.

Codes in the dress refer to the rules of association or underlying patterns provided by culture (Kaiser, 1997, pp. 221-223). In the practice of usage of fashion in the praxis of social dance codes in dressing function as some kind of protocols for dressing, as describe by the informants:

“If you want to be recognised as the dancer, it most likely helps to crack the code” (man swing dancer 11 years of the experience),

“There are several codes one has to follow” (man, Argentine tango dancer, 6 years of the experience).

Those codes provided by culture, can also be used by the group members in order to navigate within the group. For instance, here is the informant arguing for functionality of the codes in finding the dance partners at the social dance events:

“I use the codes to pick my partners how is he dressed, his posture, how is he communicating” (woman, Argentine tango dancer, 11 years of the experience),

“You need to wear right clothes to meet the right dancers. This is how social codes function” (woman, Argentine tango dancer, 11 years of the experience),

“It is very functional to follow dress codes, because it makes it easier to dance” (woman, Argentine tango dancer, 11 years of the experience).

The codes this way provide a cultural frame for the navigation (Kaiser, 1997), as well as the frame of references for interpreting the appearance of Others.

I would like to mention that the term of dress code and other social codes, as the code of communication (where the dancer invite or accept the invitation for dancing without verbal communication, using eye-contact and the movement of the head towards the dance floor) take place in Argentine tango only, and is mentioned just by the informants practicing this dance. While the term of code in clothing, as the symbol of the belonging to social dance group and the element of shared understandings that comprise a sphere of discourse (Barnard, 2020, pp. 225-233) in the context of social dance events, is used by the practitioners of both dances. This can be also explained by the context dependency of codes of the dress. Clothing fashion codes in the practice of Argentine tango, combined with other social codes within the practice, form a strong frame of behaviour patterns, which gains different level of functional application by the members of the group.

3.32.4. STANDING OUT WHILE FITTING IN

Fashion gives the opportunity to research participants to embrace both individuality and commonality as two natures of self (Entwistle, 2015). The particular fashion choices give the opportunity to the informants to both signal their membership belonging to the community of social dancers and express shared cultural values as well as to stand out and embrace the uniqueness of self:

“I like to stand out a bit. It is the part of my personality. I have always like to show my personality through my clothes” (woman, swing dancer, 9 years of the experience),

“It is nice to be different and individual within the dance community’s culture representation” (woman, swing dancer, 14 years of the experience),

Fashion and clothing help social dancers to differentiate themselves as individuals within the group and declare some form of uniqueness (Barnard, 2002), negotiating the identity in social context (Kaiser, 1997). Specific fashion choices help the informants to create and express their uniqueness within the frame of a dancer role they appeal to. Wearing the clothes within the frame both defines the social role of a dancer and enables social interaction within the group, while individual approach to appearance minding helps to embrace the diversity and individuality within the group:

“Everyone dances in their individual style, so everyone should dress differently. And this variety is important: both in clothing and dancing, as the self-identification with the music and style” (man, swing dancer, 5 years of the experience),

“A lot of people dress and make dance clothes that suits just a certain style, making it almost the uniform. And when there is a uniform, there is not enough personality. It is much better to be different, to have your own style within the group: we are dressing up, but we are not dressing the same” (woman, Argentine tango dancer, 31 year of the experience),

“I am following the social codes, while finding my style inside those. My style is showing my identity” (woman, Argentine tango dancer, 11 years of the experience).

Entwistle (2015) emphasize the role of the dress in articulating of the sense of uniqueness, while performing the similarity by obtaining to social and cultural norms within the group one belongs or sense the belonging to. Fashion opens the possibilities for individuals to navigate and frame their individual self within the social collective according to the specific motivations behind their behaviour.

The concept of the individuality addressed by the informants appeals to the uniqueness, originality and self-realisation (Kaiser, 1997, pp. 473-479) is formed within the frame of belonging to the group of social dancers. The desire to appear and feel different is counterbalanced by the desire of interpersonal attraction and interaction with others within the group in the form of being invited and accepted to dance with. This way, informant do not desire a total difference, but some sense of it, some differentiation between them and Others.

3.2.5. MOOD, SPIRIT, ATMOSPHERE

Interview participants highlight the role of fashion in creating specific atmosphere, mood, and spirit at the occasion of social dance event:

“Clothes creates the atmosphere”,

“The appearance is a half of the charm” (woman, swing dancer, 6 years of the experience),

“It does something with the atmosphere” (woman, swing dancer 12 years of the experience),

“It influences the whole experience, creates different mood and the atmosphere” (woman, Argentine tango dancer, 12 years of the experience),

“It has something to do with the atmosphere and it plays its part in how the entire event feels” (man, Argentine tango dancer, 15 years of the experience),

“It sets the mood and complete the experience” (man, swing dancer, 15 years of the experience),

“It sets a certain mood to the event and helps to explore the experience” (man, swing dancer, 5 years of the experience).

This becomes possible when individual dances act the group and make the collective effort to create this experience:

“It becomes possible when people are putting the effort” (man, swing dancer, 6 years of the experience),

“I think it is nice, when people are making the effort” (woman, Argentine tango dancer, 31 year of the experience),

“I also try to compliment people, even if I don’t know them very well, if I see that they have made an effort. I think it should not go unnoticed” (woman, swing dancer, 3 years of the experience),

“If you see that everyone made an effort, the event feels special” (man, swing dancer, 11 years of the experience).

