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The goals and motivation of urban style dancers for entering a competition: a case study of Juste Debout Bilbao 2017

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The goals and motivation of urban style dancers for
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Bilbao 2017

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The goals and motivation of urban style dancers for entering a competition: a case study of Juste Debout Bilbao 2017

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The thesis was implemented in a close collaboration with Finnish Street Dance Federation. The purpose of the thesis was to study the goals and motivation of competitors of Juste Debout Bilbao 2017, an urban dance event produced by the Federation. This knowledge will help the Federation to design events that fully involve participants by relating to their motivation as well as to adapt communications to fit the needs and preferences of specific segments of consumers.

The background section of the thesis familiarizes readers with urban dance and the subcultures within it and introduces the Juste Debout brand. The theoretical research section begins by describing the basic concepts of consumer behavior and explaining the motivational process and continues with a summary of existing researches and theories applicable to the field of sport motivation.

The study was conducted by using a combination of qualitative and quantitative methods. Qualitative research was employed to derive a list of goals and motivations the dancers had for competing in Juste Debout Bilbao 2017 and was executed in a form of semi-structured interviews. Quantitative research was utilized to find out what type of motivation and goals are the most common amongst the competitors of Juste Debout Bilbao 2017 and to examine whether characteristics such as gender, age, and the level of dancing experience make any impact on the goals and motivations of the contestants. Quantitative research was implemented in a form of questionnaire that was made available for every competitor of Juste Debout Bilbao 2017 to participate in.

As a result of this study, the research questions were answered and the goals achieved. Numerous relationships between demographic and personal characteristics and the goals and motivations of the competitors have been discovered. On the basis of the research findings the number of recommendations to Finnish Street Dance Federation was developed. These recommendations are aimed to support the sustainable development and growth of the organization.

Keywords: Motivation, Goals, Consumer behavior, Event Marketing, Sporting Events, Urban Dance

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1 Introduction

1.1 Background

The thesis will be implemented in collaboration with Finnish Street Dance Federation. Finnish Street Dance Federation is a small sized non-profit organization. It was established in Helsinki, Finland in 2007 and until 2013 the operations were focused exclusively on domestic market. Throughout these years Finnish Street Dance Federation has been primarily concerned with growing underground street dance community in Finland and promoting Finnish street dance scene by giving local dancers exposure in big international event outside of Finland. Until 2013 the Federation has been regularly running workshops with international top-level teachers and also organizing various events and competition attracting not only Finnish dancers, but also dancers from all over the world.

Finnish Street Dance Federation had no competition in organizing international dance events and competition focused on the underground dance community. However, it was competing with Finnish Dance Organization, also known as FDO. Despite FDO being focused on the commercial dancing scene, Finnish Street Dance Federation was competing with it over dancers. For many European countries it is the case that the street dance community is divided into 'commercial' and 'underground' scenes, however in Finland it was typical that street dancers participated in both underground and commercial events. The differences between commercial and underground dance communities will be explained in more detail further in this thesis.

Since 2012 Finnish Street Dance Federation has started experiencing a rather sharp decline in the number of competitors and audience attending to the events. In fact, in some events over a half of participant were from outside of Finland. Due to these changes, Finnish Street Dance Federation made a decision to move international to better serve the demand for underground street dance events. The first event Finnish Street Dance Federation organized outside of Finland took place in Tallinn, Estonia in 2013. In 2014 the Federation produced an event in St. Petersburg, Russia in collaboration with local partners. In 2016 Street Dance Federation produced 4 events outside of Finland (2 in Moscow, Russia and 2 in Barcelona, Spain) and, in addition to these, has been running regular workshops in Barcelona. In 2017 Finnish Street Dance Federation decided to try a new location – Bilbao, Spain. The event organized in Bilbao was called Juste Debut Bilbao. Juste Debut Bilbao 2017 is the case study for this thesis.

In addition to its international activity, Finnish Street Dance Federation has continued operating domestically, but in a different operational area. The last event in Finland organized by the Federation took place in June 2013. Throughout 2014 and 2015 Finnish Street Dance Federation engaged into a project implemented with Finnish Immigration Services. The Federa-

tion has been organizing regular dance classes for refugees and asylum seekers living in reception centers, which are spread all around Finland. The ultimate purpose of this project was helping the immigrants to integrate into Finnish society, mainly by stimulating the establishment of communication between immigrants and locals, who were invited to join the dance classes through municipal youth and social offices (kunnan nuoriso- ja sosiaalitoimi).

The project with Immigration Services was not continued in 2016, and as a result, Finnish Street Dance Federation has dropped all operations in Finland. From now on, Finnish Street Dance Federation is planning to operate internationally only and possibly establish an enterprise abroad to replace the Federation in Finland. The Federation will be even more focused on the event side of the business. The intention for the years 2017 and 2018 is to produce at least seven events internationally: three in Spain, one in Belgium, one in Sweden, one in Italy, and one in Austria.

1.2 Purpose of the thesis

The purpose of this thesis is to find out what the goals of the dancers competing in Juste Debout Bilbao 2017 are and what type of motivation lies beneath these goals. The research also intends to disclose which goals and motivations are the most common among the competitors and whether characteristics such as gender, age, level of dance experience, and country of residence make an impact on goals and motivation.

According to Close and Kahle (2011, 183), knowing the reasons behind individuals' choice to engage in sport events helps an organization to design an event in such a way that it fully involves all participants by relating to their motivations. Understanding motivation empowers marketers to adapt communications to fit the needs and preferences of specific segments of sports consumers, to design competitions with appropriate attributes, and to develop and promote sports subcultures. Understanding sport motivation is vital for long-term survival and growth of the promoted sport.

The objectives of Finnish Street Dance Federation for this research are to gain a competitive advantage, obtain information that may be helpful to avoid future business problems, better understand shifts in consumer attitudes and tastes, and to enable management to prioritize strategic options for the future.

Street Dance Federation is planning to embed the knowledge obtained in this research into the very core of its operations. All the future events will be designed in a manner that highlights motivation of the consumers, focusing more on what really matters for the dancers and less on what is insignificant or superficial for them. The management of Street Dance Federation believes that by doing so, the events it is producing will be more fulfilling for the dancers

and, hence, will be attracting more and more participants in the long-run. That, in turn, will keep the organization ahead of its competitors, both domestic and international. Knowing how various demographic characteristics affect goals and motivation of the urban style dancers will allow the Federation to customize its promotional and communication messages, making them more appealing and relatable for each target group and, thus, more efficient. In addition, understanding of psychological motivation of the consumers will help Finnish Street Dance Federation to better anticipate and satisfy consumer needs and, hence, be a viable and sustainable business with a great potential for growth.

1.3 Framework of the thesis

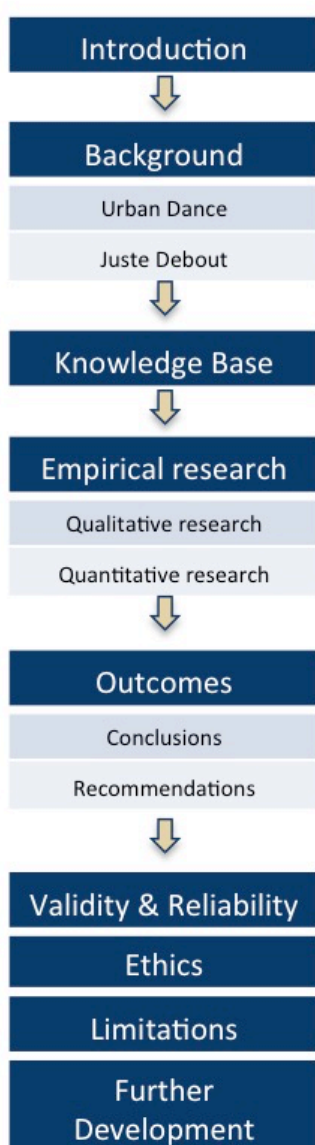


Figure 1: Framework of the thesis

As can be observed on the Figure 1, the thesis will consist of 6 major parts. First part is an Introduction, which familiarizes the readers with the case study and presents an overall purpose of the paper. The second part is Background and it contains the information necessary for the reader to understand the context of the research. It is separated into the Urban Dance and Juste Debout chapters. The third part of the thesis is the Knowledge Base of the study, a chapter where all the theoretical research is summarized. The fourth part is Empirical Research of the thesis and it is by far the longest one. It is divided into Qualitative research and Quantitative research, each presenting the research questions and goals, data collection method, sampling technique, research process, research outcomes, and, in the case of quantitative research, data analysis. The fifth part is Outcomes and it contains Conclusions, the answers to the research questions set, and the Recommendations to Finnish Street Dance Federation, which are driven by the research conducted. The thesis is finishing with four smaller chapters that focus on the validity, reliability, and ethics of the executed study, its limitations, and opportunities for further development.

2 Urban dance

Urban dance, also known as street dance, refers to numerous dance styles that developed in open communal spaces such as streets, dance parties, block parties, parks, schoolyards, raves, and nightclubs (Street Dance 2017). Urban dances are improvisational and social, they encourage interaction and exchange not only between dancers, but also between dancers and spectators. Urban dance includes, but is not limited, to dance styles such as Breaking, Hip Hop, Popping, Locking, House, Krumping, and Waacking. The urban dance, as it is known today, started evolving in 1960s in the United States.

Nowadays, urban dance is divided into the underground scene and the commercial scene. This is a phenomenon observed worldwide and in most of the countries the two communities are in a state of a rather peaceful co-existence. The commercial scene is by far bigger than underground, in terms of the number of people practicing the type of dancing. The differences between the two communities will be explained in the next two chapters.

Juste Debout, the case study of this thesis, belongs to the underground, and not commercial scene. Consequently, when using the terms ‘urban dance’ and ‘street dance’ in this thesis, the author refers to the underground scene and community.

2.1 Underground urban dance scene

2.1.1 Glossary of terms

There are thousands of terms used in underground urban dance scene. For instance, there is a 224 pages long book called *The Dictionary of Hip Hop Terminology* written in 2006 by Alonzo Westbrook that defines some of them. In this thesis, only a few most essential and relevant concepts of underground urban dancing will be explained.

The term 'underground', in the context of culture, means "relating to or denoting a group or movement seeking to explore alternative forms of lifestyle or artistic expression; radical and experimental" (Oxford Dictionaries Online. n.d). When applied to urban dance forms, 'underground' signifies a way of life. 'Underground' world comes to life at night and where no outsiders can see. It has its very own language, conduct, and events of significance. The term also has historical roots (Sommer 2001). In the early-to-mid 19th century there was a network of secret paths and hiding places in the United States that was used to by slaves to escape to free states or to Canada. It was called 'Underground Railroad' (Underground Railroad 2017).

Cypher is a key structural element in underground urban dance styles. A cypher is a circle that forms when a soloist separates from a group and dances in the center. If the crowd is impressed with the performance, the dancer receives applause and whoops of approval (Sommer 2001). The dancers in the cypher replace one another without a break. Thompson (1974) cited by Sommer in the *Dance Research Journal* (2001, 83) has highlighted the importance of cypher in interpersonal exchange and social interaction: the circle forming around and acknowledging a good performer and, on the contrary, not being formed around less virtuous dancers, serves as a "physical emblem of important social and aesthetic mediations".

DJ is an abbreviation for disc jockey. Disk jockey mixes several sources of previously existed recorded music. A disk originally referred to a vinyl record, but nowadays disc jockeys work with various formats of music storage from vinyls, to cassettes, to CDs, to digital audio files. DJs also create their own beats (Disk jockey 2017). The first Hip Hop DJ and the originator of hip hop culture and music is Clive Campbell, also known as DJ Kool Herc. He invented beat breaks, an element of music leading to the creation of rhythmic base for hip hop songs (Henry 2006). Normally DJs are specialized in just a few types of music, and therefore a good level multi-style underground dance event, such as *Juste Debout*, often involves several DJs: one per style or one per two styles of music.

MC is abbreviation for Master of Ceremonies. Originally, an MC was a person on the microphone introducing the DJs, explaining what was happening to the dancers and the audience,

and announcing where the next jam will take place. In the late 70s a term MC started to be used for a rapper (Grandmaster, C. 1999). In the current underground urban dance scene the term MC most commonly refers to the host or announcer of an urban dance event, who introduces the dancers, judges, and DJs to the audience and controls an overall flow of the event. There are normally anywhere from one to four MCs at the urban dance event, depending on the size and languages used.

Jam is a party organized for dancers. The first hip hop jams were organized in early 70s and took place both outdoors and indoors. The DJs, MCs, and cypher are all essential elements of a jam.

2.1.2 Underground urban dance culture

Underground urban dancers, although capable of putting together routines and choreography, are mostly freestyling. Oxford dictionary defines freestyling as “dance, perform, or compete in an improvised or unrestricted fashion”. In practice, it means that the dancer performs to the music often previously unknown and without a prepared routine. Underground urban dance scene is a battle scene. A concept of battle originates from Hip Hop and Breaking sub-cultures where the competing crews met and instead of fighting were using their dance skills to ‘beat’ an opponent. In the modern underground urban dance scene, competitions in all urban dance styles take place in a form of an adapted battle: a dancer or a group of dancers enter the cypher and perform for a limited amount of time after which the MC invites their competitor/-s on a dance floor and this repeats for a given number of rounds. After that a panel of judges, or less commonly a single judge, make a decision on which side was better based on a criteria such as musicality, technique, creativity, foundation, and a battle attitude. The music is chosen by the DJ or DJs and is not known in advance by the competitors.

2.2 Commercial urban dance scene

Commercial urban dance scene consists of dancers performing choreography. They are often not able to freestyle, and especially not on a competitive level. As the commercial scene has developed in the dance studios and the dancing is neither improvisational, nor social, by definition commercial scene has nothing to do with hip hop. Nonetheless the name is used to sell and promote the dance classes and events of the commercial scene, which creates grounds for conflicts from the underground community side. Commercial urban dancers are known for not knowing the history and originators of the styles they claim to be practicing. The reason for the popularity of the commercial scene most probably lies in that it is easier to approach for a beginner. While learning a routine prepared by someone else can take just a few classes, learning the fundamentals of the underground street dance can take years. Many dance schools around the world do not promote underground scene at all, as the commercial scene is a more profitable business due to a bigger demand from the students (Janatuinen 2016).

The competitions and the shows of commercial dancers usually take place on an elevated stage where the crowd is watching from the front and almost never in a cypher. The culture has mostly been created by the teams/choreographers themselves (Lee 2014).

As the commercial dancers normally cannot freestyle, they are not expected to enter battle events such as *Juste Debout*. Underground dancers, on the contrary, may choose to attend commercial events from time to time to win the prizes, get publicity and visibility, or to conform with the dance schools at which they are teaching or being trained (Janatuinen 2016).

2.3 Subcultures within urban dance

Evans, Jamal, and Foxall (2006, 210) define subcultures as “groups within a society, which possess distinctive characteristics”. The authors emphasize that it is highly beneficial for marketers to study subcultures because individual’s belonging to a particular subculture often affect his or her behavior as a consumer. Kotler, Keller, Brady, Goodman, and Hansen go somewhat deeper into the definition of subcultures describing them as “groups with shared values, beliefs, preferences and behaviors emerging from their special life experiences and circumstances’ (2009,165). Just as Evans et al., Kotler et al. stress that targeting subcultures may be highly rewarding.

There are dozens of subcultures that co-exist under the umbrella of urban dance. However, in order to keep it short and relevant, the brief description and history of only those subcultures that are directly represented in *Juste Debout Bilbao 2017* will be reviewed below.

2.3.1 Funk styles

Funk Styles are urban dance styles born in the late 60s - beginning of 70s in the West Coast of USA. The dance styles were originally (and still mainly are) danced to funk music, hence the name Funk Styles. Nero (2017) describes funk music as a very distinct music genre - a mixture of soul, jazz, and rhythm and blues. He mentions that the essence of funk is creating as intense a groove as possible. The Golden Era of Funk music was from the late 60s to late 70s. The two main dance styles that belong to Funk Styles category are Popping and Locking.

Popping dance started in the late 1960’s and 70’s in the Bay area of California. Ma (2017) describes Popping as a dance “characterized by sudden tensing and releasing of the muscles to the rhythm of beats in music”. There are several people and groups that contributed greatly to the evolution of Popping, but the most influential names are Sam ‘Boogaloo Sam’ Solomon and his group *The Electric Boogaloos* (Clemente 2016). Popping can be further classified into numerous sub styles such as Boogaloo, Waving, Robot, Animation, Tutting, and Ticking.

Locking, originally called Campbellocking, is a dance style characterized by quick improvisational moves called locks and points, along with hand slaps and splits (LockerLegends n.d.). The first of these moves were created by Don Campbell in the nightclubs of Los Angeles in the early 1970s. In 1973 Don Campbell created the group 'Campbellock Dancers' - the first professional urban dance group featuring the Locking dance style. The name of the group was later changed to 'Lockers'. The dancers of this group were wearing large apple hats, knickerbockers, striped socks, and suspenders in bright colors (Foster 2017). These outfits are still considered as the uniform of Locking and can be frequently seen in choreographed group performances, but only occasionally in battles and events of the underground scene. Locking dance and subculture quickly caught on and shortly became the rage of a new television dance show called 'Soul Train' (LockerLegends n.d.).

2.3.2 Hip Hop

The birth of Hip Hop culture can be pinpointed to 1520 Sedgwick Ave. in South Bronx, New York where Clive Campbell, also known as DJ Kool Herc, organized the first jam (defined in the Glossary of terms above) in 1973. Clive's first DJ gig was at his sister's birthday party in the recreation room of the Sedgwick Ave. address and that is where he started organizing regular jams for a mainly African-American crowd. These jams gave birth to the whole industry called Hip Hop. According to Watson (2004), nowadays hip hop industry generates over 10 billion dollars annually and has expanded well beyond its musical origins, "transforming into a dominant and increasingly lucrative lifestyle".

There are four original elements to the Hip Hop Culture: MCing, DJing, Graffiti, and Bboying (also known as Breaking and Break dance). Sometimes Knowledge is added as the additional fifth element.

As already discussed in the Glossary of terms above, MC originally meant Master of Ceremonies and in late 70s a term MC begun to be used for a 'rapper'. Also mentioned in the Glossary of terms, DJ is a disc jockey - a person who mixes several sources of previously existed recorded music and creates his or her own beats. The three most important names in the history of Hip Hop DJing are DJ Kool Herc, Grandmaster Flash (Joseph Saddler), and Grand Wizard Theodore (Theodore Livingston). MCing (rapping) and DJing are the two main components of Hip Hop music, also known as rap music. Hip Hop music is a genre of music that came into existence in New York, USA during the mid 70's, and became a large part of modern pop culture during the 80's.