The individual motives behind the fashion choices of each dancer combine into the collective effort, that creates the complete experience for each dancer, others, and the group in total. The whole experience of the social dance event, where the phenomenon of actively using fashion in the practice of social dance will be discussed more in the part three of this discussion chapter.

3.3. OCCASION

The situations where we face the question of choice of the wearable garments can be divided by ordinary and specific, prioritised occasions (Klepp et al., 2020). Occasion is one of the factors to consider for the selection of clothing by each individual, and the choices are based on the norms and conventions of the society in total and some specific group in particular. Conditions within the occasion can be discussed around the varieties of type of activity, intensity of it, skills/knowledge, place and temperature/ weather conditions (Klepp & Bjerck, 2009).

Occasion in this discussion is addressed as a social ritual, that is different from daily routine praxis (Barnard, 2002, pp. 68-70). Occasion also represents the context, that refers to when the specific clothes is used (Bjerck, 2017). And the clothing used by the informants during the context of social dance events is rarely or never used outside of this occasion, thus, has a strictly-defined context. This way, the clothing used through the occasion involves wearing something different from the everyday attire. Informants state following:

“Things I wear for dancing are too dressy for other occasions” (woman, Argentine tango dancer, 13 years of the experience,

“It is different from everyday life, so you put something different, something special” (man, Argentine tango dancer, 22 years of the experience),

“I finally found the occasion to dress up to” (woman, Argentine tango dancer, 31 year of the experience,

“I think many people like this dressing up thing. It is not something you do a lot in your everyday life, so it is a nice thing” (woman, swing dancer, 12 years of the experience),

“I think the clothes you wear is important, because it sets you apart from a regular, daily life. It is like a party, an event. It is different, it should be different, because it is something different in your life. So, I think it is important. It is nice to dress up for things” (man, swing dancer, 11 years of the experience),

“It is about being conscious of what you are doing. You are going to the special event, this is different from the everyday life – you put on something different, special, for a special event” (man, swing dancer, 6 years of the experience),

“And also, for me a thought through outfit, with maybe nice accessories, and nice colours, that looks nice, it is up to the feeling of celebration, party, which I think a lot of people are looking for when they go out social dancing. They go out, they go dancing, they go to socialise, but also it is like a party, celebration, an occasion to dress for” (woman, swing dancer, 14 years of the experience).

As we can see, social practice of social dance requires not ordinary, but special fashion choices, made by the informants in order to define this occasion as special and different. The conditions within the occasion are the factor that form the structure of how interview participants select specific items within their dancing clothes. The following conditions within

the occasion frame the level of the engagement the interview participants have with the phenomenon of fashion application through the practice of social dance: type of dance, type of event, weather conditions, location, and time.

The condition framed by type of the dance is applicable for informants practicing swing dance. As the same interview participants may dance lindy hop, balboa and boogie woogie, the dances can be danced at the same event with the mixed music, or at the separate events. Thus, the type of the music and the type of the dance around which social dance event is organised is framing the condition behind the clothing choices of informants. The level of activity is the important element of practice within the occasion and is connected to the material objects within the practice (Klepp & Bjerck, 2009), as the textiles clothes is made from and their characteristics. The type of the dance influences the choices of the materiality behind the fashion choices, framed around “how fast the dance is” and “how much movement is needed”, as well as the “decade of fashion”.

Type of event is addressed by the interview participants as difference in the level of dressing and varies between the casual/ regular event and the gala event. Regular events require “something more casual”, while gala or special event requires or allows to be dressed up more. “How fancy the event is” and “How much fashion is expected” influences “how dressed the Others are” and frames the fashion choices of informants as well as the involvement of it for each individual dancer, as they are “dressing for a setting”:

“Big social dance event and minor social dance events require different level of dressing up” (man, swing dancer, 5 years of the experience),

“You get more peculiar if you know that others gonna be dressed up” (woman, swing dancer, 12 years of the experience),

“It can be nice to match the fanciness level of the event” (woman, swing dancer, 14 years of the experience),

“Looks matter when the events get bigger” (man, Argentine tango dancer, 6 years of the experience).

Informants highlight the importance of the variation in the type of the event, where some involve less dressing up, while others require the whole gala outfit:

“Clothing help to create a special event, not just the ordinary one. But it should always be a different level of dressing up: something more casual, something more dressed up. If every event is special, then no event is special” (man, swing dancer, 15 years of the experience).

Some extern conditions within the occasion of social dancing as weather, location and time also have their influences on the informants’ choices of clothing. Weather in the form of temperature and the season impacts the materiality of clothing that can be chosen for comfortable dancing. Location is addressed on a small scale as “what kind of floor” has the actual venue where the dancefloor is situated and social dancing takes place, since it has an

impact of the choice of shoes, that can impact the choice of the whole outfit. As well as if the social dance event is local or international, where:

“Local events are more relaxed and international ones’ involve more expectations, so you want to put on a certain look” (man, swing dancer, 6 years of the experience).

The category of time is addressed through dividing the events to daytime and evening dancing, where:

“The evening events involve more fashion, and the afternoon events are usually more relaxed” (man, swing dancer, 7 years of the experience),

“If it is an evening dance, it has some night feel in it, so dressing up for it is a thing. Especially for followers: their hair is done, make-up and stuff. I mean, it would be appropriate, you have to also put some effort into it as a man, if the followers put a lot of time into it” (man, Argentine tango dancer, 6 years of the experience).

And finally, interviewees stress the role of fashion in creating the mood, the feel, and the atmosphere of the event, making it special and different:

“Outfit puts a little bit extra to the experience. When you put some effort into dressing up, it makes the whole event more fun, when everybody dresses up a bit” (woman, swing dancer, 12 years of the experience),

“It is certainly very different to watch the room full of dancers in their everyday clothes and the room full of dancers dressed for the event – it looks really different” (man, Argentine tango dancer, 15 years of the experience),

“It gives the different feel. It may also elevate the importance of the event because people are trying to put an effort. So, you see everybody putting an effort. So, it constructs and puts together a feel for an event” (man, swing dancer, 6 years of the experience),

“It is nice to have a situation when one has to dress up for a special event. It means, you are making an event for yourself. You are dressing up to party, to party with others, to make something special about this moment” (woman, swing dancer, 14 years of the experience),

“It is the cherry on the top. It would make a good event into an awesome event. It is like a little extra on the top if people dress up. It is nice to see a room of happy dancing people. And that they are dressed up, brings this little extra” (man, swing dancer, 11 years of the experience).

The citations above show that the fashion choices of interviewees create the complete experience of the occasion, fulfil it. Clothes gain an active role in the construction of this experience within the occasion. The occasion becomes the objective that clothes is chosen for (Klepp et al., 2020) by the dancers, but also the prerequisite that enables them to be used. Social dance events are the occasions to obtain for special fashion choices by the participants, and the clothes is chosen by the variety of conditions within this occasion. Occasion is what makes clothes usable within the context. The conditions that define fashion choices within the occasion are both naturally (temperature, time, location) and socially (type of event,

expectations) constructed. Consciousness awareness of the combinations of factors (Entwistle, 2015) helps dancer to engage with and navigate within the experience of social dancing.

4. CONCLUSION

In order to answer on the research question “What are the motives behind the active use of fashion by the participants of social couple dance events and how are they acquired and constructed? », the actual findings were divided into three main categories. The motivation behind the active use of fashion within the practice of social dance is based on the concepts of 1) self through self-construction, self-representation, self-projection and self-communication; 2) group, regarding the individual self of the dancer within the collective self of the group of social dancers and 3) occasions.

Motives within the category of Self are generated both prior to the social dance events, as well as when there. Interviewees have presented and discussed their fashion choices related to their mood and body, talked through the process of getting ready to social dancing as the special ritual, and acknowledged the role of clothes in the construction of their identity of the dancer. The dancer identity constructed through the fashion choices of the participants engages in their self-esteem, quality and the visuality of their dancing, as well as has the possibility to influence their chances to be invited and accepted to dance.

A few differences are discovered in the motivations to use fashion in the practice of social dance based on the gender of the interview participants. Those differences occur when addressing the topics of planning the actual outfit in advance, before the social dance event, as well as the topic of variation in outfit between the social dance events. While female interview participants are either planning their outfits in advance, or rely on the current mood, male dancers do not see this topic as relevant, as their model of dressing to social dance events include the structure-based ‘formula’. This formula includes the planning element on the stage of acquisition of the clothing items for social dancing, thus gives the male dancer the possibility to skip this stage before each social dance event.

Another topic of variation is also connected to the structured concept of dressing of male dancers. While female participants vary in between their outfits, the male participants vary within their structure: exchanging some of the elements or keeping the base, but varying the accessories.

The motives within the category of group, are taking place within the collective experience of social dancing and are developing through the topics of community, culture and the desire of individualisation within the group. The topic of clothing codes is also discussed through this category.

The category of occasions as the manifestation of fashion in the social dance scene is seen through the variety of natural and socially constructed conditions, which influence the fashion choices of the interviewees as well as the motivation behind them.

To conclude, I would like to say that the motivations behind the fashion choices of the participants are based on their active engagement with the phenomenon of fashion. The motivations occur both through the individual appearance minding, and through the interaction with the peer dancers within the dance scene. Thus, the active relations both within fashion and within social dance are considered the base behind the motivation.

Current research project has studied Argentine tango and swing dance as the social dances within the phenomenon, The research design gives the opportunity to apply the same methodology when studying other types of social dances in order to create the complete picture of the studied phenomenon. Another possibility is to research more on the performing of gender within the practice of social dance, either through the historical perspective or through the differences within the performance in different social dances.

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APPENDIX

Appendix 1 – Interview guide

Appendix 2 – SIKT (NSD) approval

Appendix 3 – Consent form and participation letter

Appendix 4 – Codes

Appendix 1: Interview guide

1. Can you tell me when was the first time you interacted with (got introduced to) swing/tango? What was your impression? / How did you experience this?
2. What is social dancing for you?
3. Can you reconstruct for me your typical day/ evening before going out dancing?
What role does dressing up plays in it?
4. How can you describe what you tend to wear for the milonga/swing party?
What are the elements of the outfit?
What are the variables and what are the constant elements?
What is important in the outfit for you? (Functionality? Materials? Style? Colours? Age? Visuality?)