DJ Kool Herc, who invented the beat breaks, was a key figure for the birth of Break dance. He knew well what songs would keep the crowd dancing at his parties, but was more interested in the break section of the songs. The break is a point in a song where the vocals stop and the

beat just rides for a short moment. Herc's desire to extend this moment for a longer period of time will become crucial for Hip Hop. He manipulated the breaks by having the same record on two turntables and playing the break section continuously. It was these break sections that the original Bboys (also known as breakdancers or breakers) started dancing to. The original Bboys in Bronx were predominantly African-Americans (Clemente 2016).

Graffiti are writing or drawings that have been scribbled, scratched, or painted illicitly on a wall or other surface, often within public view (Oxford Dictionaries, n.d.). Graffiti range from simply written words to elaborate wall paintings. Graffiti began to appear in the subway of New York and other cities as a form of expression of the community of people listening to rap music. Creators distinguish their graffiti by special marks called 'tags' in order to stand out and differentiate from the other artists. The art form quickly became popular and spread around the globe (Clemente 2016).

Hip Hop Dance was born in Brooklyn, New York, in the beginning of the 80's. It is rooted in various social dances and incorporates some elements of Break dance and Popping. The members of Elite Force and Mop Tops dance crews started creating moves and steps to certain popular songs in the beginning of 80's. Because these songs were Hip Hop music, they started calling the dance Hip Hop. In the beginning there were 'signature' dances to each song and it was only later that dancers started combining these steps and moves giving the dance a more freestyle feel. Hip Hop was a social dance and, unlike Bboying, was not introduced into battle cyphers until later on. What made Hip Hop dance hugely popular and internationally well known in a relatively short period of time was that all the noteworthy Hip Hop artists featured dancers on their music videos and shows (Austin Jr 2016).

The Hip Hop dance that can be seen nowadays in the international battle events, such as Juste Debout, bears very little resemblance to the original Hip Hop dance, but the foundation can still be observed. Today's 'New Style' Hip Hop dance was created in the 90's - 2000's mainly by French and German dancers (Janatuinen 2017).

Originally, a typical apparel of the Hip Hop dancers included baggy jeans or sweatpants, sweaters, hoodies, sneakers, and caps. What really mattered, however, was not the type of clothing, but the brands one was wearing. Brands such as Karl Kani, Fubu, Polo, Tommy Hilfiger, and many more became internationally famous thanks to the music videos on which the artists and dancers could be seen wearing them. There was even a dance named after the brand 'Reebok', since it was the most popular sneaker brand at that time (Austin Jr 2016).

2.3.3 House

House dance is a freestyle dance performed to house music. It originates from clubs of Chicago and New York. It is a street or an urban dance style and, simultaneously, a social dance. The distinguishing features of house dance are fast and often difficult to perform steps focused on the feet, so called 'jacking' that refers to the fluid movement in the torso of the dancer performed in tact with the music, and the moves performed on the floor that are often adopted from break dancing (House Dance 2017).

The underground house scene has started developing around 70s, and in New York City it had its best years from mid-1970s until early 1990s. The most famous clubs for underground house dance were Paradise Garage, also known as Garage, and Loft. In the 1980s house music was discovered in Europe, where it has evolved influenced by European and, in particular, English feeling. In the early 1990s house was welcomed back in America in a form of Raves (Sommer 2001).

The feeling of the house dance can be best described as playful, fun, and unrestricted. A sense of peace, togetherness, and sharing is more central to house dance than any other urban dance style. It can almost surely be explained by the roots and history of the dance style itself.

One of the most essential attributes of house dance culture is a vibe. Sommer (2001) defines vibe as an "active communal force, a feeling, a rhythm that is created by the mix of dancers, the balance of loud music, the effects of darkness and light, the energy". All these factors come together to create a feeling of complete freedom and living in a moment. The house beat makes pulses through the bodies of the dancer making everyone to move in harmony, and thus ensuring that fights and conflicts on the dance floor are hardly possible. House dancing emphasized exchange of the energy, whether it is between the DJ and the crowd, or within the dancers. Archie Burnett, cited by Sommer in 2001, mentions that because of the loud music, movement and gesture replace language. He also brings up the importance of 'body check at the door'. It is an act of cleansing and leaving behind the weapons and the aggression of the outside world before entering the safe environment of the club. Burnett explains the symbolic meaning of the 'body check' as "It means I come in peace. I am open to what the DJ has to offer me".

House dancers are typically dressed in clothes that are comfortable for amplitudious moves and sweating: sneakers, loose pants, and t-shirts or tank tops. Sommer (2001) also mentions that the dancers of Loft club liked to show their individuality by adding some details such as hats, bright shoes or socks, or colorful underwear. It is also accurate for the house dancers of today.

3 Juste Debout

3.1 Concept

Juste Debout is an umbrella brand representing several street dance related products, including Juste Debout Event, Juste Debout TV, Juste Debout Music, Juste Debout School (one in Paris, France and the other one in Toulouse, France), and Juste Debout ADN (Juste Debout 2017). This thesis will be based purely on Juste Debout Event and thus it will be the only sub-brand presented in more detail.

Juste Debout Event is the world's biggest street dance competition (The Guardian 2016). Juste Debout Event is executed in two major stages: Juste Debout Tour and Juste Debout Final.

Juste Debout Final is organized annually in Paris, France during the month of March and is carried out in 2 days. In 2012 16000 people came to watch the event held in Palais Omnisports Paris Bercy. All the tickets were sold out. Moreover, the live broadcast of the event has gained as much as 140000 views (Harang 2015).

Juste Debout Tour is the pre-selection of dancers from all over the world to the Juste Debout Final. The founder and the CEO of Juste Debout, Bruce Ykanji, accompanied by 4 judges, which are selected from the world's best dancers, are traveling together during several months and attending to Juste Debout pre-selections organized in different countries spread around the globe. These events are carried out by local organizers, who are subject to a certain license fee paid to Juste Debout Event that acts as a franchisor. Pre-selection in each country consists of a dance competition and, in most of the cases, also dance classes, also known as workshops, taught by the 4 judges. The winners of each country's pre-selection attain a guaranteed spot in Juste Debout Final and a paid trip to Paris. There are usually 8 or 9 winners in each country, depending on the dance styles chosen by the local organizers. The dancers enter the competition in pairs, which is a specialty of Juste Debout (Janatuinen 2016).

In 2015 there were 14 pre-selection held in 13 countries: Japan (Tokyo), France (Toulouse and Paris), China (Shanghai), Switzerland (Geneva), Poland (Szczecin), Germany (Dusseldorf), Russia (Moscow), India (Mumbai), Denmark (Copenhagen), Spain (Barcelona), Italy (Rome), UK (London), and The Netherlands (Amsterdam) (Juste Debout Tour 2016).

Finnish Street Dance Federation has been organizing Juste Debout pre-selections in Finland since 2008 until 2012 annually, in Estonia in 2013, in Russia in 2014 and 2016, and in Spain in

2016, being the only organization handling more than one pre-selection per year (Janatuinen 2016).

3.2 Event category

Dancing, in general, and street dancing, in particular, has elements of both sports and arts. On one hand, similarly to sports, dancing requires many hours of physical training in which flexibility, strength, and stamina are being developed and technique is being perfected. On the other hand dancing also has characteristics typical for arts: an artist is telling a story without using any words and expressing one's emotions (Garecht 2013).

Juste Debout Event also combines features of a sport and a cultural event. Juste Debout Event is above all a competition and tension and uncertainty about the outcome are central to it. These two attributes are typical sport performances' characteristics (Close & Kahle 2011).

In addition to the competition itself, Juste Debout Event includes various short performances into the event's programme. These performances bring a cultural aspect into an overall sporting concept. Nonetheless, the cultural content is not the core part of Juste Debout Event and thus, to simplify, it will be considered a sporting event for the purposes of this thesis.

3.3 Event dimensions

Juste Debout Final event and Juste Debout Bilbao event will be described below in accordance with event dimensions suggested by Robert Kaspar (Beech, Kaisre & Kaspar 2014, 16-23).

Mobile vs. place events

Mobile places take place in different locations every time they are organized and are easily movable. There is normally a head organizer who defines the format of the event and develops guidelines that local organizing committees have to follow. Place events, on the contrary, are always produced in the same location and on a regular basis. As a result, place events are becoming more and more associated with their venues after each edition of the event. Place events have a number of benefits, compared to mobile event. First, the city where a place event is organized can take advantage of the event's brand value in its destination strategy. Second, using the same venue for every edition of the event allows the organizers to keep the core staff and to transfer the event knowledge throughout the years.

Micro, macro, and mega events

Events can be differentiated into micro, macro, and mega events depending on the size of their core budget. Core budget consists of all components that are strictly essential for hold-

ing an event. Micro events have budget of up to €10,000, macro events have budget from €10,000 to €10 million, and mega events have a core budget of over €10 million and make a considerable impact on host city or country (Beech, et al. 2014, 20-22).

Multi- vs. single-site events

Single-site events are carried out in one venue, while multi-site events are executed in numerous locations. Multi-site events are typically more complex in their organization (Beech, et al. 2014, 22).

Local, regional, national and international events

The classification is based on the origin of the majority of active participants (Beech, et al. 2014, 22).

Creative vs. standardized events

This dimension concentrates on the nature of the event. Standardized events are governed by a strict set of rules, while creative events are flexible and created autonomously (Beech, et al. 2014, 22-23).

Live vs. virtual events

Finally, the events can be divided into live and virtual events. Live events are followed in real-time either at the venue, fan area, or via broadcast social media channels. Virtual events are defined as “an occurrence of people gathering together where some or all of the attendees are not physically in the same location but are connected in a common environment”. Virtual events have been enabled by the development of Internet and technology (Beech, et al. 2014, 23).

3.4 Juste Debout Final

Using the framework of dimensions presented above, Juste Debout Final event can be described as a place event, as it is always held in Paris and since 2008 the second day of the competition is always held at the same venue, called AccorHotels Arena (former Bercy Arena). It is of a macro scale, according to its core budget, and is multi-site since the first and the second day of the event are executed in different locations. Juste Debout Final is international, creative, and live.

Juste Debout Final is a professional or revenue producing sporting event. In revenue producing sporting events spectators cannot take the role of competitors and the key component of the event's value proposition is the mastery of the contestants (Close & Kahle 2011, 187). Competing in Juste Debout Final requires winning one of the Juste Debout Tour pre-selections, with an exception of Juste Debout Paris pre-selection where top 4 dancers get a

place in the Final. Competitors of Juste Debout Final are typically extremely involved in street dancing and practice it for many years. Most of them also make living by teaching street dance classes and thus can be defined as professional dancers (Janatuinen 2017).

Moreover, Juste Debout Final can be classified as a festival. Beech et al. (2014, 4) define a festival as “a term frequently used for an arts or cultural event; often applied to an umbrella event incorporating a series of related mini events”. Juste Debout Final is a part of a festival Hip Hop Dance Week, which is produced by Juste Debout brand. In 2017 Hip Hop Dance Week included workshops that took place in Juste Debout School from Monday to Friday and from 10 a.m. to 19 a.m. After the workshops there are other events that are organized as a part of Hip Hop Dance Week and designed especially for the dancers. In 2017 there were five themed parties, two conferences, a movie projection, and a competition in Vogue and Waacking dance styles, which are not represented in Juste Debout Finals. Finally, on Saturday and Sunday the main event Juste Debout Finals takes place (Stand Up Association 2017).

There are four core dance styles that are represented in Juste Debout every year: Hip Hop, House, Locking, and Popping. In 2017 there were four additional categories, which are Experimental, Dancehall, Junior Dance Tour, and Who’s the fastest.

3.5 Juste Debout Bilbao

Juste Debout Bilbao is a part of Juste Debout Tour and the last of the pre-selections to Juste Debout Final. The event took place on the 26th of February 2017 and attracted 237 dancers, 600 persons in the audience, and about 50 specially invited very important persons and press representatives.

Juste Debout Bilbao is a place event, by definition, as if it would have been produced in another city it would need to be called by the name of that city. It is also of a macro scale, by the core budget figure, and is single-site. The venue where the event took place is a centrally located theater called Teatro Campos Eliseos Antzokia, which can take in as many as 1120 people (Teatro Campos 2017). Juste Debout Bilbao was a national event, since the majority of the participants were Spanish. Nonetheless, dancers from 28 other countries have participated in the event. It is standardized since there is a set of strict rules in regards to the event execution imposed by Juste Debout Event that acts as a franchiser. The event is of a live format.

Juste Debout Bilbao is an amateur sporting event. According to Close and Kahle (2011, 187, 191) amateur sporting events are focused much more on the social edge the competition than on the mastery and skillfulness of the contestants and there is no immense gap between par-

ticipants and spectators. In Juste Debout Bilbao the audience and the competitors may easily move between these two categories.

The dance styles represented in Juste Debout Bilbao were the four core styles of Juste Debout Finals (Hip Hop, House, Popping, and Locking) and the fifth additional category was Experimental.

4 Knowledge base

4.1 Needs, wants, tension, drive, and goals

Consumer needs, and thus human needs in general, are the core of modern marketing concept. Ability of the organizations to discover and satisfy unfulfilled consumer needs is essential to their survival, profitability, and growth. Doing so sooner or better than the competition also gives companies a significant competitive advantage (Hansen, Kanuk & Schiffman 2008, 103). A need represents a “discrepancy ... between the consumer’s present state and some ideal state” (Askegaard, Bamossy, Hogg & Solomon 2013, 187). The structure of needs is universal to all humanity, but different specific needs vary significantly depending on surrounding cultural and social frameworks as well as particular circumstances and timing (Evans et al. 2006, 4). There are two basic types of needs. The first one represents innate needs. Those are various physiological needs such as water, food, air, clothing, shelter, and sex. Innate needs are vital to sustaining biological life and, thus, are considered primary. The second one represents acquired needs that individuals learn in response to one’s cultural and environmental background. They are determined by one’s subjective psychological state and his or her social ties. Acquired needs are mostly psychological and include needs for self-esteem, prestige, affection, power, and learning. Acquired needs are not strictly necessary for survival and, hence, are considered secondary (Hansen et al. 2008, 105-106).

There are many potential solutions to satisfying a need. The choice for a specific way to satisfying a need is influenced by person’s previous experiences, cultural, religious, ethnic, and national backgrounds, and many other factors. These personal and cultural factors transfer a need into a want, which is one expression of a need (Askegaard et al. 2013, 187, 189). Wants can be defined as “optional desires to satisfy basic human needs” (D’Alessandro, Ling & Winzar 2014, 246). Many researches argue that wants and desires are major drives for modern consumption (Evans et al. 2006, 4).

An unfulfilled need moves us away from psychological equilibrium of homeostasis, as shown in Figure 2. This imbalance causes a state of tension to arise (Evans et al. 2006, 4). A state of tension drives consumer to make an effort to reduce or abolish the need. The degree of the

tension defines the urgency experienced by consumer to reduce the tension. The level of the urge is referred to as drive (Askegaard et al. 2013, 187).

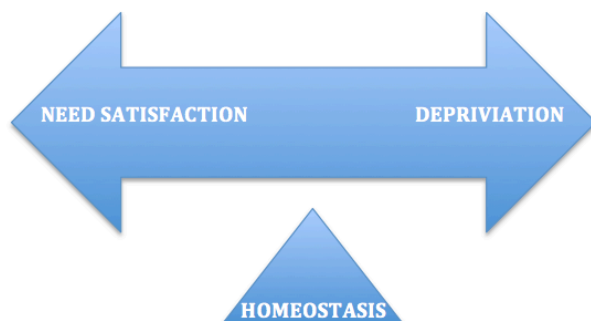


Figure 2: A state equilibrium / the homeostasis
(Evans et al. 2006, 4)

Goal is a final state that consumer wants to reach. Once a goal is reached, tension diminishes and motivation temporarily withdraws (Askegaard et al. 2013, 187). It is possible that one goal fulfills several needs simultaneously (Hansen et al. 2008, 117).

4.2 Motivational process

Motivation is the process that shapes consumer behavior. It occurs once “a need is aroused that consumers wishes to satisfy” (Askegaard et al. 2013, 187).

Motivation is the driving force inside individuals that pushes them to act. This driving force is created by a state of tension, which, in turn, is caused by an unfulfilled need. Individuals attempt both consciously and subconsciously to decrease this tension by behaving in a way that they expect to result in need fulfillment and subsequently relieve them of the stress they feel. Through thinking and learning processes consumers set specific goals and a path of action they pursue in an attempt to achieve their goals (Hansen et al. 2008, 105).

Motivational process is triggered by need-induced tension that ‘drives’ a person to behave in a way that he or she believes will gratify the need and therefore decrease the tension. The way customer acts and the specific goal he or she sets are determined by the customer’s thinking process (cognition) and past experiences. Whether the want or desired is fulfilled in the end of the motivational process cycle largely depends on the course of action customer has chosen to pursue (Hansen et al. 2008, 105).

Motivation is a force that stimulates consumption and also leads to consumer learning through consumption experiences (Hansen et al. 2008, 105).

The motivational process is demonstrated below in a form of diagram, which was originally developed by Dugree et al. 1996 and later adapted by Hansen et al. 2008 (105).