Can you describe a dancing event where your outfit did not work as you intended?
Can you describe a dancing event where your outfit worked very well/exactly as planned?
Do you think about the group of people coming to the social dance when choosing the outfit?
What aspects are considered when choosing the outfit?
Do you wear the same garments multiple times for the same social dance?
Do you vary between clothing for the social dance? Why? Visual/aesthetic reasons? Practical?
Is there clothing acquired particularly to be used for social dancing? How old are they?
5. What is your relationship with clothes on the daily basics when not dancing? (Same style? Completely different? Casual? Comfortable? Don't care much? etc.)
6. How do you feel when dancing in your dancing outfit?
Is it different from dancing in regular clothes? (What is different if so?)
Does the outfit impact the way you dance? (Do you notice any difference in your dancing because of what you are wearing?)
Does the outfit impact the fact how often do you dance during the event/party/milonga?
7. What do you feel when some of the fellow dancers comment on your outfit?
8. Do you think clothes makes an important part of social dance events/parties/milongas?
How important is it and why? How does it influence the mood/atmosphere of the event?
Are there other aspects/objects that are more important than clothing?
9. When dancing at the unfamiliar place/event/city/country, does wearing particular dancing clothes helps to fit into a new community easily/faster? Have you experienced this yourself?
10. Are there any more information/experiences you would like to share regarding the topic?



[Meldeskjema](#) / [Fashion and Social Dance](#) / Vurdering

Vurdering av behandling av personopplysninger

Referansenummer
257635

Vurderingstype
Standard

Dato
05.11.2022

Prosjekttittel
Fashion and Social Dance

Behandlingsansvarlig institusjon
OsloMet – storbyuniversitetet / Fakultet for teknologi, kunst og design / Institutt for estetiske fag

Prosjektansvarlig
Ingrid Jacobsen

Student
Aliaksandra Kliuchko

Prosjektperiode
01.09.2022 - 01.06.2023

Kategorier personopplysninger
Alminnelige

Lovlig grunnlag
Samtykke (Personvernforordningen art. 6 nr. 1 bokstav a)

Behandlingen av personopplysningene er lovlig så fremt den gjennomføres som oppgitt i meldeskjemaet. Det lovlige grunnlaget gjelder til 01.06.2023.

[Meldeskjema](#)

Kommentar

ABOUT OUR ASSESSMENT

Data Protection Services has an agreement with the institution where you are carrying out research or studying. As part of this agreement, we provide guidance so that the processing of personal data in your project is lawful and complies with data protection legislation.

We have now assessed the planned processing of personal data in this project. Our assessment is that the processing is lawful, so long as it is carried out as described in the Notification Form with dialogue and attachments.

IMPORTANT INFORMATION

You must store, send and secure the collected data in accordance with your institution's guidelines. This means that you must use online survey, cloud storage, and video conferencing providers (and the like) that your institution has an agreement with. We provide general advice on this, but it is your institution's own guidelines for information security that apply.

TYPE OF DATA AND DURATION

The project will process general categories of personal data until 01.06.2023.

LEGAL BASIS

The project will gain consent from data subjects to process their personal data. We find that consent will meet the necessary requirements under art. 4 (11) and 7, in that it will be a freely given, specific, informed and unambiguous statement or action, which will be documented and can be withdrawn.

The legal basis for processing general categories of personal data is therefore consent given by the data subject, cf. the General Data Protection Regulation art. 6.1 a).

PRINCIPLES RELATING TO PROCESSING PERSONAL DATA

We find that the planned processing of personal data will be in accordance with the principles under the General Data Protection Regulation regarding:

- lawfulness, fairness and transparency (art. 5.1 a), in that data subjects will receive sufficient information about the processing and will give their consent
- purpose limitation (art. 5.1 b), in that personal data will be collected for specified, explicit and legitimate purposes, and will not be processed for new, incompatible purposes
- data minimisation (art. 5.1 c), in that only personal data which are adequate, relevant and necessary for the purpose of the project will be processed
- storage limitation (art. 5.1 e), in that personal data will not be stored for longer than is necessary to fulfil the project's purpose

THE RIGHTS OF DATA SUBJECTS

We find that the information provided to data subjects about the processing of their personal data will meet legal requirements for form and content, cf. art. 12.1 and art. 13.

So long as data subjects can be identified in the collected data they will have the following rights: access (art. 15), rectification (art. 16), erasure (art. 17), restriction of processing (art. 18) and data portability (art. 20).

We remind you that if a data subject contacts you about their rights, the data controller has a duty to reply within a month.

FOLLOW YOUR INSTITUTION'S GUIDELINES

Our assessment presupposes that the project will meet the requirements of accuracy (art. 5.1 d), integrity and confidentiality (art. 5.1 f) and security (art. 32) when processing personal data.

When using a data processor (questionnaire provider, cloud storage, video call etc.), the processing must meet the requirements for the use of a data processor, cf. art. 28 and art. 29. Use suppliers with whom your institution has an agreement.

To ensure that these requirements are met you must follow your institution's internal guidelines and/or consult with your institution (i.e. the institution responsible for the project).

NOTIFY CHANGES

If you intend to make changes to the processing of personal data in this project it may be necessary to notify us. This is done by updating the information registered in the Notification Form. On our website we explain which changes must be notified. Wait until you receive an answer from us before you carry out the changes.

FOLLOW-UP OF THE PROJECT

We will follow up the progress of the project at the planned end date in order to determine whether the processing of personal data has been concluded.

Good luck with the project!

Contact person: Lene Chr. M. Brandt

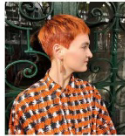
Are you interested in taking part in the research project ” FASHION and SOCIAL DANCE”?