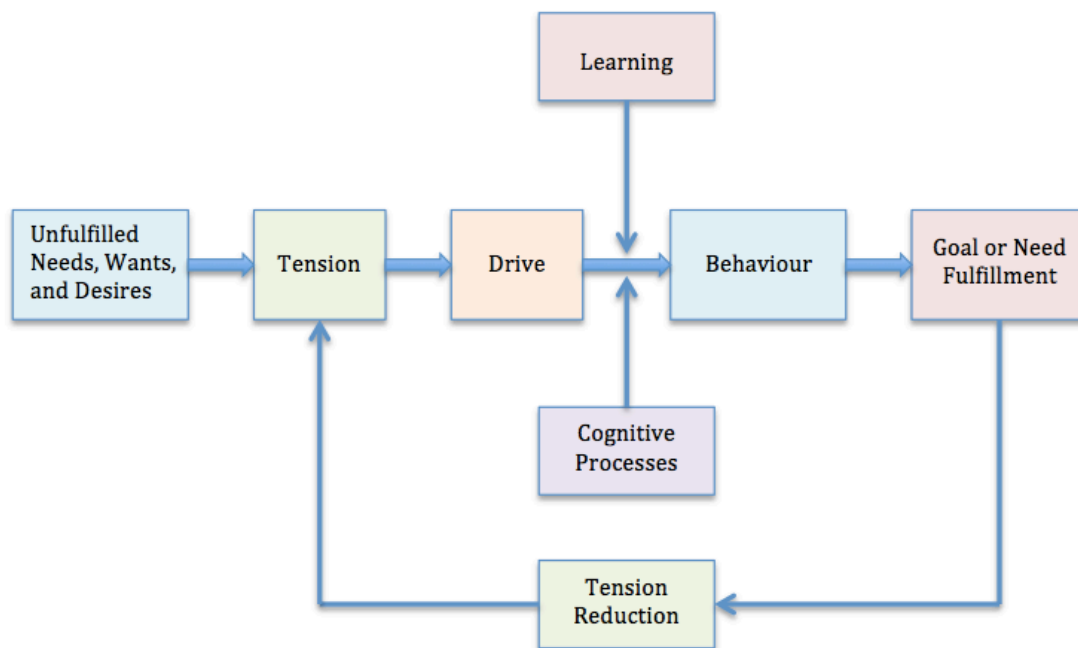


Figure 3: Model of the motivational process

(Adapted by Hansen et al. 2008 (105) from Dugree et al. 1996)

4.3 Maslow's hierarchy of needs

Maslow's motivational theory aims to explain why people are driven by particular needs at particular times. The essence of the Maslow's theory is that human needs are arranged in order from most to least pressing. This order can be observed from the figure below, where number 1 corresponds to the most pressing needs and number 5 corresponds to the least pressing needs. The idea behind Maslow's hierarchy of needs is that a person will need to satisfy the more important need to at least some extent before moving onto the need of a higher level (Kotler et al. 2009).

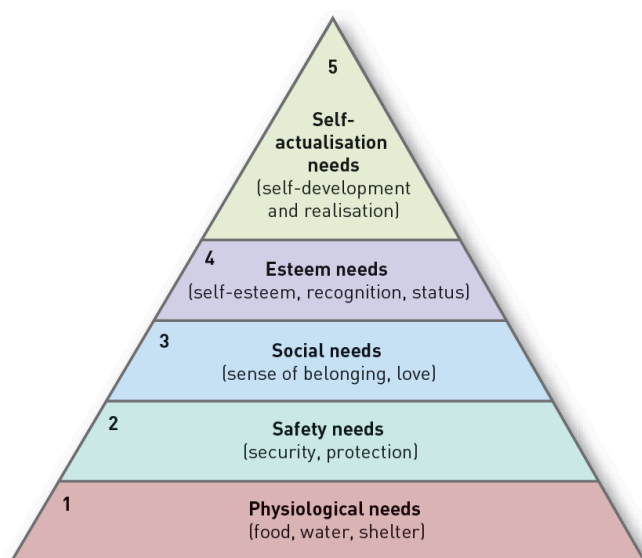


Figure 4: Maslow's hierarchy of needs

(Adapted by Kotler et al. 2009 (239) from Maslow 1970)

4.4 Existing theories of sport participants' motivation

4.4.1 Motivational Factors for Evaluating Sport Spectator and Participant Markets

McDonald, Milne, and Hong set two major goals for their research of motivational factors conducted in 2002. First, they aim to develop a unified conceptual framework of motivational constructs used to explain sport participation by combining the existing theories and research in the area. Second, the researchers wish to utilize these theoretically based constructs to implement profiling of sports by motivations for both spectators and competitors.

Salubrious effects theories propose that pleasure and improved physical and mental wellbeing motivate sport participation. Stress and stimulation seeking theories that the decrease in levels of risk, stress, and arousal below certain level will cause individuals to seek activities that result in escalation of arousal intensity. Catharsis and aggression theories propose that involvement in aggressive acts may lead to either reduced or, on the contrary, increased levels of aggression. Entertainment theories consider aesthetic and moral representations implied by the essence of the sports event as factors that draw individuals to sport. Finally, achievement-seeking theories suggest that participation in athletic competition fulfills individuals' need for achievement (Sloan 1985 cited by McDonald et al. 2002). According to McDonald, Milne, and Hong, Sloan has also stated that motivations differ from sport to sport, and from situation to situation.

In their research, McDonald, Milne, and Hong (2002) focus on broad motivational concepts. Their theory is based on a work of Abraham Maslow to a large extent. Because each of the five general types of needs proposed in Maslow's human needs hierarchy, except the safety needs, have been proposed in the sport literature as motivational factors for participation in sports, Maslow's theoretical framework has been chosen by the researchers as the base for their own theory of sport participation.

There are 13 motivational constructs mentioned in the paper: physical fitness, risk taking, stress reduction, aggression, affiliation, social facilitation, self-esteem, competition, achievement, skill mastery, aesthetics, value development, and self-actualization. In a table below each motivational construct is presented next to their corresponding goals and wants, as described by McDonald, Milne, and Hong in 2002.

Motivational constructs	Corresponding goals and wants
Physical Fitness	Be healthy, increase muscle tone, keep in good shape, gain greater physical strength
Risk Taking	Engage in thrill seeking activities
Stress Reduction	Reduce state of anxiety
Aggression	Fight, use of physical intimidation
Affiliation	Be with others and live as a member of a group, confirm one's sense of identity
Social Facilitation	Be with others who enjoy the same activity, spend time with family and friends
Self Esteem	Have a positive attitude about one's self
Competition	Enter into a rivalry, determine one's ability in relation to others, test one's competence
Achievement	Be successful, persist in the face of failure, take pride in the final result, and accomplish a goal, defined in terms of winning and excellence.
Skill Mastery	Improve performance or skills, eventually excel at a particular sport
Aesthetics	Beauty, grace
Value Development	Personal, interpersonal, team, and organizational growth
Self Actualization	Self-fulfillment, actualize one's individual potential, challenge one's self

Table 1: Motivational constructs and their corresponding goals and wants

The research divides needs in two groups: deficiency needs and growth needs. Deficiency needs consist of physiological and social needs. Physiological needs of participant include motivational constructs such as physical fitness, risk taking, stress reduction, and aggression. Social needs include motivational constructs such as affiliation and social facilitation. Growth needs are represented by self-esteem needs and actualized needs. Self-esteem needs include the majority of motivational constructs: physical fitness, risk taking, stress reduction, self-

esteem, competition, achievement, skill mastery, and aesthetics. Actualized needs include motivational constructs such as aesthetics, value development, and self-actualization.

	Deficiency needs		Growth needs	
	Physiological	Social	Self-Esteem	Actualized
Physical Fitness	✓		✓	
Risk Taking	✓		✓	
Stress Reduction	✓		✓	
Aggression	✓			
Affiliation		✓		
Social Facilitation		✓		
Self Esteem			✓	
Competition			✓	
Achievement			✓	
Skill Mastery			✓	
Aesthetics			✓	✓
Value Development				✓
Self Actualization				✓

Figure 5: Motivational constructs in relation to Malow's hierarchy of needs
(Adapted from McDonald, Milne, and Hong (2002))

4.4.2 Expressed Motives for Informal and Club/Association-based Sports Participation

The study of motives for sport participation conducted by Recours, Souville, and Griffet (2004) specifies four motivational factors: competition, exhibitionism, sociability, and “playing to the limit”. These four factors were chosen in this study due to their previous endorsement in existing literature.

The competition and sociability dimensions are also reflected in the theory of McDonald, Milne, and Hong (2002) presented above and thus they do not require any further elaboration. ‘Playing to the limit’ refers to searching for an adventure, danger, and risk. It is very similar to the ‘risk taking’ motivational construct in the theory of McDonald, Milne, and Hong. The exhibitionism factor value refers to a need to be watched by others and to impress spectators. McDonald et al. have not included this factor into their theory, and thus it will be added into the theoretical framework for this thesis as 14th motivational construct. In a table below exhibitionism motivational construct is presented next to the goals and wants corresponding to it, as described by Recours, Souville, and Griffet in 2004.

Motivational construct	Corresponding goals and wants
Exhibitionism	To be watched by others and to impress spectators

Table 2: Motivational constructs and their corresponding goals and wants

4.4.3 Motivations for ongoing participation in a fitness activity

Laverie (1998) has summarized sport motivations that have been used in earlier researches. A work of Laverie was focused on motivations such as enjoyment and social interaction, positive affect, competition, health and fitness, a sense of achievement, and personal satisfaction (Close & Kahle 2011, 186). In addition, Laverie (1998) mentions other motives for sport participation such as fun, weight control, stress relief, feeling better, meeting new people, overcoming a challenge, developing self-control and self-confidence, reaching a sense of achievement, feeling of freedom, control, mastery, etc. This theory is less relevant for the purposes of this thesis than the two previous ones, since Laverie concentrates on the topic of motivations for ongoing participation in a fitness activity. Nonetheless, one motivational construct - entertainment - will be adopted into the theoretical framework of the thesis. In a table below entertainment motivational construct is presented next to the goals and wants corresponding to it, as explained by Laverie in 1998.

Motivational construct	Corresponding goals and wants
Entertainment	To enjoy and have fun

Table 3: Motivational constructs and their corresponding goals and wants

4.5 Theoretical research summary and framework

The theories of sport participants' motivation introduced above include 15 distinct motivational factors, which all contribute to the final theoretical framework. There is also the additional 16th factor, which is economic. Since Juste Debout Bilbao provides winners of each of the 5 categories with a paid trip to Paris, some of the dancers might enter the competition for the economic benefit.

The motivation behind participation varies largely from one sport to another. It is essential to adjust the wording of survey question should be to allow the respondents to answer with respect to a particular sporting activity (McDonald et al. 2002).

Motivated behavior is directed towards the attainment of a goal or objective (Evans et al. 2006, 26). All motivated behavior goal-oriented and, hence, results in setting a goal and is (Hansen et al. 2008, 106).

Needs and goals are mutually reliant: “neither exists without the other”. Importantly, people are typically better aware of their goals than of the actual needs behind these goals. For each need there are many distinct and suitable goals. The selection of a goal is influenced by one’s personal experience, dominant cultural norms and values, and physical aptitude, as well as perceived goal’s accessibility. Goals are desired outcomes of motivated behavior. The setting of a goal is influenced by the personal values of the individual. The behavior that leads to the attainment of a goal is based on what a person believes to be the most helpful way to reach the objective (Hansen et al. 2008, 106-108).

According to Manfreda, Driver, and Tarrant (1996) one of the most common methods of analysis of motivation in leisure activities is to concentrate on the states and goals that the practitioners look to achieve. Therefore, the goals of the dancers competing in Juste Debout will be studied in the qualitative research of the thesis and the undelaying motivational constructs of the competitors will be derived in accordance with the motivational theories above from the specified goals that they indicate in the course of the empirical research.

5 Empirical Research

Empirical research, as opposed to theory, is based on empirical evidence, which is collected from the real social world around us (Adams, Khan & Raeside 2014, 8).

5.1 Research questions

1. What are the goals of the dancers competing in Juste Debout Bilbao 2017 and what type of motivation is behind these goals?
2. What type of motivation and goals are the most common amongst the competitors of Juste Debout Bilbao 2017?
3. Do characteristics such as gender, age, and the level of experience of dancing and competing in street dance battle events make any impact on goals and motivation of the competitors of Juste Debout Bilbao 2017?

5.2 Research definition

Adams, Khan, and Raeside (2014, 1) define research as a “diligent search, studious inquiry or investigation or experimentation aimed at the discovery of new facts and findings”. Generally, the term ‘research’ applies to any study or exploration with a purpose of gathering information, interpreting facts, or testing existing theories and laws.

There are several types of research with distinct characteristics. For instance, descriptive research is focused on simply describing a particular phenomenon rather than understanding

its nature. Explanatory research goes deeper into the subject - it no longer simply describes a phenomenon, but also attempts to explain the nature of it and why the behavior is the way it is. Predictive research takes a step further and aims not only to explain the nature of a phenomenon, but also to predict future behavior in a different set of variables or circumstances relevant to a particular phenomenon. The research work is often a combination of all three types of research (Adams et al. 2014, 2).

5.3 Research methodology

Research methodology is “the science and philosophy behind all research”. It is the essence of how we know what we know. Research methodology allows us to understand the strict limitations imposed on our idea of knowledge as well as the different approaches to knowledge creation. The concepts underlying the subject of research methodology teach us to be critical and to distinguish knowledge from facts. The whole purpose of the research is to expand and deepen our knowledge of the world. To be able to increase the value of knowledge to the society, one shall carefully analyze how the knowledge was created (Adams et al. 2014, 5).

5.4 Research methods

Research method is “a way of conducting and implementing research” (Adams et al. 2014, 5). Quantitative research and Qualitative research are the two main domains of research commonly observed in the literature. The investigator has to choose a research method or a combination of research methods that serve the goals of his or her study best (Adams et al. 2014, 6).

5.5 Data collection

Schaefer (2001) defines data collection as a “process of gathering and measuring information on variables of interest, in an established systematic fashion that enables one to answer stated research questions, test hypotheses, and evaluate outcomes.” Adams et al. 2014 outline two approaches to gathering data: primary data collection and secondary data collection.

Primary data is collected by the researcher himself and specifically for the purposes of the research. It can be obtained through various research methods such as questionnaires, interviews, observations, and experiments. A primary data collection approach implies an interaction of the researcher with the source of information. Secondary data is obtained from existing researches in which it was collected for purposes often different from those of a current research (Sachdeva 2008, 109).

To answer the particular research questions of this research, a primary data collection approach is preferable. Since the research questions are focused on the competitors of a particular event, relevant secondary data cannot be possibly obtained.

6 Qualitative research

Qualitative research uses several methodological approaches, which are based on various theoretical principles, and employs non-quantitative methods of data collection and analysis. Qualitative research often aims to explain social relations and to describe how the respondents experience reality (Adams et al. 2014, 6).

6.1 Qualitative research question and goals

Qualitative research was utilized to answer the first research question of this thesis: “what are the goals of the dancers competing in Juste Debout Bilbao 2017 and what type of motivation is behind these goals?”

The goal of the qualitative research is to prepare a basis for the quantitative research: to simplify and to speed up the process of quantitative data collection the questionnaire will contain a list of suggested goals and wants derived from the responses obtained in the qualitative research. Therefore, the data collected in the course of the qualitative research will need to be as inclusive as possible.

6.2 Qualitative data collection method

Interview is one of the most common methods of qualitative data collection. Saunders, Lewis and Thornhill (2016, 388) define interview as a “purposeful conversation between two or more people, requiring the interviewer to establish rapport and ask concise and unambiguous questions, to which the interviewee is willing to respond, and to listen attentively”. The main types of interviews are structured, semi-structured, and unstructured or in depth interviews. While the first form of interview contributes to the quantitative research methods of data collection, the latter two are used to gather qualitative data. The interviews can be also classified into standardized and non-standardized; one on one and one to many; face-to-face, telephone, and internet-mediated; respondent and informant (Saunders et al. 2016, 390-392).

As the research question is complex and open-ended, both in-depth and semi-structured interviews are highly beneficial approaches to obtain data (Saunders et al. 2016, 394). The in-depth interviews are usually very informal and have no predefined structure. The interviewee may talk freely about the topic of the research and he or she is the one leading the discussion: this is known as an informant interview. In contrast, in semi-structured interviews the researcher has a prepared structure and a list of topics and key questions to cover. In semi-

structured interviews the interviewer is the one in control of the discussion, and this type of interviews is called respondent (Saunders et al. 2016, 391).

The purpose of the qualitative research of this thesis can be best described as exploratory. Both semi-structured and in-depth interviews can provide essential background and contextual material for this type of study (Saunders et al. 2016, 392).

To best address the research question and goals, taking into account the chosen sampling technique and strategy, which will be discussed below, the author chose to conduct an interview that is semi-structured, one to one, internet-mediated, and informal in terms of communication style.

6.3 Sampling technique

The outcomes of the qualitative research will be integrated into the quantitative research of this thesis. Therefore, it is crucial that the qualitative research is conducted well before the quantitative research, the data collection stage of which will take place on the day of Juste Debout Bilbao 2017 event. As the competitors for the event are never fully known until the very event day, the population for the qualitative research will include the dancers who have already sent their registration for Juste Debout Bilbao 2017 and, therefore, are likely to enter the competition, as well as the dancers who have participated in previous editions of Juste Debout produced by Finnish Street Dance Federation in other countries and, consequently, are already familiar with the brand.

Taken these two groups into consideration, the population size adds up to several thousand dancers. As it would impractical and even impossible to interview the entire population, an appropriate sampling technique will be employed.

According to Saunders, Lewis and Thornhill (2009, 212) collecting data from a sample that represents entire population is just as useful as from a census. Selecting a sample correctly is equally important for conducting interviews, questionnaires, observations, and other methods of data collection. Sampling can significantly save time and amount of resources required for the research. Saunders, Lewis and Thornhill mention that Henry (1990) and many other researches believe that collecting data from a sample result in a higher overall accuracy than from a census.

As no statistical inferences will be drawn from the qualitative research, the non-probability sample will be used. For all non-probability sampling techniques, besides quota samples, the matter of sample size is vague and has no strict rules (Saunders et al. 2009, 233). It is a com-

mon practice to continue to collect qualitative data until the point when new responses bring few or no new insights is reached (Saunders et al. 2009, 235).

The purposive sampling technique was chosen as it suits the goals of the qualitative research best: this particular technique is very useful in situations when the researcher needs to select especially informative cases (Neuman 2005 cited by Saunders et al. 2009, 237). Besides, it provides reasonable control over sample contents at a relatively low cost (Saunders et al. 2009, 236). Purposive sampling enables the researcher to use his or her judgment to select cases that would bring most value and insights to answer the research questions and reach set goals. Purposive sampling employs several strategies such as extreme case, heterogeneous, homogeneous, critical case, and typical case (Saunders et al. 2009, 239-240).

Keeping in mind that to properly answer the research questions and reach research goals the collected data should include cases as diverse in terms of age, gender, nationality, level of involvement in urban dancing, familiarity with Juste Debout brand, dance styles practiced, etc. as possible, the heterogeneous or maximum variation sampling technique was selected. The idea in the heart of heterogeneous sampling is to have a small sample containing cases that are completely different from one another. This diversity is strength of the sampling technique (Patton 2002 cited by Saunders et al. 2009, 239). The collected data enables the researcher to describe and explain the key themes observed and, in addition, to record the uniqueness of each case. To ensure maximum variation within a sample it is helpful to identify the diverse characteristics that will serve as sample selection criteria prior to the sample selection (Patton 2002 cited by Saunders et al. 2009, 240).

The defined sample selection criteria includes basic demographic characteristics such as gender, age, nationality and, more importantly, personal characteristics relevant to the research topic such as years of dance experience, previous participation in Juste Debout, dance style practiced, belonging to dance crews, and finally whether dancing for that person is the main source of income (professional) or not (amateur).