This is an inquiry about participation in a research project where the main purpose is to study how fashion and clothing can be actively used in the area of social dance. In this letter I will give you information about the purpose of the project and what your participation will involve.

Purpose of the project

In this project an active use of fashion elements and artefacts by the members of different social dance communities will be studied and analysed. The project is a master thesis project.

Who is responsible for the research project?



Aliaksandra Kliuchko
MA student, OsloMet University

Why are you being asked to participate?

You have been asked to participate because of your choices in the area of active use of fashion elements in the practice of social dance observed by the researcher.

What does participation involve for you?

If you chose to take part in the project, this will involve an approx. 45 minutes long face to face individual interview, that will include questions regarding your clothing choices and social dancing. Your answers will be audio-recorded.

You can also be asked for photos illustrating your dancing outfit and/or its details.

Participation is voluntary

Participation in the project is voluntary. If you chose to participate, you can withdraw your consent at any time without giving a reason. All information about you will then be made anonymous. There will be no negative consequences for you if you chose not to participate or later decide to withdraw.

Your personal privacy – how we will store and use your personal data

We will only use your personal data for the purpose(s) specified in this information letter. We will process your personal data confidentially and in accordance with data protection legislation (the General Data Protection Regulation and Personal Data Act).

Just the researcher mentioned above will have the access to your personal information. Pictures will be used for documentation and analyse purposes during the research project. If pictures become a relevant element for publication, you will first receive a request from the researcher, with the opportunity to

blurry the face if necessary. All the information will be stored at OsloMet secured OneDrive-cloud and pictures will be saved under anonymised names.

What will happen to your personal data at the end of the research project?

The project is scheduled to end by June 2023. All the personal data, including any digital recordings will be anonymised at the end of the project.

Your rights

So long as you can be identified in the collected data, you have the right to:

- access the personal data that is being processed about you
- request that your personal data is deleted
- request that incorrect personal data about you is corrected/rectified
- receive a copy of your personal data (data portability), and
- send a complaint to the Data Protection Officer or The Norwegian Data Protection Authority regarding the processing of your personal data

What gives us the right to process your personal data?

We will process your personal data based on your consent.

Based on an agreement with OsloMet, Data Protection Services has assessed that the processing of personal data in this project is in accordance with data protection legislation.

Where can I find out more?

If you have questions about the project, or want to exercise your rights, contact:

- OsloMet via
The researcher: Aliaksandra Kliuchko at s334128@oslomet.no or mob.: 98 43 20 89, or
Associated Professor: Jo Cramer at joannecr@oslomet.no or mob.: 67 23 70 12
- Our Data Protection Officer:
Ingrid S. Jacobsen: by email: ingridj@oslomet.no or mob.: 67 23 55 34
- Data Protection Services, by email: (personvermtjenester@sikt.no) or by telephone: +47 53 21 15 00.

Yours sincerely,

Project Leader
Aliaksandra Kliuchko (s334128@oslomet.no)

Consent form

I have received and understood information about the project *FASHION and SOCIAL DANCE* and have been given the opportunity to ask questions. I give consent:

- to participate in interview
- to participate in photo collecting
- for information captured in the interview can be used for documenting and publishing in the research project, but the name and other things that can identify who I am are anonymised
- for interview is audio-recorded

I give consent for my personal data to be processed until the end date of the project, approx. June 2023

(Signed by participant, date)

Appendix 4: Coding

Type of clothing, qualities

| | Type of clothing | Quality detail | Comment / Function | Code | |
|--------|--------------------|---|---|--|--|
| Female | Dress | Open back | Showing some part of the body - playing some kind of visual game | Open detail (function, style, game) | |
| | Skirt | Shows legs, arms and back | It is about showing, but only in a good way | | |
| | Top | Perfect cut | Function and style | Freedom of movement | |
| | Pants *very seldom | Open shoulders | | | |
| | Dance shoes | Open back, details on the back | Functional | Look (movement and look) | |
| | Accessories | Can see the legs | | | |
| | | Slit | Freedom of movement Can move free Allows to move to the best of my ability Does not reduce or effects the movement A lot of freedom in hips and legs Easy to move in | Emphasizing femininity | |
| | | Slits | | | |
| | | Freedom of movement Can move free Allows to move to the best of my ability Does not reduce or effects the movement A lot of freedom in hips and legs Easy to move in | Function and comfort | | |
| Male | Trousers | Wide, fitting | Hides articulation in the knees | Movement (freedom, look and form) | |
| | | Wide | Legs look straighter | | |
| | | Not tight | Makes you look good when dancing | Comfort | |
| | | Regular fit or loose | | | |
| | | Loose fit | Has an air flow | Formal male clothes | |
| | | Loose around the legs | | | |
| | | High in th waste | Tradition | Formal male clothes | |
| | | Tight fit on top | | | |
| | Wear nicely | Suit pants | | | |
| | | Formal pants | | | |
| | | Shirt | Slim-fit Long-sleeve Light | | |
| | | Dance shoes | Function Look | | |
| | Vest | Adds some ekstra Less hot than the jacket Mobility in shoulders Blocks the sweat | | | |
| | Jacket / Blazer | Comfortable Not thick Not thin Not tight | | | |
| | Accessories | Colourful Classic | | | |

Materials

| | Material type | Material characteristics (applies for all materials) | Code |
|--------|--|---|------------------|
| Female | Cotton Satin Silk Velvet Viscose Polyester, elastane, polyamid Synthetics Mixed | Breathing, breathable Comfortable, feels comfortable Dry fast Light, not heavy No sweat marks, no stains Not too thick Not too thin | Material quality |
| | | Not warm Sparkle Stretch, elastic | Movement |
| | | Following the shape Helps to drag the move Moves around when you dance Moves sensual Moves with you You can move in | |
| | | Falling nicely and gracefully with the body Shapes and sits nicely on the body | (on) Body |
| Male | Cotton Wool Polyamide, elastane Synthetics Artificial material Mixed | Breathable, breathes Easy care Fairly thin Handels the sweat and hit better Light Not too warm Stretchy Technical material in formal arrire Quick dry, dry fast, dries easier | Material quality |
| | | Never limits your movement Not restricting the movement | Movement |
| | | Not tight Reasonable loose | (on) Body |

Colours

| | Colour | Reason + code |
|-------------------|---|--|
| Female | Silver | Catches attention, visible Shows the movement more Depends on the mood |
| | White | |
| | Simple colours, no patterns Bright and shiny | |
| | Black | Depends on the mood |
| | Dark colours Dark, black | |
| | Pattern | Hiding the movement |
| | Bright colours | Something people can remember, makes you easy to identify Easier to see Mood Mood Accessories Accessories |
| | Different colours | |
| | Different pattern | |
| | Flower pattern | |
| Pastel colours | | |
| Red | | |
| Autumn colours | | |
| Burgundy | | |
| Mustard | | |
| Dark green | | |
| Green | | |
| Dark blue | Single silhouette, looks better in dance | |
| Blue | | |
| Male | Strong colour | Does not show the sweat Classic |
| | Bright colours | |
| | Colourful | |
| | Patterns+colours | |
| | Floral/geometrical pattern | |
| | Flashy colour | |
| | White | |
| | Black | |
| | Blue | |
| | Brown | |
| Dark colours | | |
| Black, grey | | |
| Black, grey, blue | | |

Before: identity constructing

| Characteristic/ Function/ Description | Code | Characteristic/ Function/ Description |
|---|----------|--|
| Connecting with a body sensations How do I feel in this specific outfit | Body | |
| How do I feel that day Being affected on how I am feeling that day What I feel like at the moment It is the mood of this day that decides Choosing somesing I feel for the day Feeling like being visible or not If I want to be visible or not this day Can often influence or form the mood Setting the mood Constructing: willing to feel good - choosing to wear smth that fits this mood Constructing: getting into dancing mood It becomes some kind of mask No planning: deciding right before No planning: it is always here and now | Mood | Achieving different state of mind Wearing my typical dancing clothes is like putting some kind of mask on me Constructing: Creating a special mood for myself Constructing: Dressing my superhero suit When putting my dance outfit, I think: 'Yes, it's my night, I am going to dance good' It is about being free and bold Challenging myself, finding limits |
| Going for something safe that I know looks good on me Planning a day before in order to have a rough idea of what I want to wear What kind of place I go to I am often praparing myself for the outfit: if there is something I want to wear I make up the outfit and then I have something to be looking forward to | Planning | No planning needed: I have picked the combination that offers a lot of mobility and is practical No planning needed: I founf the formula that works and suits with the dance floor I sort of figured my formula with variations in it You have the formula - you follow this and then things works, we don't have to mix and match a lot of stuff No planning needed: I pretty mutch stitch to my basics |
| Choosing 2/3 options that I feel like wearing tonight Trying 3-4 different outfits on before going out | Choice | |
| Dressing up becomes the ritual before going out dancing A ritual of coming out | Ritual | Dressing up for dancing is some kind of ritual Preparational part before dancing |
| Feeling more feminine when I am putting dancing clothes on | Feminine | |

Criteria for the dancing outfit

| Criteria | Code | Criteria |
|---|-------------------|---|
| Sensuality Elegance Looking feminine Important part of my female identity | Feminine identity | |
| Having freedom to be able to move around Freedom of movement Being able to move without restriction Functional for dancing Good to be moving and staying in place Being able to move to the best of my ability Possibility to move Ability to move | Functionality | Functionality in a certain way Functionality in formal wear Comfortable to move around Not restricting the movement |
| Beauty The way it looks Colours Style Look Visuality | Visual | The shape The style Looking good with your body How the movement looks What do you want the movement tp look like How does the outfit moves Creating single silhoutte Looking good Making the movement to look better Being seen |
| Materials The way it feels Comfort | Comfort | Comfort |
| Finding my style Not blending too much | Individuality | Projecting yourself The style you like The style that fits you Representing what the dance is for you It has to be you Looking apart Projecting that you are a serious dancer |
| Following social codes | Group identity | Formal wear |
| Representing the culture | Cultural identity | Reflecting on time period of the dance |

Conditions behind the choices

| Condition | Comment | Code |
|--|--|-----------------------------|
| Type of event Event Type of event Event/ place Event Type of event Sort of event Type of event Size of the event Time of the day | Regular- smth more casual, but not regular clothes, gala - more dressing involved Local or international Regular, casual/ party /gala party, special occasion Following the codes of the place How fancy is the event How much fashion is expected Local - more relaxed, international - more expectations + will to put on a certain look Casual / dressed up Big/ minor social dance event - different level of dressing up Afternoon, evening or night party | Type of event |
| Dance Dance Dance Dance | Type of dance Decade of fashion How fast is the dance How much movement is needed | Type of dance |
| Temperature Season Country | Warm country/ cold country | Temperature |
| Mood Feeling in the body | | Individual |
| Others / Mood Others | Sometimes you want people to see you and stand out, some days you want to put it more down Depends on how dressed others are | Individual within the group |
| Party Setting Floor Venue, location | Dressing for a setting Floor type - shoes - outfit | Location |