6.4 Qualitative research process

Personal involvement of the author in the street dance community enabled her to quickly assess demographic and personal characteristics of several dozens of urban dancers and gain contact details to the cases selected for the data collection.

The sample included 15 persons, each with its very unique and distinct characteristics. It was promised to the respondents that the research is anonymous and confidential and, thus, the outcomes of the research will be presented for all profiles simultaneously, and not one by one.

Due to the wide geographical spread of the profiles, it was best to conduct interviews via the Internet. The chosen channels of communications were instant messengers: Facebook messenger, VK messenger (Vk.com is commonly known as a Russian version as Facebook), and Whatsapp. Pearce et al. (2004) cited by Saunders et al. 2016, page 426, evaluated using synchronous text-based instant messaging for conducting electronic interviews and came to a conclusion that the method was advantageous when discussing personal and sensitive topics.

First, ten dancers were contacted and seven of them got back to the author within a day. After the data from these seven profiles was collected, the author started to contact additional profiles one at a time. The next three replies to a large extent repeated the information already gathered in the first stage of the qualitative data collection. As already mentioned in the Sampling technique chapter, Saunders et al (2009, 235) state that the qualitative data is usually collected until the point when new responses bring few or no new insights is reached. Taking this into consideration, after the 10th reply was received the data collection process was stopped.

To start the conversation, the interviewer sent a rather standard text message introducing herself, communicating background information about the research and why it is being conducted, briefly presenting the key themes of the interview, guaranteeing anonymity and confidentiality, and asking whether the interviewee would be willing to participate. When the interviewee agreed to participate in the research, the interview continued as an informal chat on the neutral background topics such as dance style the interviewee practices, years of his or her dance experience, belonging to a dance crew, and previous participation in Juste Debout. After that, the main topic of the research concerning wants and goals for competing in Juste Debout or a similar street dance battle event was addressed. Finally, the more sensitive private information such as age and the professional/amateur status in street dancing was kindly requested. In the end, each interviewee was sincerely thanked for his or her time and valuable input into the research. The information about gender and country of residence was accessible from the social media profiles of all the respondents.

A combination of open questions, probing questions, and specific and closed question has been used throughout the interview. These were supported by follow up statements, questions, and expressions.

6.5 Qualitative research outcomes

Age	Anywhere from 14 to 34 years old
Gender	6 females, 4 males
Location	6 from Spain, 4 from outside of Spain (Russia, Italy, Germany)

Dance experience	Anywhere from 1 to 13 years
Previous participation in Juste Debout	6 have never participated, 4 have participated before (anywhere from 2 to more than 5 times)
Dance styled practiced	All main dance styles of Juste Debout represented: Hip Hop, House, Locking, Popping
Belonging to dance crews	6 are a part of a dance crew, 4 are not
Professional or amateur status	7 are amateur dancers, 3 are professional dancers (dancing being the main source of their income)
Goals and wants indicated	<ul style="list-style-type: none"> I want to stay fit and healthy through dancing I want to experience the adrenaline rush and excitement I want to support hip hop/ house/ funk culture I want to support street dance culture in general I want to support street dance battle scene I want to be a part of Juste Debout I want to support my dance partner I want to meet other dancers I want to win the competition I want to test my current level and abilities I want to pass pre-selection I want to make it to the battles of the main event in Paris I want to improve my dancing and battling techniques I want to share my art and vision with other dancers I want to overcome my fears I want to get visibility and promote my name I want as many people as possible to see my dance I want to get a free trip to Paris

Table 4: Qualitative research outcomes

6.6 Transition from goals and wants to motivational constructs

As previously explained in the chapter ‘Theoretical research summary and framework’, qualitative research of this thesis will concentrate on the goals of the competitors, from which the underlying motivational constructs will be derived.

The ‘Underlying motivational constructs’ and ‘Correspondent generic sport goals and wants’ columns are taken from the existing theories of sport participants’ motivation presented earlier in this thesis. ‘The goals and wants of street dancers’ column is composed entirely of the goals and wants that ten street dancers have communicated in the course of the qualitative research.

A transition from the goals and wants of street dancers to the underlying motivational constructs will be carried out in two steps: from the goals and wants relevant to street dancing to the corresponding generic sport goals and wants, and then from the general sport goals and wants to the underlying motivational constructs.

The goals and wants of street dancers	Correspondent generic sport goals and wants	Underlying motivational constructs
I want to stay fit and healthy through dancing	Be healthy, increase muscle tone, keep in good shape, gain greater physical strength	Physical Fitness
I want to experience the adrenaline rush and excitement	Engage in thrill seeking activities	Risk Taking
I want to support hip hop/ house/ funk culture I want to support street dance culture in general I want to support street dance battle scene I want to be a part of Juste Debout	Be with others and live as a member of a group, confirm one's sense of identity	Affiliation
I want to support my dance partner I want to meet other dancers	Be with others who enjoy the same activity, spend time with family and friends	Social Facilitation
I want to win the competition I want to test my current level and abilities	Enter into a rivalry, determine one's ability in relation to others, test one's competence	Competition
I want to pass pre-selection I want to make it to the battles of the main event in Paris	Be successful, persist in the face of failure, take pride in the final result, and accomplish a goal, defined in terms of winning and excellence.	Achievement
I want to improve my dancing and battling techniques	Improve performance or skills, eventually excel at a particular sport	Skill Mastery
I want to share my art and vision with other dancers	Beauty, grace	Aesthetics
I want to overcome my fears	Self-fulfillment, actualize one's individual potential, challenge one's self	Self Actualization
I want to get visibility and promote my name I want as many people as possible to see my dance	To be watched by others and to impress spectators	Exhibitionism
I want to get a free trip to Paris	Make money or save money	Economical
	Reduce state of anxiety	Stress Reduction
	Fight, use of physical intimidation	Aggression
	Have a positive attitude about one's self	Self Esteem
	Personal, interpersonal, team, and organizational growth	Value Development
	To enjoy and have fun	Entertainment

Table 5: Transition from goals and wants relevant to street dancing to underlying motivational constructs

As can be seen, five motivational constructs on the bottom of the table have not been relevant to the street dancers who participated in the qualitative research. Nonetheless, these five motivational constructs may be engaged later, in the course of the quantitative research.

7 Quantitative research

Quantitative research is founded on the methodological principles of positivism and neopositivism, and obeys the standards of a strict research design developed before the actual research takes place. It is used for quantitative measurement and is suitable to base statistical analysis upon. (Adams et al. 2014, 6)

7.1 Quantitative research question and goals

Quantitative research will be executed to answer the second and the third research questions: “What type of motivation and goals are the most common amongst the competitors of Juste Debout Bilbao 2017?” and “Do characteristics such as gender, age, and the level of experience of dancing and competing in street dance battle events make any impact on goals and motivation of the competitors of Juste Debout Bilbao 2017?”

In addition, Finnish Street Dance Federation would like to learn about the composition of Juste Debout Bilbao 2017 competitors in terms of various background and personal characteristics that include, but are not limited to, nationality, gender, age, years of dance experience, and experience of competing in Juste Debout and contests similar to it.

7.2 Quantitative data collection method

A questionnaire will be used to collect the quantitative data in this thesis.

Adams, Khan, and Raeside (2016, 437) define a questionnaire as ‘all methods of data collection in which each person is asked to respond to the same set of questions in a predetermined order’. The advantage of using a questionnaire is that each respondent answers exactly the same set of questions and it is an efficient method of collecting data from a large sample for quantitative analysis.

Questionnaires tend to be used for descriptive and explanatory research (Adams et al. 2016, 439). The first research question requires descriptive research to be answered. The idea behind this question is to simply to identify and describe the variability in motivation and goals of the competitor. The second question is deeper as it requires explanatory or analytical re-

search to be answered. The idea behind this question is to examine relationships between variables.

There are many types of questionnaires available for various research purposes. Questionnaires' can be classified into self-completed and interviewer-completed. The self-completed questionnaires can be distributed through the Internet, post, or delivered by hand to each respondent and then collected when filled in. The interviewer-completed surveys can be conducted via telephone or in face-to-face contact (Adams et al. 2016, 440).

The questionnaire type selected for the thesis is a self-completed questionnaire distributed via delivery and collection method. This method suits the research question and goals and has a number of advantages. First, it is suitable for all literate individuals. Second, the confidence level that the right person has responded is really high since the respondent will be filling in the questionnaire right in front of the requester. Third, the expected response rate is from 30 to 50 percent, which is high compared to other methods of collection. Fourth, the time for the data collection will be less than with any other method. Fifth, the respondents of self-completed questionnaires are unlikely to give biased answers in an attempt to sound more socially desirable. The suitable questions for this type of questionnaire are closed and not too complex ones, the simple sequencing must be used, and the survey must be of interest to the respondents. The main disadvantages of this method are high associated costs and a lot of staff needed, as well as a risk of the respondent's answers being contaminated by consulting with others (Adams et al. 2016, 441-442).

7.3 Sampling technique

The population for the qualitative research of this thesis consists of all the competitors of Juste Debout Bilbao 2017 and its size is estimated at anywhere from 200 to 250 dancers. As the statistical analysis will be drawn, the probability sampling technique must be used (Adams et al. 2009, 213). Probability sampling requires having a sampling frame, which is a "complete list of all the cases in the population from which [...] sample will be drawn" (Adams et al. 2009, 214). That is a problem, as the sampling frame for Juste Debout is not defined until the end of the registration of the dancers, which takes place in the afternoon of the event day. The questionnaire, however, is focused on goals and expectations and, hence, must be answered by the competitors before they enter the venue. This conflict makes using sampling for qualitative research of the thesis impossible. In addition to that, the population size is quite small and the expected response rate is 30 to 50 percent. Therefore the amount of responses will be already quite low, ranging from 60 to 125 replies. Sampling would reduce the amount of responses further, making the results less reliable and representative of the population. Under these circumstances collecting the data from the entire census makes much more sense.

7.4 Questionnaire design

According to Adams et al. (2016, 439) many researchers argue that producing a good questionnaire can be hard. It is crucial to make sure that the collected data is exactly what is needed to answer the research questions and reach the goals of the study. It is especially challenging since there is only one opportunity to collect the data and there is no possibility to request additional information from the respondents who are almost always anonymous.

The design of the questionnaire impacts the response rate and the validity and reliability of the collected data. These can be maximized by careful design of each question, clear and attractive visual presentation, brief explanation of the purpose of the research, pilot testing, and, finally, carefully planned and executed delivery of blank surveys and collection of the filled in ones (Adams et al. 2016, 439). Each of these factors will be taken into consideration when conducting the research and discussed further in ‘Survey questions’ and ‘Quantitative data collection process’ chapters.

7.5 Questionnaire contents

The questionnaire began with four demographic questions requesting a respondent do disclose his or her nationality, country of residence, age, and gender. The first three questions were open-ended and the last one was closed with three categories to choose from.

The questionnaire continued with three more factual questions, but of more personal character than the demographic ones. The first two questions of this section were measuring overall dancing experience of a respondent and his or her experience of competing in street dance battle events, both on a three-point Likert scale. The third question of this section was a ‘yes or no’ question asking a respondent whether he or she has competed in Juste Debout before.

Finally, the eighth and the last question of the questionnaire was a ranking question asking a respondent to choose three goals from a list (or add his or her own one/-s) and place them in the order of importance, from most important to second most important to third most important. The list of 18 proposed goals was derived from the findings of the qualitative research.

The anonymity and confidentiality of the questionnaire was stressed in the footer of the page.

The layout of the questionnaire was minimalist, with well-spaced questions typed in a very plain and easy-to-read Cambria typeface and font size of 11. On the top right corner of the survey a Juste Debout Bilbao logo was added to make the questionnaire look more attractive and professional. The questionnaire was only one page long and it was printed in color on just

one side of a standard white printing paper. It was made to look short and give an impression of being quick to complete with a goal of boosting the response rate. The questionnaire can be found in English and in Spanish in the Appendices chapter of the thesis.

Adams et al. (2016, 464) emphasize that it is extremely important for international research that all questions communicate the same meaning to all respondents. To ensure this, as well as to properly transfer lexical, idiomatic, and experiential meanings along with appropriate usage of grammar and syntax, the questionnaire was translated from English to Spanish by an authorized translator. In addition to that, a back-translation technique was applied, which in practice means that the questionnaire in Spanish was translated back to English and then compared with the original questionnaire in English. According to Adams et al. (2016, 465) this technique is likely to discover most of the issues regarding translation.

Before the actual event day the questionnaire was pilot tested on 10 dancers not competing in Juste Debout. No errors in translation to Spanish were detected, but one change of the questionnaire content was made after the pilot test: the options for the gender questions were changed from 'female', 'male', and 'I do not want to specify' to 'female', 'male', and 'other'.

7.6 Quantitative data collection process

Each dancer of Juste Debout Bilbao 2017 had a mandatory registration form to fill in before entering the competition. The form contained questions regarding the dance style, given name, surname, stage name, nationality, gender, birthdate, email, and phone number. The registration could be either completed as an e-form online, prior to the event day, or as a printed form on the spot. Before a dancer could enter the venue of the event, he or she would need to go through a brief check-in process. The check-in area was divided into three stations: 'registered and paid', 'registered and unpaid', and 'not registered'. Each station had one volunteer assigned for the check-in of the dancers, and there were two additional volunteers helping upon demand.

All five volunteers working at the check-in area were instructed to ask each competitor to voluntarily participate in the questionnaire, explaining briefly the purpose of the research. The questionnaire was printed in Spanish and English, and the competitor could choose the language he or she is most comfortable with. The questionnaire was attached to a clipboard, making it easy for the dancer to fill in right away. The pens were also provided. The filled in surveys were collected before the check-in procedure was finished. The author of the thesis was supervising the process of data collection at all stages.

7.7 Quantitative research outcomes

After Juste Debout Bilbao 2017 event it was calculated that 53 pairs entered the competition in hip hop category, 20 pairs in house category, 13 pairs in locking category, 24 pairs in popping category, and 43 dancers in experimental category. The total amount of entrees was 263, however due to the fact that some of the dancers competed in 2 or more categories, the total number of competitors was 237.

The total number of responses collected was 88. With a population size of 237 persons, the respond rate was 37,13%. 10 questionnaires out of 88 (11,36%) contained mistakes or unanswered questions or were filled by a pair consulting one another. These were discarded and not used for the data analysis stage of the research. Out of the remaining 78 questionnaires, 68 were filled in Spanish (87%) and 10 in English (13%).

Out of 18 suggested goals, which were derived from the qualitative research of this thesis, only one was not chosen at least once and it is 'I want to stay fit and healthy through dancing'. 2 respondents suggested one goal of their own, 4 respondents wrote out 2 goals of their own, and only one respondent has suggested all the goals of her own. The goals that were written by the competitors were assigned with an underlying motivational construct following the same transition process as for the goals and wants discovered in the process of qualitative research. The new goals, some of which where translated from Spanish to English, are "vibrate my attitude" - Aesthetics motivational construct; "enjoy urban dance", "party on Saturday", "have fun", "enjoy" - Entertainment motivational construct; "represent my city", "to represent my family" - Affiliation motivational construct; "to challenge myself" - Self Actualization motivational construct; "travel with my friends" - Social Facilitation motivational construct; "represent women in urban dance" - Value Development motivational construct; "watch and learn from other dancers" - Skill Mastery motivational construct.

7.8 Data analysis

7.8.1 Background variables

The analysis of background variables is useful to set up the scene for further execution of the statistical analysis of the obtained data and, in the case of this thesis, it is also necessary to support the goal of the quantitative research to provide the Finnish Street Dance Federation with the information regarding the composition of Juste Debout Bilbao 2017 competitors in terms of characteristics such as nationality, gender, age, years of dance experience, and experience of competing in Juste Debout and contests similar to it.

The majority of the respondents (72%) were of Spanish nationality and the remaining 28% were nationals of other countries. Besides Spain, 14 countries were represented: Russia, Austria, Argentina, Morocco, Poland, Equatorial Guinea, Peru, Bolivia, France, Estonia, Finland, Ukraine, Belgium, Lithuania. Out of these 14 countries, France, Belgium, Russia, and Ukraine were especially significant.

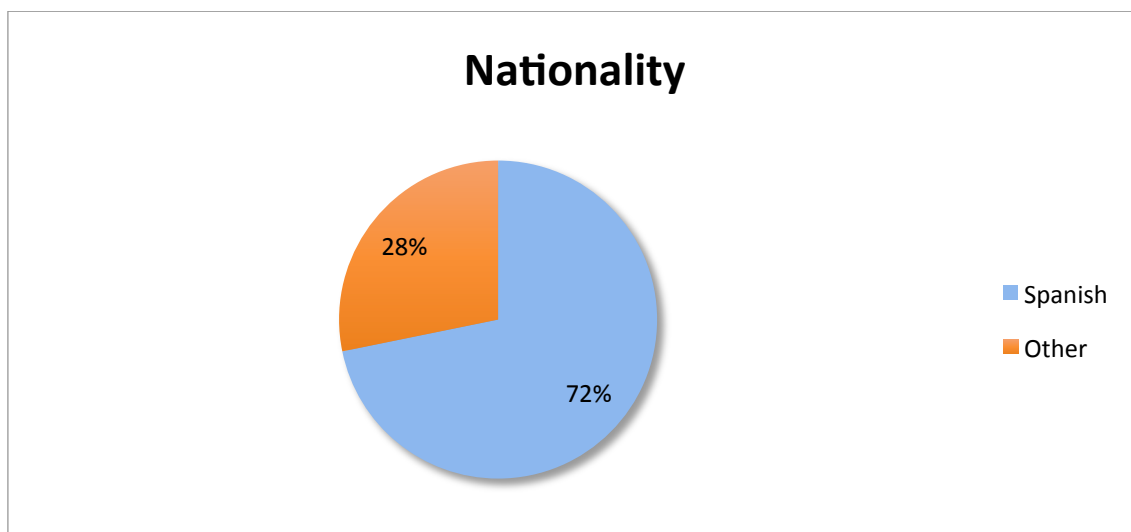


Figure 6: Nationality of the respondents

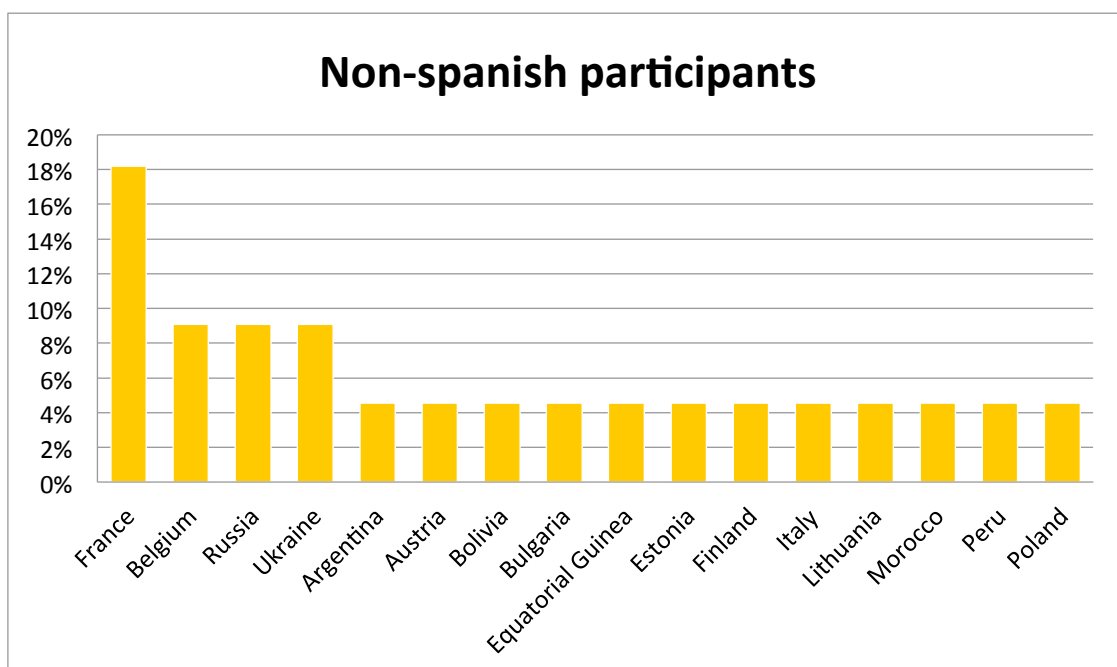


Figure 7: Nationality of the non-Spanish respondents

As for the country of residence of the respondents, the majority (86%) were residents of Spain. Noteworthy, all the respondents of Spanish nationality were residing in Spain and exactly half of the respondent of nationalities other than Spanish were residing in Spain as well. That means that 14% of the respondents were of the immigrant background.