There: identity constructing

| | Characteristic/ Function/ Description | Code | Characteristic/ Function/ Description | |
|--------|--|---------------------|---|------|
| Female | Giving me some little extra some little extra (outfit) Feeling like the dress is inspiring me The dress is doing the job for me Feeling more enthusiastic Feeling more extroverted | Extra- | Feeling more outgoing Might change you as a person Some extra inspiration I need | Male |
| | Feeling wow every time I wear it Feeling very good Feeling confident Feeling attractive Feeling beautiful | Wow | | |
| | Feeling really free Feeling safe Feeling comfortable | Safe and free | | |
| | Taking this role for some hours Feeling in a bubble of music, dance, culture and fashion Helping to go to my dancer body (things I dress) Feeling like I am the part of the dance Showing the best parts of my body in terms of movement Being a dancer | Dancer, role, dance | Dressing in a way that reflects what dancing is for you Dance (visually): a combination of how you dance and how you dress Helping you to be present in a dance Creating the shape of the dance Becoming what you are wearing Dressing into the role of dancer | |
| | Good to have this feminine version of myself | Feminine | | |

Fails in dance clothes

| Wrong choices within fashion artefacts | Comment | Code |
|--|---|---|
| Too much Overdressed Too beautifully dressed Too flashy | Will not get to dance The focus is on smth else than dancing Don't feel like dancing anymore Too easy to see, standing out with no intention | Wrong focus |
| Cliché Too expensive Too posh Too stiff | Exclusion for others Wrong vibe | |
| Not presenting you as a dancer Clothes that gives wrong impression of you as a dancer Not practical for dancing Fabrics that are not pleasant to touch Wrong shoes Clothes that falls off Too much skin Weird openings Loose shoulders | Less chances to get invited, being accepted Unexperirenced dancer Wrong type of shoes Important to check clothes for movements before dancing Your partner can stuck inside | Others perseption, not seeing you as a (good) dancer |
| Wrong shoe sole Not dance clothes Prohibits being able to move Not functional for dancing Restricts the movement Less movable Not stretchy enough Restrictive clothes Too big Too baggy Too long Stiff material Too tight Too short Slides up Clothing going up when dancing Underdressed Transparent Too high slits | Can not find the movement in the same way Can stumble in Can not relax during the dance Feeling naked | Not functional |
| Not enough change Sweat marks Too hot Too thick | | Temperature |

Variety in clothing (from event to event)

| Reasons to vary | | Code |
|---|---|-----------------------|
| Female | Need to 'clean the air' in between | Custom, 'women thing' |
| | Women thing | |
| | Ritual of wearing something new, something different than last time | |
| | Being conditioned to always wear something new, good, shiny, fancy Inbred in women | |
| | Will to wear something new Custom to wear something new | |
| Visual | Visual | |
| Aesthetical | Practical | |
| Practical | | |
| Thinking that people will remember | Practical | |
| Male | Social acceptance | Others/ acceptance |
| | Want people to see that I can more options | |
| | Showing effort | |
| | Showing investment into dancing Showing that you dance a lot, since you have a need for more options | |
| Variety within a formula | Formula, 'men thing' | |
| Different combinations of the same garments | | |
| Using same outfit, adding little variations (accessories) | | |
| Extra | Receiving a new impulse | |

Other dancers (from responder's point of view)

| Characteristic | Code |
|---|-----------------------------------|
| A lot of people making and dressing clothes that suits just a certain style of dancing Dance clothes as the uniform (dressing like others do) When there is a uniform there is not enough personality Trends in dancing clothes Being socialised to some dance fashion, that is not fitting your style | Group identity (forced, faked) |
| Dressing in order to identify oneself with music and style Variety on the dancefloor, and I want to be part of it The importance of variety: both in clothing and dancing Community representation Presenting the culture Getting more peculiar when knowing others gonna be dressed up Matching the level of fanciness of the event | Community |
| Being different and individual within the dance community Standing out Showing personality through clothes Being different (within certain frame) Having your own style (within certain frame) Dressing up but not dressing the same Dressing differently according to the individual style of your dancing | Individual within the group |
| Seeing the level of dancing (outfit+posture) Seeing what dance style someone has from what he/she is wearing Seeing if the person is a dancer (shoes) Seeing if someone is a good dancer or not (shoes) Seeing who the person is based on clothing, especially in dancing Learning how good the dancer is from the shoes she is wearing By looking at the shoes one can identify beginner or experienced follower Shoes as indication of level of dancing Looking at the follower shoes in the new environment Using codes for picking dance partner (dress/posture/communication) Not being in the position of wearing nice dance clothes when started dancing Not making people think that I am trying to look like a good dancer, but not being one Sending signals (by what one is wearing) Buying a kid basic of dance clothes Confusing others by outfit vs level of dancing People dressing up like good dancers, but not being one Balance between the skills and the outfit Certain connection between what one is wearing and what kind of dance he/she is Perception about how does a good dancer look Starting wearing nice clothes when getting comfortable with the dance Several codes | Outfit vs dancing skills |