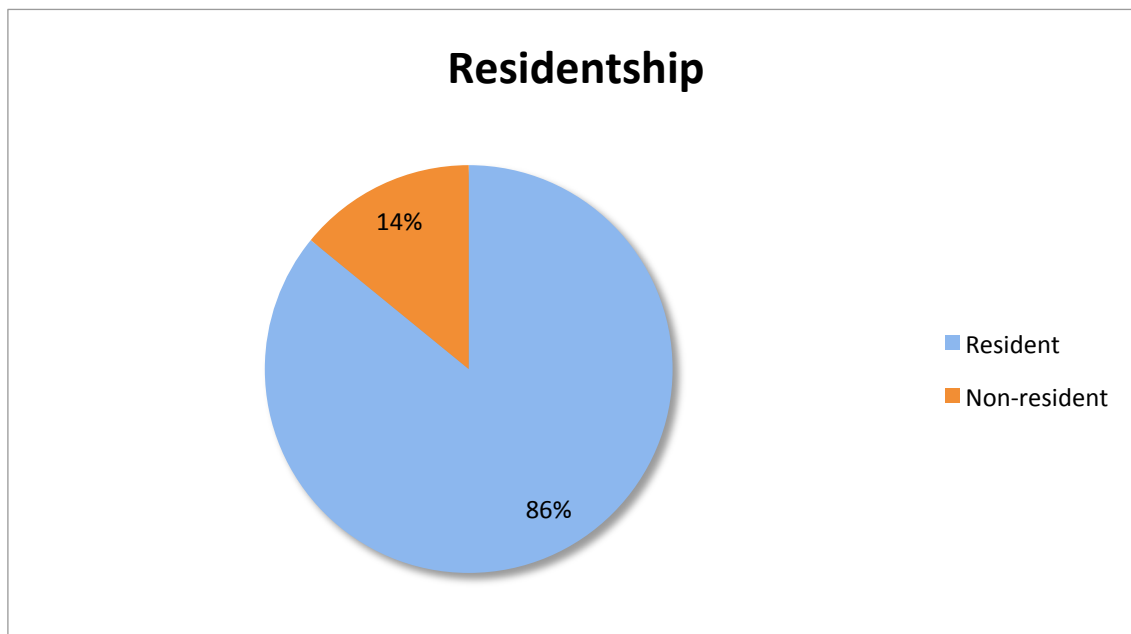


Figure 8: Residency of the respondents

The youngest respondents were 14 years old, and oldest 39 years old. The vast majority of the participants (67%) were in their 20s. The most common age group was from 20 to 24 years old (44%), the second most common from 14 to 19 years old (24%), and the third most common from 25 to 29 years old (23%). Only 9% of the respondents were 30 years old or older. The average of the respondents, matching the median, was 22 years old. The mode was 21 and 23 years old. The standard deviation of 4,8 was observed.

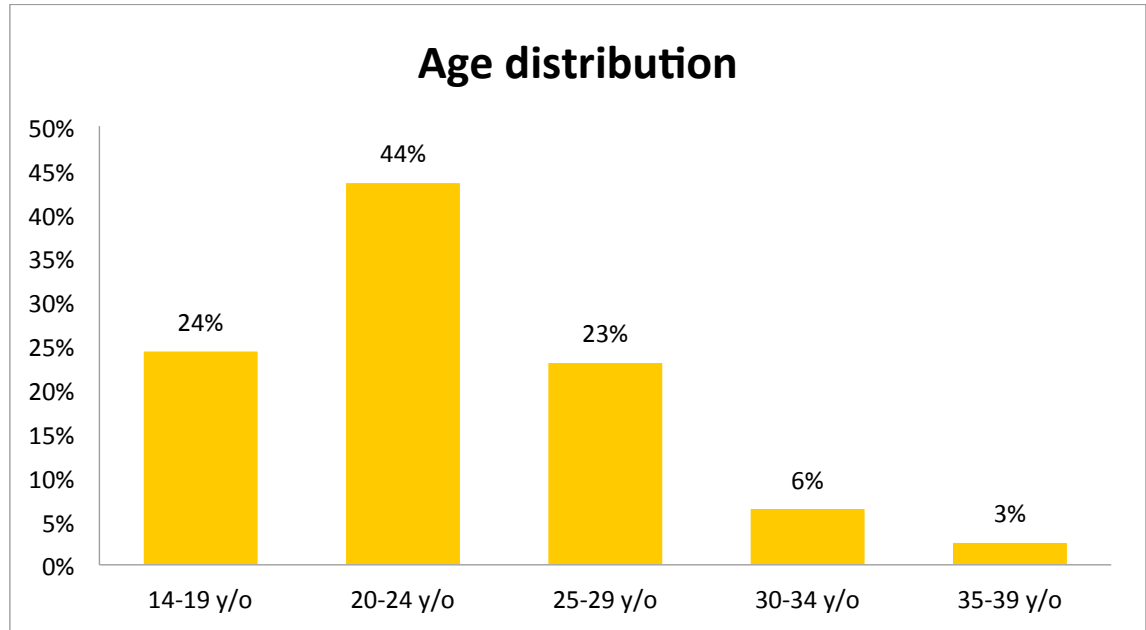


Figure 9: Age distribution of the respondents

The genders of the respondents were distributed almost equally, 53% of the respondents identifying themselves as female, 46% as male, and 1% as other gender.

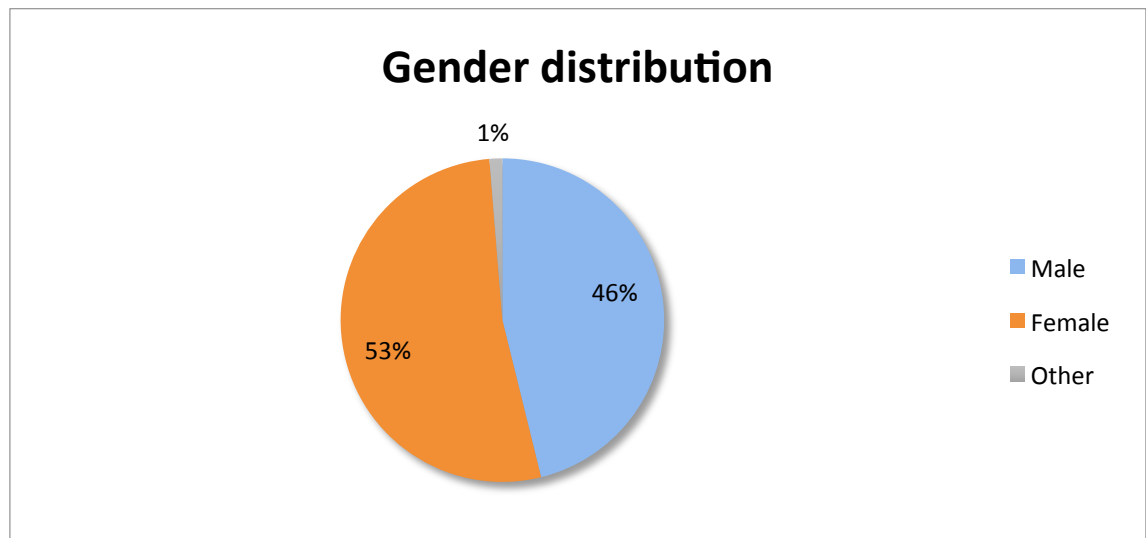


Figure 10: Gender of the respondents

7.8.2 Experience of dancing and competing

In terms of years of dancing experience, the competitors were classified as ‘not experienced’ when practicing dancing for less than a year, ‘somewhat experienced’ when practicing dancing between 1 and 5 years, and ‘very experienced’ when practicing dancing for longer than 5 years. From the perspective dancing experience, almost two thirds of the respondents were very experienced dancers, one third was somewhat experienced, and only 3% were not experienced.

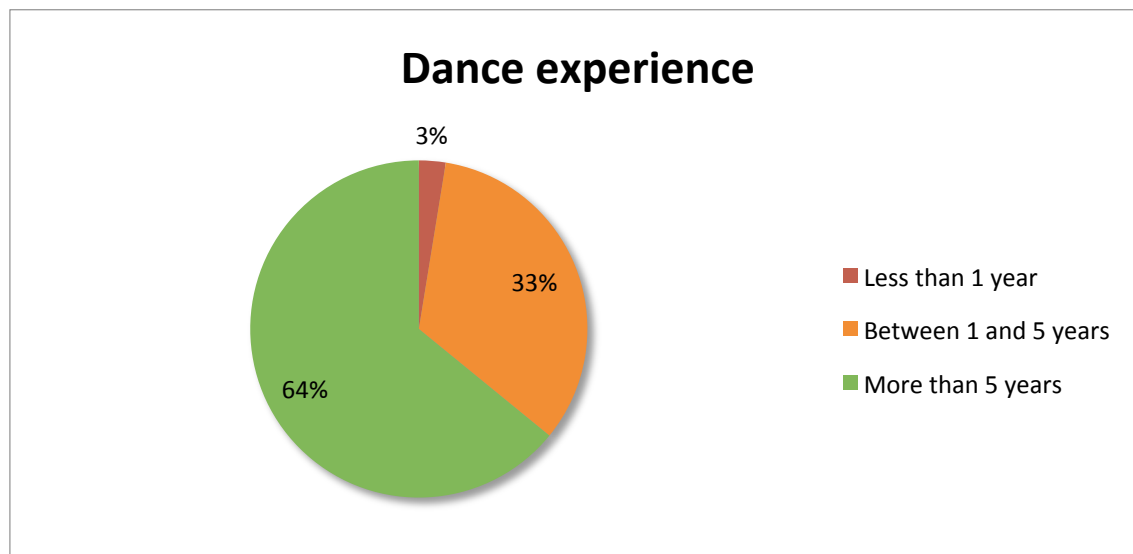


Figure 11: Dance experience

Similarly, respondents were classified as ‘not experienced’ in battling when never competing in battle events, ‘somewhat experienced’ in battling when competing in battle events from 1 to 4 times, and ‘very experienced’ in battling when competing in 5 or more battles. As can be observed from the graphs, the competitions were significantly less experienced in battling than in general dance practice. Only 51% of the competitors were very experienced and 39% somewhat experienced. Interestingly, as much as 10% of the respondents have never competed in battle events before, which means that they were completely new to the underground street dance scene and Juste Debout Bilbao 2017 was their first battle experience ever.

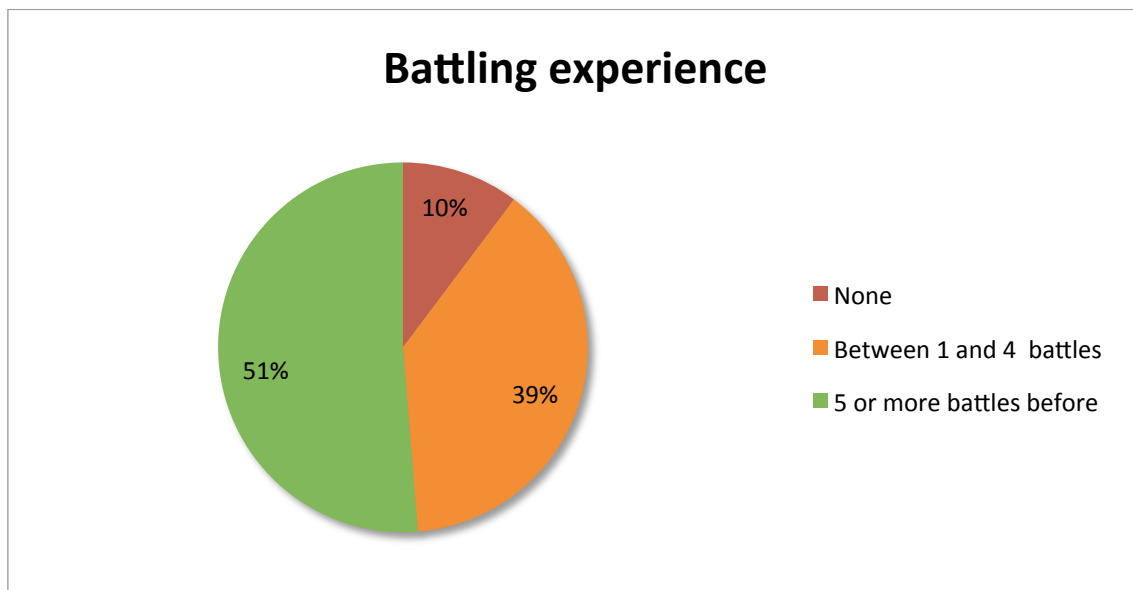


Figure 12: Battling experience

Then, the two accounts of experience presented above were combined into a single overall experience graph. Those who were either not experienced on both accounts or somewhat experienced on one and not experienced on the other were classified as 'not experienced' overall. 8% of the respondents were not experienced overall. Those who were somewhat experienced on both accounts were classified as 'somewhat experienced' overall. 22% of the respondents were somewhat experienced overall. Those who were either very experienced on both accounts or very experienced on one and somewhat experienced on the other were classified as 'very experienced' overall. 70% of competitors were very experienced overall.

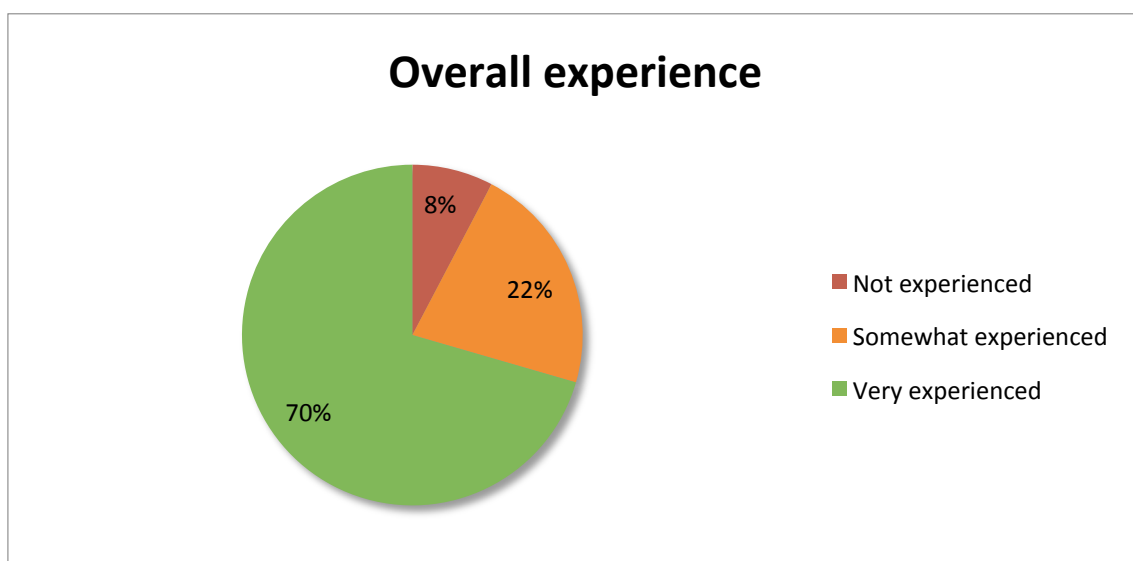


Figure 13: Overall experience

Lastly, two thirds of the respondents have not previously participated in Juste Debout, while one third has previously participated in Juste Debout although it has never been organized in Bilbao before. This may serve as an indicator of a high brand loyalty of the dancers towards Juste Debout.

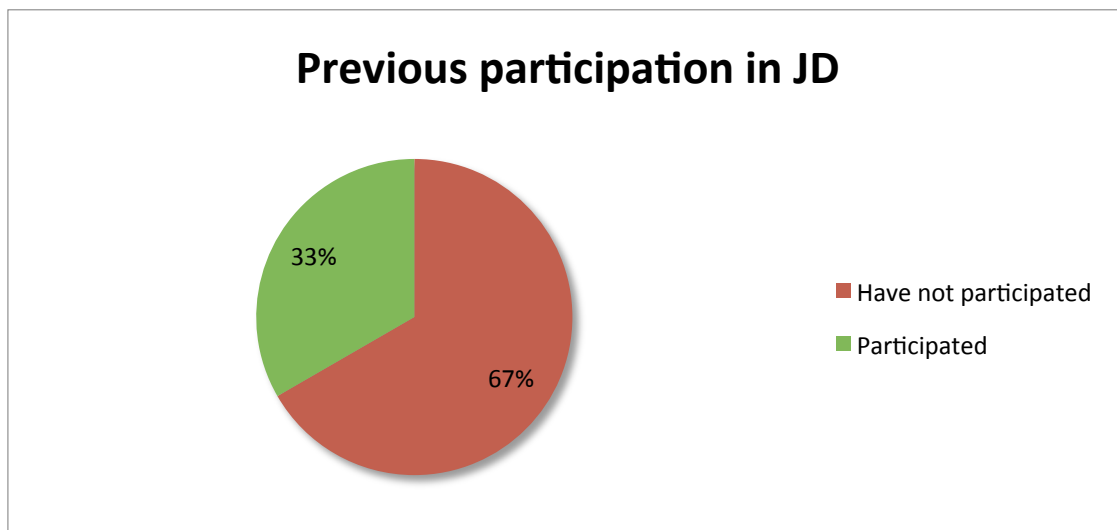


Figure 14: Previous participation in Juste Debout

7.8.3 Goals and motivation

The goals and motivation of the respondents was analyzed in order to answer the first question of the quantitative research: "What type of motivation and goals are the most common amongst the competitors?"

The top 5 most frequently mentioned goals that were rated by the respondents as most important are 'to overcome my fears', 'to share my art and vision with other dancers', 'to test my current level and abilities', 'to support hip hop / house / funk culture', and 'to support street dance culture in general'.

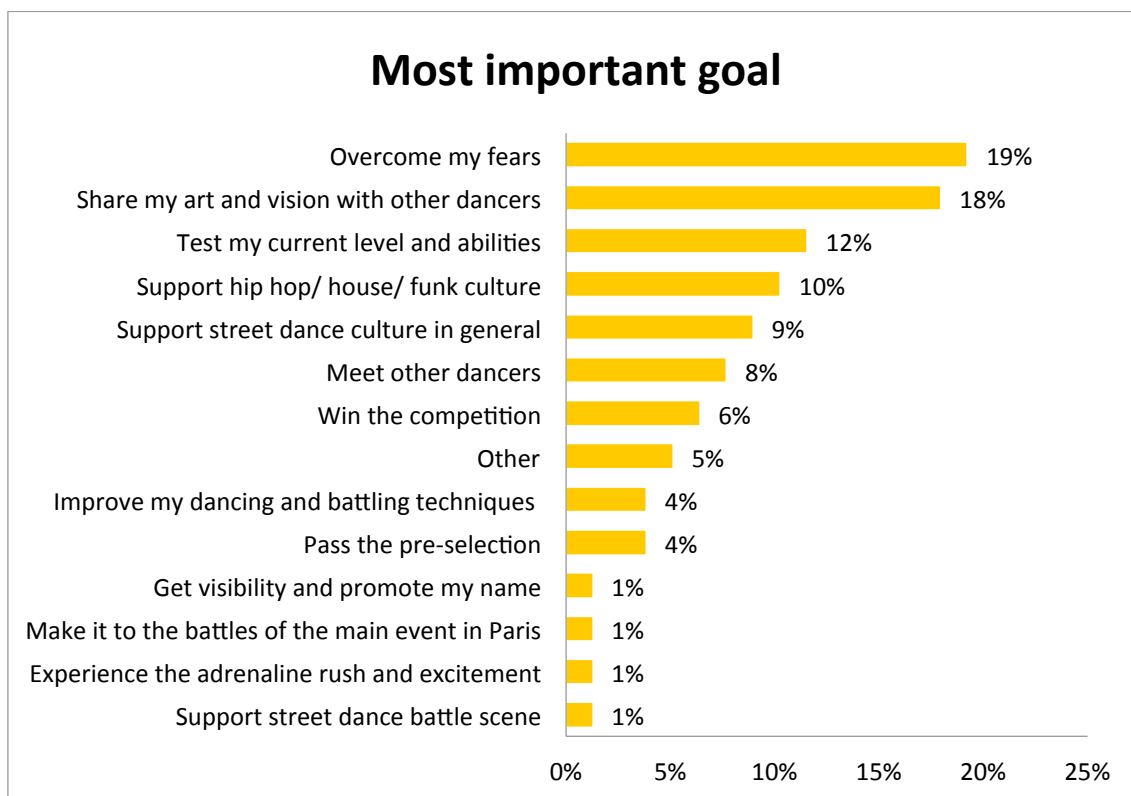


Figure 15: Most important goals

It is important to remember that often more than one goal convey a single type of motivation. For instance, ‘to support hip hop / house / funk culture’, and ‘to support street dance culture in general’ goals are both the expressions of affiliation motivational construct. Therefore, the underlying motivational constructs behind these goals will be distributed very differently compared to goals themselves. As can be seen on the graph below, the top four motivational constructs altogether represent as much as 78% of the total. These top four constructs are Affiliation, Self Actualization, Aesthetics, and Competition and they are almost equal in their frequency of occurrence.

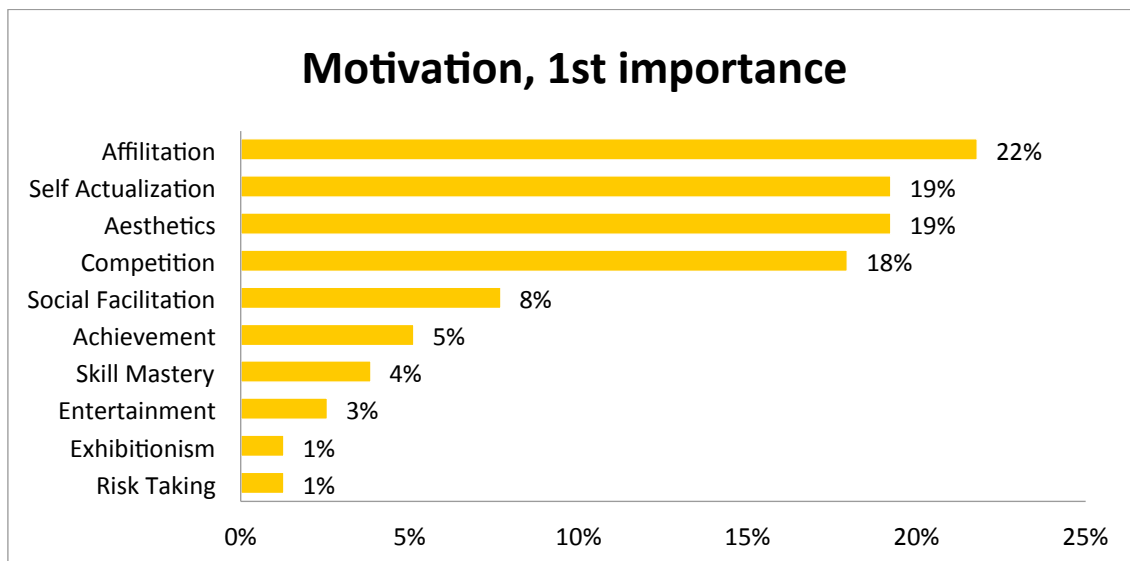


Figure 16: Motivational constructs behind the most important goals

The top 5 most frequently mentioned goals that were rated by the respondents as second most important are ‘to share my art and vision with other dancers’, ‘to test my current level and abilities’, ‘to improve my dancing and battling techniques’, ‘to support hip hop / house / funk culture’, and ‘to support street dance culture in general’. Interestingly, 4 out of 5 most frequently mentioned goals were the same in the most important goal and the second most important goal and that truly endorses their relative importance. Another noteworthy finding is that a goal ‘to support my dance partner’ gained a 9% share amongst the second most important goals, while not being selected at all as the most important goal.

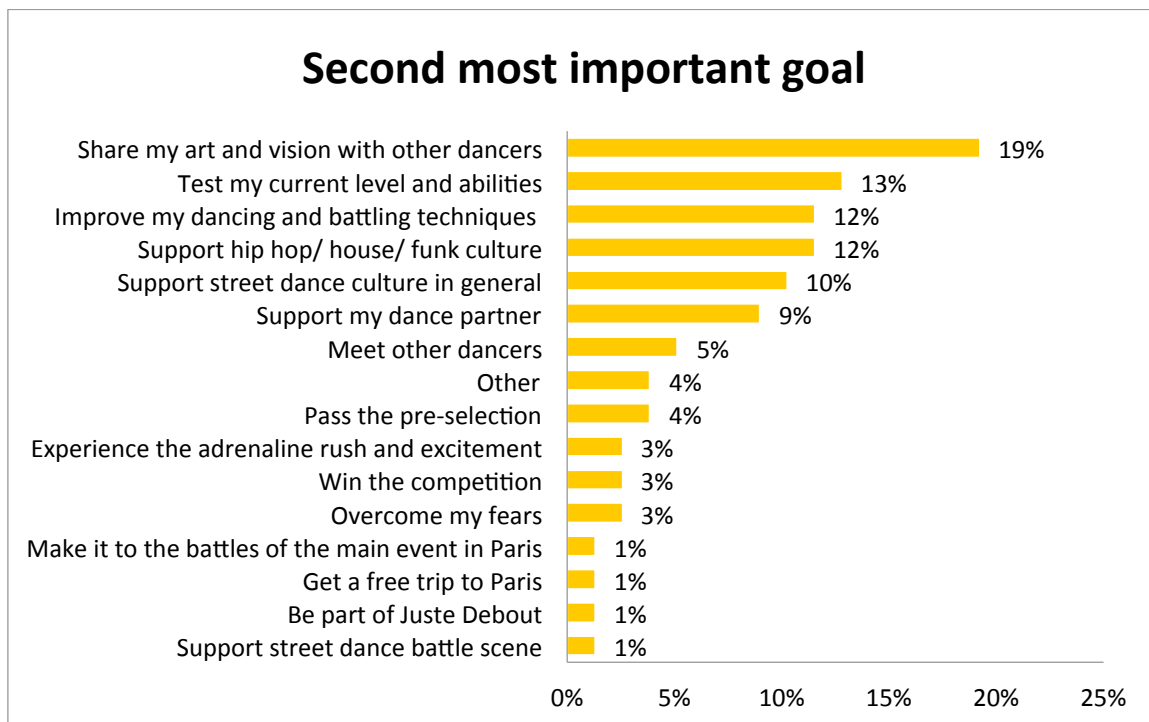


Figure 14: Second most important goals

As for the motivational contracts behind the second most important goals, the Affiliation was again on the top with a 26% share of the total. Aesthetics motivational construct remained at the same 19%, and the Competition theme has also been quite stable slightly reducing from 18% to 15%. Interestingly, Self Actualization motivational construct has sharply dropped its position from 19% to 4% while social facilitation construct went up from 8% to 15%.

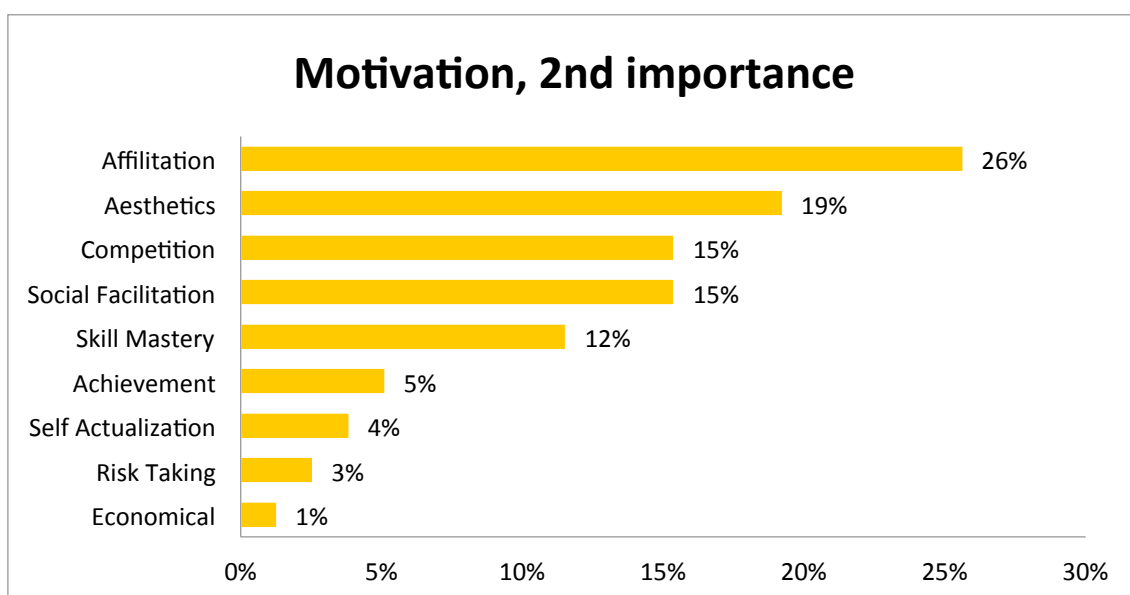


Figure 15: Motivational constructs behind the second most important goals

The top 5 most frequently mentioned goals that were rated by the respondents as third most important are ‘to test my current level and abilities’, ‘to meet other dancers’, ‘to share my art and vision with other dancers’, ‘to support hip hop / house / funk culture’, and ‘to improve my dancing and battling techniques’.

It can be seen now that the goals ‘to test my current level and abilities’, ‘to share my art and vision with other dancers’ and ‘to support hip hop / house / funk culture’ are in the top 5 most frequently mentioned goals in the most important, second most important, and third most important category. Most probably, these are the three goal mentioned most frequently by the respondents and this will be confirmed by combining the three categories of the goals into a single graph with all goals mentioned.

Besides, it can be seen from the graph below that the third most important goal is the least steep and has most variation in replies.

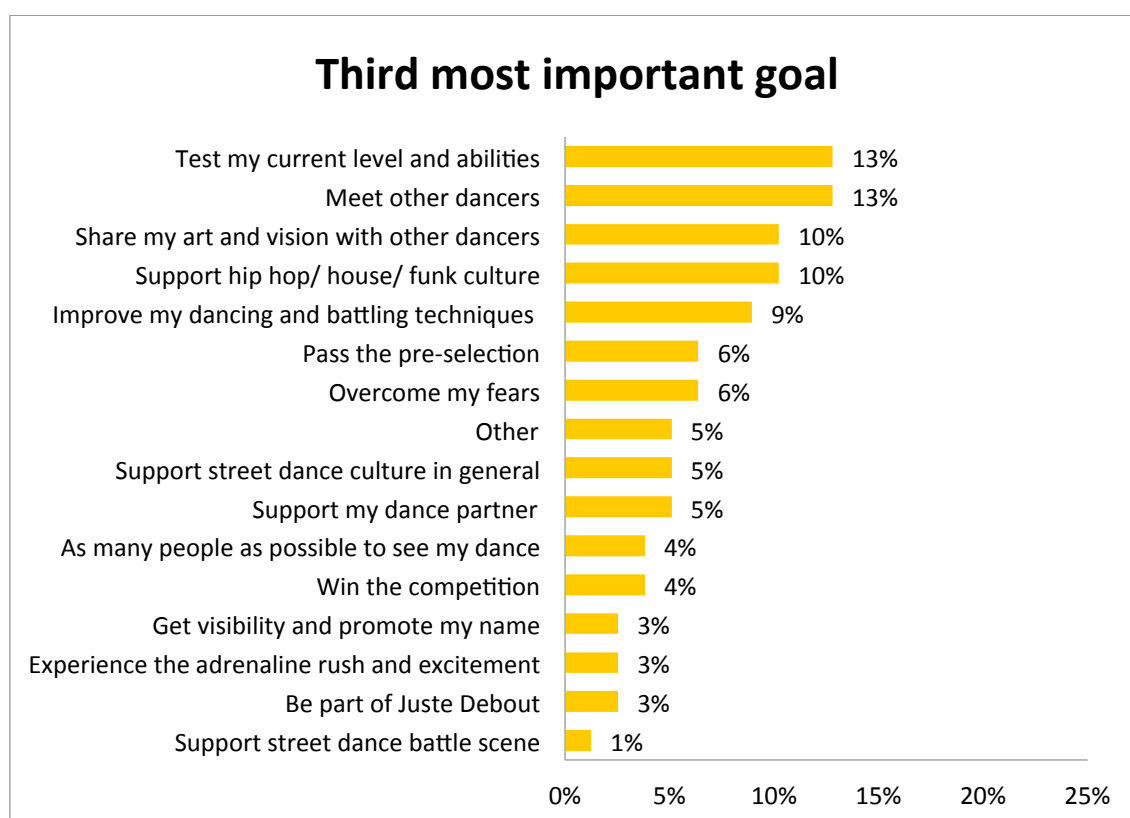


Figure 17: Third most important goals

In regards to the motivational contracts behind the third most important goals, the Affiliation was for the third time on the top with a 19% share of the total. It can be said with confidence that the affiliation motivational construct is the most important for the responders of the questionnaire. Social Facilitation motivational construct continued growing its relative importance and increased its share from 15% to 18%. Meanwhile the Competition was again quite stable fluctuating from 15% to 17%

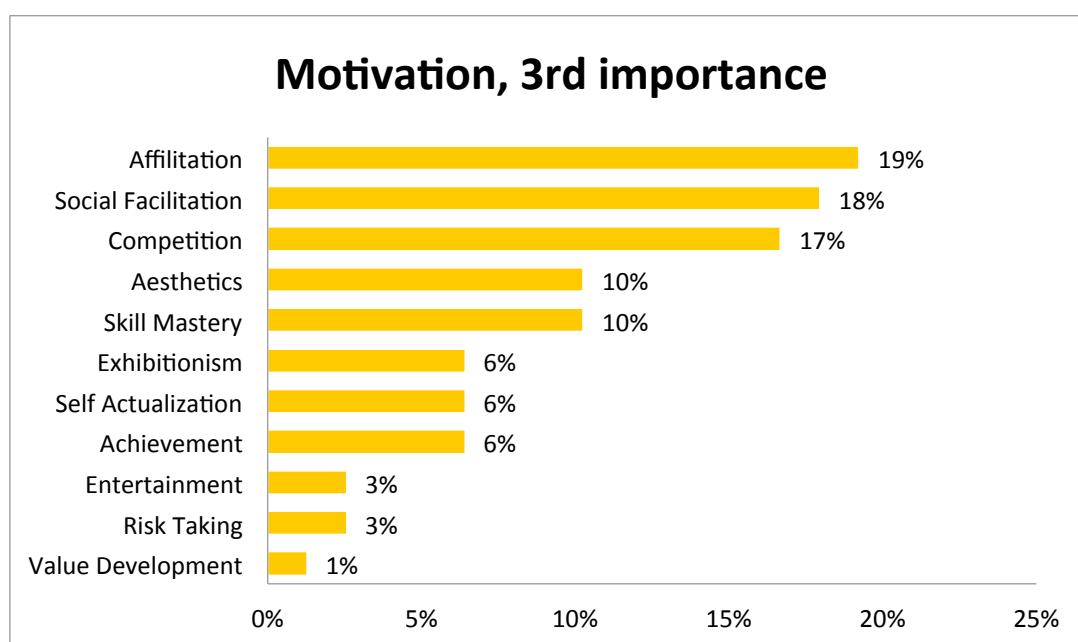


Figure 18: Motivational constructs behind the third most important goals

To better demonstrate the data, the goals mentioned in all three positions were combined into a single focal point: a graph below illustrates all the goals mentioned by the participants with no regards to their placement as most, second most, and third most important.