Outfit and the chance to dance

| Characteristic | Code | Characteristic |
|--|--|--|
| Feeling a need to adapt to the scene Adapting to the scene in order to be invited more Dressing the way they are expecting me to wear because I want to dance Being the part of the crowd Adapting to the rules of the crowd Sort of uniform Social dancing - social codes / dress codes Looking like a part of a dance community Feeling more comfortable when looking like a part of the scene Trying to wear smth. that reflects dancing scene Fashion traditional for this type of dancing Being part of the culture Making effort | Crowd (forced group identity) | |
| Helping to crack the code Putting hints in my clothes: I am a dancer Choosing clothes that identifies me as a dancer Wearing regular clothes: people seem to not have imagination that I can move very well Being recognised as a dancer Projecting yourself as a dancer Knowing what works comes with the experience | (recognised as a) Dancer | Dressing to meet the expectation Secret language Marking belonging to the same side, group |
| Attracting more people Becoming noticeable Feeling good about myself Dressing like a dancer in order to have good dances Attracting right people Finding right people / dance partner based on their fashion choices | Projecting and attracting | Communicating how good you are at dancing Way of dressing and behaving is more important abroad Clothes that can be recognised in a dance community Looking like a dancer, easy to recognize If you look like a dancer you will be invited more Sending the message |
| You looking different makes your partner to work more for the couple look ('they really need to have balls to take it') Helping your dance partner to look good Wearing sexier clothes - getting invited more Wearing shorter top will help to be invited more (sad to say that) | Couple look | |
| | Objectivation of female body | |
| | Recognition (standing out) (2nd level of adjustment) | People remembering you outfit and finding you later for a dance Using strong colours for being remembered Something that makes you easy to identify Your trademark for an evening Something easy to catch, to describe a person by Helping people to remember me when they see me dancing in order to ask later |

Difference from regular clothes

| Characteristic | Code | Characteristic |
|---|----------------------------------|---|
| Feeling of being dressed up A ritual of going out Too dressy for other occasions A contrast to daily life | Occasion | Ritual of dressing up Reexperiencing that era Special event Different from everyday life Different setting Making the event more special, more fun |
| Influencing the whole attitude Putting me in the right mood Becoming some of your inspirational figures in dancing Focusing on what impression I want to give Dancing more beautiful Easier to look elegant Even if I don't dance better the feeling is different I don't know if it looks like that, but it feels different | Identity constructing (becoming) | Dressing the way I dance Feeling much better and dancing much better If you are about to put the show - you have to dress for that Like wearing a costume Dressing spectacularly might change you as a person Feeling and dancing more outgoing Dressing in a role Achieving different state of mind Different attitude and feel Impacting on the feel of your dancing Adding different attitude (elegant, flowy, wild, classic, etc.) Imagining myself one of the golden era dancers Feeling like I am trying to dance like some of my inspirations Influencing my mood and dance Giving you are different persona, different character Don't know if people can see the difference, but I feel different Influencing the way I dance Feeling like I dance slightly different Inprinting the reference in me Feeling at home when dancing in dancing clothes Expressing ourselves Receiving extra inspiration Going to a different mindset |
| Encouraging me to focus more Being more prezised Creating clear lines and movements Encouraging me to show more Dancing more stylish | Movement (visual) | Not feeling the same - can't do the same things Nor finding the movement in the same way Feeling of how dancing clothes moves is helping with the movement You dance is your movement + your clothes Camouflaging something Looking very good with the right clothes Defining the shape and the lines when you are dancing Helping with a posture |
| Being practical for dance purpose Suitable and functional for dancing Not restricting the movement Not stopping my movement Not in the way Free movement Comfortable | Movement (functional) | Dressing the way I feel comfortable |
| Being more feminine Becoming one of those women I admire | Femininity | |

Role of fashion in social dancing

| | Clothes role | Code | Clothes role | |
|--------|--|-----------------------------|---|------|
| Female | Respecting the tradition Following dress codes Being part of the culture Representing the culture Preserving culture | Culture (group identity) | Romanticising the time period Creating the dream | Male |
| | Representing community Feeling of community Community building | Community (group identity) | Community identity Being a part of something bigger than ourselves Creating a feeling of being a part of a small society | |
| | Creating the play for some hours Being in a role | Role (individual identity) | | |
| | Dressing accordingly Wearing right clothes to meet right dancers Functioning as social dress code Trends in social dancing | Dress code (group identity) | Social pressure you confirm to Influencing each other Fitting in with the society | |
| | Creating the difference to everyday life Feeling of celebration Complete experience Wholesome experience Different atmosphere Different mood Occasion to dress up to Making effort as a group Creating the atmosphere Acknowledging people putting the effort Does something with atmosphere Influences the whole experience Appearance is a half of the charm An occasion to be looking forward to | Occasion | Complete experience Influencing the atmosphere Playing the part in how entire event feels Matching the effort of others Setting the mood Giving the impression of special event Helping in exploration of the experience Feeling of a party Setting apart a regular daily life Something different in your life Different feel Elevating the importance of the event Constructing and putting together a feel for the event Special event, not just the ordinary one Creating the situation for dressing up Making something special about the moment Making an event for yourself Appreciating others effort Creating a different level of dressing up Being a cherry on the top Making a good event into the awesome event Little extra on the top | |