The prediction made earlier in this chapter that the three goals ‘to test my current level and abilities’, ‘to share my art and vision with other dancers’ and ‘to support hip hop / house / funk culture’ are the ones mentioned most frequently by the respondents is now confirmed. The most common goal in all three positions is ‘to share my art and vision with other dancers’; the second most common goal in all three positions is ‘to test my current level and abilities’; finally the third most common goal in all three positions is ‘to support hip hop / house / funk culture’.

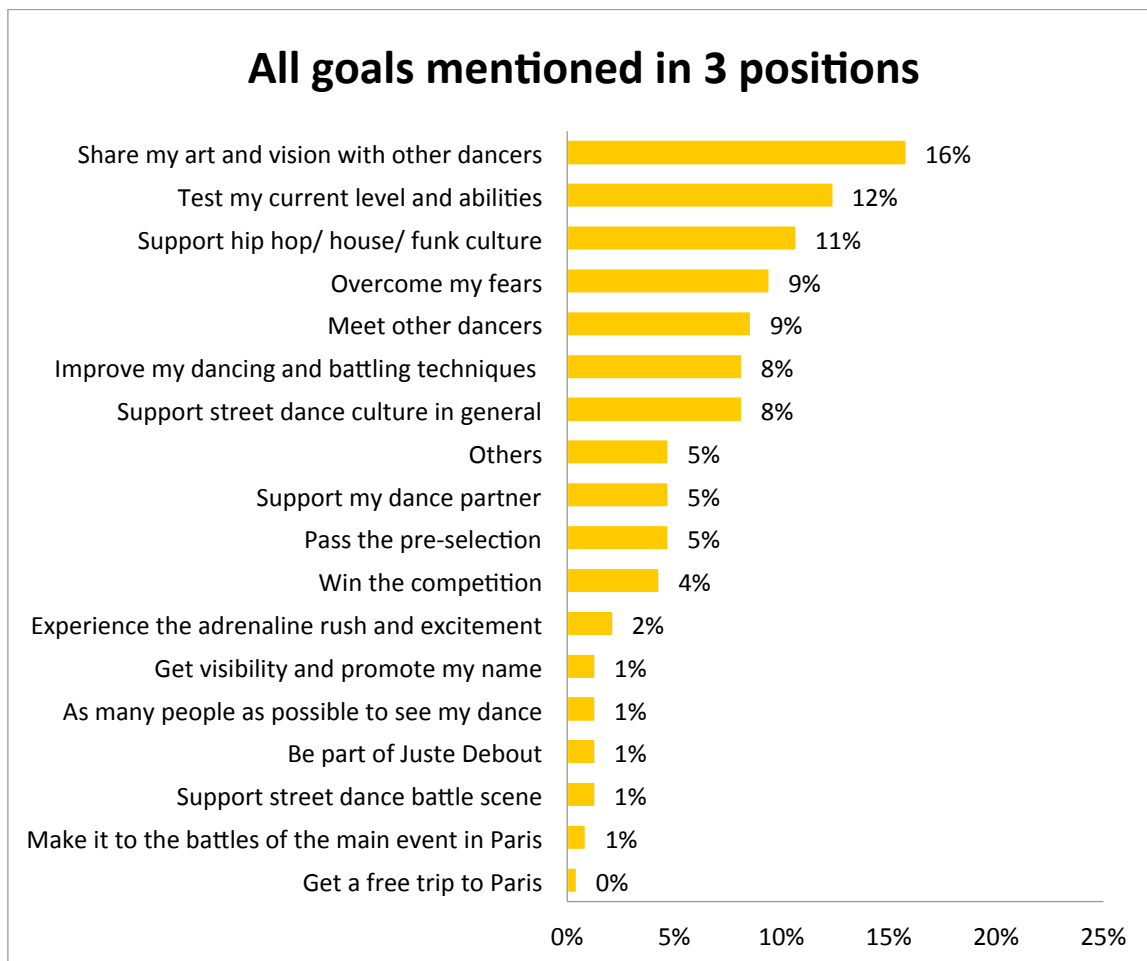


Figure 19: All goals mentioned

The underlying motivational constructs for these three goals are aesthetics, competition, and affiliation, correspondingly. These three motivational constructs are also the ones with the biggest share of all the motivational constructs behind the goals in all three positions. **Affiliation** is the most common motivational construct with an overall 22% share; **Competition** is the second most common motivational construct with an overall 17% share; finally **Aesthetics** is the third most common motivational construct with an overall 16% share.

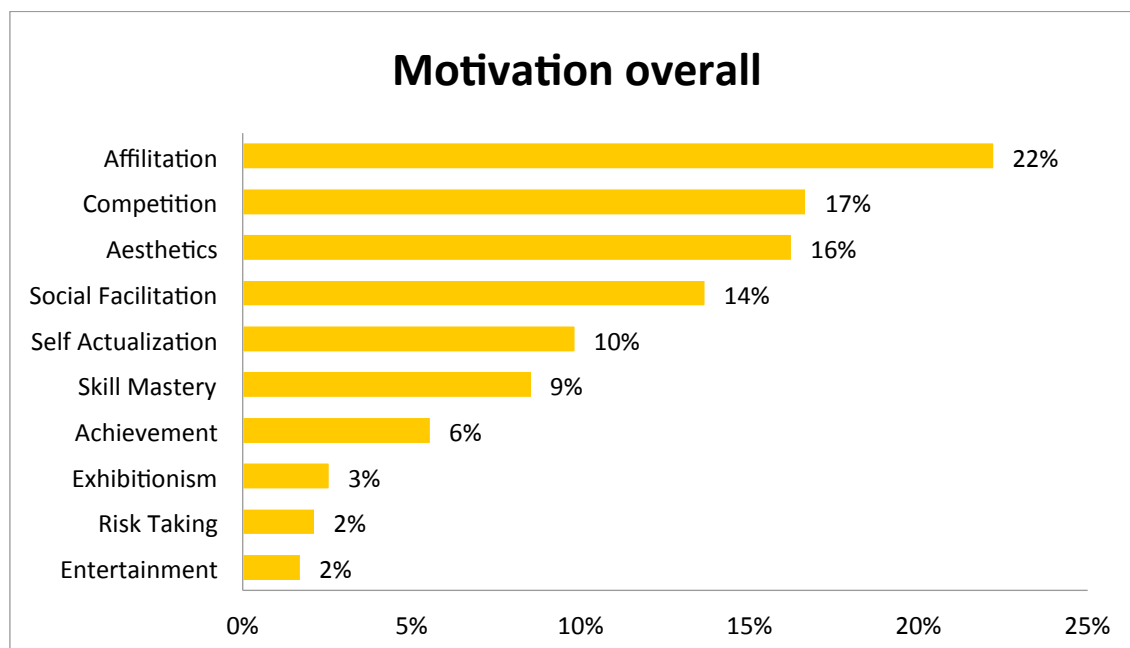


Figure 20: Motivational constructs behind the goals in all three positions

7.8.4 Statistical analysis

The statistical analysis was executed to answer the second question of the quantitative research: “Do characteristics such as gender, age, and the level of experience of dancing and competing in street dance battle events make any impact on goals and motivation of the competitors”?

To complete the statistical analysis for this thesis a combination of cross-tabulation and the Chi-square statistic tools was used.

Cross-tabulation, also known as contingency table analysis, is widely used for analyzing categorical data. A cross-tabulation is a table of two or more dimensions that presents a number of responses corresponding to the specific characteristics of each cell. These characteristics are recorded in the titles of columns and rows of the contingency table (Qualtrics n.d.).

Chi-square test is a statistical hypothesis test, which can be conveniently used for examining the statistical implications of cross-tabulation table. Chi-square statistics tests the independence of two variables. The null hypothesis in a context of cross tabulation is that two variables are independent or, in other words, there is no relationship between the two variables. The Chi-square tests result may be statistically significant or insignificant. The Chi-square resulting in more than 0,05 is statistically insignificant: it means that there is no relationship between the two variables and one shall not reject the null hypothesis. The Chi-square resulting in less than 0,05 means that the relationship observed in the cross-tabulation table occurs

at most in 5% of the cases. As 5% or below is a rather low probability, the result is statistically significant and one can assume that there is some relationship between the variables (Qualtrics n.d.).

The limitation of the cross-tabulation table combined with Chi-square test is that these tools cannot be used to make or support any conclusions about causality of a phenomenon (Qualtrics n.d.).

To answer the question set for the statistical analysis, the relationships between gender and goals, gender and motivation, age and goals, age and motivation, the level of overall dance experience and goals, and the level of overall dance and motivation were tested.

As can be seen from the table 6, there is some relationship of gender and goal of first importance. The first goal coded as 1 is 'I want to overcome my fears' and it was chosen by 27% of the female respondents and only by 11% of male respondents. When performing Chi-square test, however, the probability of such relationship to occur is at 11% and thus this relationship can be accidental and one cannot assume that it truly exists. The goal coded as 5 is "I want to meet other dancers", and even though a bigger share of males than females chose this goal as most important, the Chi-square test shows that this relationship is likely to be accidental and therefore is not at all statistically significant. On the contrary, with the goals coded as 6 and 7 a relationship can be clearly observed. Females are much more likely to choose the goal 'I want to support hip hop / house / funk culture' as the most important than males are, and males are much more likely to choose the goal 'I want to support street dance culture in general' as the most important than females are. Chi-square test confirms the statistical significance of this relationship resulting in an extremely low probability of such relationship to occur: 0,8% in the case of goal coded as 6 and 0,9% in the case of goal coded as 7. One can assume that the relationship between these two goals and gender exists and is not accidental.

Gender and goal 1																
	1	2	3	5	6	7	8	11	13	14	15	17	18	19	20	Total
Male	11%	3%	8%	11%	0%	17%	0%	17%	6%	3%	3%	3%	11%	6%	3%	100%
Female	27%	5%	5%	5%	20%	0%	2%	20%	2%	0%	0%	0%	12%	2%	0%	100%
χ^2 (p)	0,11		0,5			0,008	0,009									

Table 6: Relationship of gender and goal of the first importance

In the case of gender and goal of the second importance, it can be observed from the table 7 that 12% of females versus 6% of males chose the goal coded as 4 'I want to support my dance partner'; 15% of females versus 6% of males chose the goal coded as 6 'I want to support hip hop / house / funk culture'; 19% of males versus 7% of females chose the goal coded as 18 'I want to test my current level and abilities'. However, none of these relationships can be assumed to be non-accidental as the chi-square test showed that the probability of the occurrence of such relationships well above 5%.

Gender and goal 2																			
	1	2	3	4	5	6	7	8	9	10	11	13	14	15	18	19	20	Total	
Male	3%	3%	3%	6%	3%	11%	6%	0%	0%	0%	22%	11%	6%	3%	19%	6%	0%	100%	
Female	2%	5%	2%	12%	5%	12%	15%	2%	2%	2%	17%	12%	0%	0%	7%	0%	2%	100%	
χ^2 (p)				0,33			0,22						0,14						

Table 7: Relationship of gender and goal of the second importance

Table 8 records the relationship of gender and goal of the third importance. There is quite a lot of variation in the answers of female and male respondents. The goal coded as 1 'I want to overcome my fears' was once again much more popular amongst females than males, with 10% of females choosing it and only 3% of males. Despite this rather considerable difference, one cannot be sure of the relationship between gender and this goal as the Chi-square test determines it is likely occur and hence to be accidental. The goal coded as 2 'I want to pass the pre-selection' and the gender variable have relationship identical with that of goal 1 and the gender. Same conclusion of the relationship's probability to be accidental applies. Goal coded as 11 'I want to share my art and vision with other dancers' is more frequently chosen by males than by females: 14% versus 7% correspondingly. This relationship, nonetheless, has a very high probability of occurrence and therefore cannot be considered to exist from the statistical perspective. Goal coded as 12 "I want as many people as possible to see my dance" is chosen by 8% of the males respondents and by 0% of the female ones. The probability of such relationship to take place is at 6%, which means that the relationship might exist, but one can con be fully confident about it. Goal coded as 13 'I want to improve my dancing and battling techniques' was chosen as the third most important by as many as 15% of females and only 3% of males. The Chi-square test for this relationship resulted in an 8% probability, which is too high to be confident that this relationship truly exists.

Gender and goal 3																				
	1	2	3	4	5	6	7	9	11	12	13	14	17	18	19	20	21	Total		
Male	3%	3%	6%	8%	11%	11%	8%	3%	14%	8%	3%	3%	3%	11%	0%	6%	0%	100%		
Female	10%	10%	2%	2%	15%	10%	2%	2%	7%	0%	15%	2%	2%	15%	2%	0%	2%	100%		
χ^2 (p)	0,22		0,22						0,37		0,06		0,08							

Table 8: Relationship of gender and goal of the third importance

Noteworthy, when the relationship of gender and goals mentioned in all three positions is recorded in the table 9, much less variation between the answers of female and male respondents can be observed than in the previous three tables. The only two goals with somewhat significant difference in the number of female and male respondents are goal coded as 1 and goal coded as 6. Goal coded as 1 is 'I want to overcome my fears' and it is chosen (in any position of importance) by 13% of females and only 6% of males. It means that more than twice as many females as males chose the goal 'I want to overcome my fears'. The Chi-square test for this relationship resulted in a 7% probability, which is not low enough to reject the null hypothesis and state that there is a relationship between the goal 1 and the gender with high level of certainty. The goal coded as 6 'I want to support hip hop / house / funk culture' was more popular amongst females than males, with 14% of females choosing it in any position of the importance versus only half that share of males. The Chi-square test, however, confirmed the null hypothesis that from the statistical perspective there is no relationship between the two variables.

Gender and goals in all 3 positions																					
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	17	18	19	20	21	Total
Male	6%	3%	6%	5%	8%	7%	10%	0%	1%	0%	18%	3%	6%	4%	2%	2%	14%	4%	3%	0%	100%
Female	13%	7%	3%	5%	8%	14%	6%	2%	2%	1%	15%	0%	10%	1%	0%	1%	11%	2%	1%	1%	100%
χ^2 (p)	0,07					0,13															

Table 9: Relationship of gender and goals in all positions

It is important to remember that several goals can express just one motivational construct and, therefore, the overall distribution of answers by female and male responses is not at all the same within the analysis of goals and motivational constructs.

Table 10 records the motivational constructs behind the goals of the first importance chosen by the respondents of the questionnaire. As this table records, only two motivational constructs are somewhat unbalanced in terms of the share of female and male respondents: the motivational construct coded as 5 and as 13. The motivational construct coded as 5 is Affiliation, and it corresponds to the motivation behind the primary goal of 24% females and only 17% males. The motivational construct coded as 13 is Self Actualization, and it corresponds to the motivation behind the primary goal of 27% females and only 11% of males. As the result of Chi-square test demonstrates, all of the relationships in the table 10 are likely to be accidental.

Gender and motivation 1												
	2	5	6	8	9	10	11	13	14	15	Total	
Male	3%	17%	11%	19%	6%	6%	19%	11%	3%	6%	100%	
Female	0%	24%	5%	17%	5%	2%	20%	27%	0%	0%	100%	
χ^2 (p)	0,458							0,12				

Table 10: Relationship of gender and motivation behind goals of the first importance

Moving on to the table 11, which summarizes the relationships between gender variable and motivation behind the secondary goal variable, one can see that the only two motivational constructs that feature somewhat considerable difference in the number of male and female respondents are one again the motivational construct coded as 5, as well as the motivational construct coded as 8. In the case of motivational construct coded as 5, which is Affiliation, twice as many female respondents are motivated by it on a secondary level as male ones are. Despite a substantial gap of 17% in this motivational construct, the Chi-square test results in a 13% probability, which is not high enough to reject the null hypothesis that there is no relationship. Motivational construct 8, which is competition, is more common amongst the male respondents than the female ones with a 22% share and 10% share correspondingly. The Chi-square test once again rejects the statistical significance of the relationship.

Gender and motivation 2										
	2	5	6	8	9	10	11	13	16	Total
Male	6%	17%	11%	22%	6%	11%	22%	6%	0%	100%
Female	0%	34%	17%	10%	5%	12%	17%	2%	2%	100%
χ^2 (p)		0,13		0,16						

Table 11: Relationship of gender and motivation behind goals of the second importance

As with the goals of the third importance, more variation than in the two previous tables can be observed in the table 12 that records relationships between gender and motivation behind the third most important goal. Now the Affiliation construct has more male respondents (22%) than the female ones (15%). The relationship is, however, likely to be accidental and thus one must consider it as non-existent. Motivational construct 10, Skill Mastery, is clearly more applicable to female respondents. The Chi-square results in 5%, a probability low enough to reject the null hypothesis and confirm that there is, in fact, a statistically significant relationship between the two variables. The motivational construct 13, Self Actualization, is more frequently observed amongst female respondents than male ones (10% and 3% correspondingly); motivational construct 14, Exhibitionism, on the contrary, is the third most important goal of 11% of the male respondents and only 2% of the female ones; motivational construct 15, Entertainment, is only applicable to male respondents (6%). Nevertheless, all of these relationships have a high probability of being accidental and, hence, must be considered as non-existent.

Gender and motivation 3												
	2	5	6	8	9	10	11	12	13	14	15	Total
Male	3%	22%	19%	17%	3%	3%	14%	0%	3%	11%	6%	100%
Female	2%	15%	17%	17%	10%	17%	7%	2%	10%	2%	0%	100%
χ^2 (p)	0,43					0,05		0,22		0,13	0,12	

Table 12: Relationship of gender and motivation behind goals of the third importance

The tendency of the female respondents to be motivated by Self Actualization motivational construct more frequently than the male respondents are, and the tendency of the male respondents to be motivated by Exhibitionism and Entertainment motivational constructs more frequently than the female respondents are, are both reflected also in the table 13 that summarizes relationships of gender and motivation behind goals in all positions. Out of the three relationships only the one with the Entertainment motivational constructs is so unlikely to be accidental that can be with confidence assumed to exist.

Gender and motivation in all 3 positions													
	2	5	6	8	9	10	11	12	13	14	15	16	Total
Male	4%	19%	14%	19%	5%	6%	19%	0%	6%	5%	4%	0%	100%
Female	1%	24%	13%	15%	7%	11%	15%	1%	13%	1%	0%	1%	100%
χ^2 (p)	0,34		0,37		0,29		0,37		0,11		0,07	0,03	

Table 12: Relationship of gender and motivation behind goals in all positions

As can be seen from the tables 14 to 17, there are even more relationships between age and goals than between gender and goals.

In the case of goal of the first importance, there is only one relationship that definitely exists: between the age variable and the goal 2 variable. The respondents who belong to the age group from 30 to 34 years old inclusive chose the goal 2, which is 'I want to pass the pre-selection', more frequently than the respondents representing other age groups. The respondents who belong to the oldest age group from 35 to 39 years old inclusive were more likely than the respondents of other age to choose the goal 1, which is 'I want to overcome my fears', as a primary goal. Nonetheless, the chi-square test for this relationship resulted in 7%, a percentage too high to consider with confidence that the relationship truly exists.

Age and goal 1																
	1	2	3	5	6	7	8	11	13	14	15	17	18	19	20	Total
14-19	26%	0%	0%	11%	26%	5%	0%	16%	5%	0%	0%	0%	5%	5%	0%	100%
20-24	12%	0%	12%	6%	6%	9%	3%	26%	6%	3%	0%	0%	15%	3%	0%	100%
25-29	17%	6%	6%	11%	6%	17%	0%	11%	0%	0%	0%	0%	17%	6%	6%	100%
30-34	20%	40%	0%	0%	0%	0%	0%	0%	0%	0%	20%	20%	0%	0%	0%	100%
35-39	100%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%
χ^2 (p)	0,08	0,0007					0,16									

Table 13: Relationship of age and goal of the first importance

In the case of goal of the second importance, there is one relationship that exists with certainty from the statistical perspective: between age variable and goal 18 variable. The goal 18 is 'I want to test my current level and abilities' and it was significantly more popular as a secondary goal amongst the respondents who belong to the age group from 30 to 34 years old inclusive than amongst the respondents of other ages.

Age and goal 2																		
	1	2	3	4	5	6	7	8	9	10	11	13	14	15	18	19	20	Total
14-19	5%	5%	0%	5%	5%	16%	0%	5%	5%	5%	16%	21%	0%	0%	11%	0%	0%	100%
20-24	3%	3%	3%	18%	6%	6%	18%	0%	0%	0%	18%	6%	6%	3%	9%	3%	0%	100%
25-29	0%	6%	0%	0%	6%	22%	6%	0%	0%	0%	28%	11%	0%	0%	11%	6%	6%	100%
30-34	0%	0%	20%	0%	0%	0%	20%	0%	0%	0%	0%	0%	0%	0%	60%	0%	0%	100%
35-39	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	50%	50%	0%	0%	0%	0%	0%	100%
χ^2 (p)			0,14	0,25											0,05			

Table 14: Relationship of age and goal of the second importance

In the case of goal of the third importance, there are two relationships that one can claim with confidence: between age variable and goal 7 variable and age variable and goal 14 variable. Goal 7, which is "I want to support street dance culture in general", is more common as a goal of third importance of the older respondents from 30 to 39 years old inclusive than of younger participants. Finally, goal 14 'I want to experience the adrenaline rush and excitement' is obviously most applicable as the third most important goal to the respondents representing the oldest age group from 35 to 39 years old inclusive. Goal 1, which is 'I want to overcome my fears' was much more popular as a goal of third importance amongst the respondents who belong to the youngest age group (14 to 19 years old inclusive) than those who belong to any other age group but this relationship was not confirmed by the chi-square test.

Age and goal 3																			
	1	2	3	4	5	6	7	8	9	11	12	13	14	17	18	19	20	21	Total
14-19	21%	16%	5%	0%	0%	5%	0%	0%	5%	11%	0%	5%	0%	0%	21%	5%	5%	0%	100%
20-24	3%	6%	0%	3%	18%	15%	6%	0%	3%	12%	9%	6%	0%	6%	12%	0%	3%	0%	100%
25-29	0%	0%	6%	17%	22%	11%	0%	6%	0%	6%	0%	11%	6%	0%	11%	0%	0%	6%	100%
30-34	0%	0%	20%	0%	0%	0%	20%	0%	0%	20%	0%	40%	0%	0%	0%	0%	0%	0%	100%
35-39	0%	0%	0%	0%	0%	0%	50%	0%	0%	0%	0%	0%	50%	0%	0%	0%	0%	0%	100%
χ^2 (p)	0,07			0,17	0,26		0,02					0,17	0,0005						

Table 15: Relationship of age and goal of the third importance

As there are so many relationships between age and various goals variables, it would be most beneficial to look at the table 17 that summarizes the relationships of age and goals mentioned by the respondents in all three positions of importance. 6 out of 21 goals have some relationship with the age variable. The respondents representing the youngest and the oldest age groups (14 to 19 years old inclusive and 35 to 39 years old inclusive) are more likely to choose goal 1 'I want to overcome my fears'. The respondents from 20 to 29 years old inclusive who together represent the majority of the respondents tend to chose goals coded as 4 'I want to support my dance partner' and 5 'I want to meet other dancers'. The respondents of the age group from 20 to 24 very frequently, compared those of different age, choose the goal 7 'I want to support street dance culture in general' while those from 14 to 19 years old chose it almost never. The age group from 20 to 24 is also much more likely to have the goal coded as 11 'I want to share my art and vision with other dancers' than any other age groups. The respondents from 35 to 39 years old very often have a goal 'to experience the adrenaline rush and excitement'. In the case of the goals 1, 7, 11, and 14 the chi-square results into a probability below 5% and therefore the relationship can be assumed to take place. In the case of goals 4 and 5 the probability of the relationships is 6%, which means that, speaking from the statistical point of view, the relationship exists only with a low level of certainty.

Age and goals in all positions																					
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	17	18	19	20	21	Total
14-19	18%	7%	2%	2%	5%	16%	2%	2%	4%	2%	14%	0%	11%	0%	0%	0%	12%	4%	2%	0%	100%
20-24	6%	3%	5%	7%	10%	9%	11%	1%	1%	0%	19%	3%	6%	3%	1%	2%	12%	2%	1%	0%	100%
25-29	6%	4%	4%	6%	13%	13%	7%	2%	0%	0%	15%	0%	7%	2%	0%	0%	13%	4%	4%	2%	100%
30-34	7%	13%	13%	0%	0%	0%	13%	0%	0%	0%	7%	0%	13%	0%	7%	7%	20%	0%	0%	0%	100%
35-39	33%	0%	0%	0%	0%	0%	17%	0%	0%	0%	17%	0%	17%	17%	0%	0%	0%	0%	0%	0%	100%
χ^2 (p)	0,04			0,06	0,06		0,01				0,01			0,04							

Table 16: Relationship of gender and goals in all positions

As can be seen from the tables from 18 to 21, there is some relationship between the motivation of the respondents and their age. These relationships are expressed much more on the account of the relative importance than the frequency distribution.

Motivational constructs coded as 9, Achievement, and 14, Exhibitionism, are in a primary position almost exclusively for the respondents from 30 to 34 years old. These relationships are confirmed by the Chi-square test, which resulted in a probability well below 5%. The Self Actualization construct peaks as the primary motivation of the respondents from 35 to 39 years old and the Chi-square test for this relationship is at 8% probability, which means that the relationship existence is of low certainty and might as well be coincidental.

Age and motivation 1											
	2	5	6	8	9	10	11	13	14	15	Total
14-19	0%	32%	11%	5%	0%	5%	16%	26%	0%	5%	100%
20-24	3%	18%	6%	26%	0%	6%	26%	12%	0%	3%	100%
25-29	0%	28%	11%	22%	6%	0%	17%	17%	0%	0%	100%
30-34	0%	0%	0%	0%	60%	0%	0%	20%	20%	0%	100%
35-39	0%	0%	0%	0%	0%	0%	0%	100%	0%	0%	100%
χ^2 (p)					0,02			0,08	0,006		

Table 17: Relationship of age and motivation behind goals of the first importance

The motivational construct 8, Competition, is much more common secondary motivation amongst the respondents from 30 to 34 years old than any other age and the probability of this relationship is 0,05%, which is so low that the existence of this relationship is certain.

Age and motivation 2										
	2	5	6	8	9	10	11	13	16	Total
14-19	0%	26%	11%	11%	5%	21%	16%	5%	5%	100%
20-24	6%	24%	26%	12%	6%	6%	18%	3%	0%	100%
25-29	0%	33%	6%	11%	6%	11%	28%	6%	0%	100%
30-34	0%	20%	0%	80%	0%	0%	0%	0%	0%	100%
35-39	0%	0%	0%	0%	0%	50%	50%	0%	0%	100%
χ^2 (p)				0,005						

Table 18: Relationship of age and motivation behind goals of the second importance

The construct coded as 2, Risk Taking, peaks as the motivation theme of third importance for the age group from 35 to 39; the construct 6, Social Facilitation, for the age group from 20 to 24 and 25 to 29; the construct 13, Self Actualization, for the youngest respondents from 14 to 19 years old. The relationship of Risk Taking motivational construct and the age is certain since the probability of the relationship is just 0,06%. The relationship of Social Facilitation and age and Self Actualization and age is less clear, as the probability of the relationship is 5,6% and 7% respectively. Therefore, the relationship of age and Social Facilitation is quite certain, while the relationship of age and Self Actualization construct is less definite and could be accidental.

Age and motivation 3												
	2	5	6	8	9	10	11	12	13	14	15	Total
14-19	0%	11%	0%	26%	16%	11%	11%	0%	21%	0%	5%	100%
20-24	0%	24%	21%	12%	6%	6%	12%	0%	3%	15%	3%	100%
25-29	6%	17%	39%	17%	0%	11%	6%	6%	0%	0%	0%	100%
30-34	0%	20%	0%	20%	0%	40%	20%	0%	0%	0%	0%	100%
35-39	50%	50%	0%	0%	0%	0%	0%	0%	0%	0%	0%	100%
χ^2 (p)	0,0006		0,056			0,07						

Table 19: Relationship of age and motivation behind goals of the third importance

When analyzing the cross-tabulation of age and motivational constructs relating to any of the three positions of importance, it can be observed that the Risk Taking motivational construct is much more common for the respondents representing the oldest age group from 35 to 39 year old than for any other age group and the Self Actualization motivational construct peaks for the youngest (14 to 19 years old) and the oldest (34 to 39 years old) of the respondents. The probability of the relationship observed in the case of Risk Taking construct is at 10%, which is too high to claim the statistical significance of the relationship. In the case of Self Actualization construct the probability of the relationship is 6% and its existence therefore is not certain.

Age and motivation in all 3 positions													
	2	5	6	8	9	10	11	12	13	14	15	16	Total
14-19	0%	23%	7%	14%	7%	12%	14%	0%	18%	0%	4%	2%	100%
20-24	3%	22%	18%	17%	4%	6%	19%	0%	6%	5%	2%	0%	100%
25-29	2%	26%	19%	17%	4%	7%	17%	2%	7%	0%	0%	0%	100%
30-34	0%	13%	0%	33%	20%	13%	7%	0%	7%	7%	0%	0%	100%
35-39	17%	17%	0%	0%	0%	17%	17%	0%	33%	0%	0%	0%	100%
χ^2 (p)	0,1								0,06	0,18			

Table 20: Relationship of age and motivation behind goals in all positions

Table 22 demonstrates the relationship of the overall dancing experience variable and goals in all three positions of importance variable. Some interesting relationships can be observed. First, the respondents who are not experienced at all as dancers are more often choosing the goal 'to overcome my fears' than more experienced dancers. The respondents who are extremely experienced, on the contrary, are almost never choosing the goal 'to overcome my fears'. The probability of this relationship is 2% and it is, hence, real and not just a coincidence. Somewhat experienced dancers and extremely experienced respondents are entering the contests with a goal to win it much more often than those of other levels of experience. The probability of this relationship is 7% and its existence must be claimed with care. The not experienced at all respondents also tend to choose 'Other' goal, which is coded as number 19, than the respondents representing other age groups, but it has no importance for the research as the 'Other' goal is not specified, but written out by the respondent himself or herself.

Experience and goals in all positions																					
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	17	18	19	20	21	Total
Not experienced at all	33%	0%	0%	0%	0%	33%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	33%	0%	0%	100%
Somewhat experienced	13%	7%	13%	0%	20%	7%	7%	7%	7%	0%	7%	0%	7%	0%	0%	0%	7%	0%	0%	0%	100%
Moderately experienced	18%	4%	0%	6%	8%	10%	8%	0%	2%	0%	16%	0%	14%	4%	0%	0%	6%	4%	2%	0%	100%
Very experienced	12%	4%	1%	4%	12%	12%	12%	0%	1%	1%	14%	0%	10%	0%	0%	1%	12%	1%	1%	0%	100%
Extremely experienced	2%	5%	7%	5%	5%	10%	6%	2%	0%	0%	19%	3%	4%	3%	2%	2%	18%	2%	2%	1%	100%
χ^2 (p)	0,02	0,07																0,02			

Table 21: Relationship of dancing experience and goals in all positions

Table 23 summarizes the relationships between overall dancing experience and motivation behind goals in all positions variables. The extremely experienced respondents are much more likely to be motivated by Competition motivational construct than the less experienced dancers. The moderately experienced respondents and very experienced respondents are even less likely to be motivated by Competition theme than expected in the case of normal distribution. The probability of occurrence of the relationship is 7% and therefore must be claimed with care. The not experienced at all respondents are relatively more likely to be motivated by Skill Mastery motivational construct. The Chi-square test, however, results in a high probability of 18% and therefore further research is required to confirm or reject the relationship between these two variables. The not experience at all respondents along with the moderately experienced ones are more likely than others to be motivated by the Self Actualization motivational construct. Extremely experienced respondent are on the contrary much less motivated by the Self Actualization motivational construct than expected in the case of normal distribution. There is a clear relationship between these two variables and with the Chi-square test resulting in a probability of just 1% it has a clear statistical importance.

Experience and motivation in all 3 positions													
	2	5	6	8	9	10	11	12	13	14	15	16	Total
Not experienced at all	0%	33%	0%	0%	0%	33%	0%	0%	33%	0%	0%	0%	100%
Somewhat experienced	0%	27%	20%	20%	7%	7%	7%	0%	13%	0%	0%	0%	100%
Moderately experienced	4%	20%	14%	6%	4%	14%	18%	0%	20%	0%	2%	0%	100%
Very experienced	0%	25%	16%	13%	4%	10%	14%	0%	12%	1%	3%	1%	100%
Extremely experienced	3%	21%	11%	25%	7%	4%	19%	1%	2%	5%	1%	0%	100%
Total	5	52	32	39	13	20	38	1	23	6	4	1	234
χ^2 (p)				0,07		0,18			0,01				

Table 22: Relationship of dancing experience and motivation behind goals in all positions

Lastly, there is one more clear relationship of significance discovered in the data matrix. Even though it neither answers any of the research questions nor addresses its goals, it might be useful for the Finnish Street Dance Federation to be aware of it.

The vast majority of the dancers who traveled to Juste Debout Bilbao 2017 from outside of Spain are extremely experienced. There is a clear tendency that the contestants from outside of Spain are much more experienced overall than the local competitors. The relationship's existence and statistical importance is confirmed by the Chi-square test that resulted in a 5% probability.

Experience and residency		
	From outside of Spain	From Spain
Not experienced at all	0%	1%
Somewhat experienced	0%	7%
Moderately experienced	0%	25%
Very experienced	18%	31%
Extremely experienced	82%	34%
Total number of persons	11	67
$\chi^2 (p) = 0,049$		

Table 23: Relationship of experience and country of residency

8 Conclusions

All the research questions have been answered and the purpose and goals of the thesis were completed in the course of this study.

8.1 First research question

“What are the goals of the dancers competing in Juste Debout Bilbao 2017 and what type of motivation is behind these goals?”

The qualitative and quantitative researches answer the first question. The goals of the dancers competing in Juste Debout Bilbao 2017 include, but are not limited to, the following: I want to stay fit and healthy through dancing; I want to experience the adrenaline rush and excitement; I want to support hip hop/ house/ funk culture; I want to support street dance culture in general; I want to support street dance battle scene; I want to be a part of Juste Debout; I want to support my dance partner; I want to meet other dancers; I want to win the competition; I want to test my current level and abilities; I want to pass pre-selection; I want to make it to the battles of the main event in Paris; I want to improve my dancing and battling techniques; I want to share my art and vision with other dancers; I want to overcome my fears; I want to get visibility and promote my name; I want as many people as possible to see my dance; I want to get a free trip to Paris; to vibrate my attitude; to enjoy urban dance; to party on Saturday; to have fun; to enjoy; to represent my city; to represent my family; to challenge myself; to travel with my friends; to represent women in urban dance; to watch and learn from other dancers.

The motivational constructs behind the goals of the dancers competing in Juste Debout Bilbao 2017 include, but are not limited to, the following:

Risk Taking; Affiliation; Social Facilitation; Competition; Achievement; Skill Mastery; Aesthetics; Self Actualization; Exhibitionism; Economical; Value Development; Entertainment.

8.2 Second research question

“What type of motivation and goals are the most common amongst the competitors of Juste Debout Bilbao 2017?”

The top 5 most common **primary goals** amongst the competitors of Juste Debout Bilbao 2017 are ‘to overcome my fears’, ‘to share my art and vision with other dancers’, ‘to test my current level and abilities’, ‘to support hip hop / house / funk culture’, and ‘to support street dance culture in general’. The top 5 most common **secondary goals** amongst the competitors of Juste Debout Bilbao 2017 are ‘to share my art and vision with other dancers’, ‘to test my current level and abilities’, ‘to improve my dancing and battling techniques’, ‘to support hip hop / house / funk culture’, and ‘to support street dance culture in general’. The top 5 most common **third most important goals** amongst the competitors of Juste Debout Bilbao 2017 are ‘to test my current level and abilities’, ‘to meet other dancers’, ‘to share my art and vision with other dancers’, ‘to support hip hop / house / funk culture’, and ‘to improve my dancing and battling techniques’. The **most common goal in all three positions** is ‘to share my art and vision with other dancers’; the **second most common goal in all three positions** is ‘to test my current level and abilities’; finally the **third most common goal in all three positions** is ‘to support hip hop / house / funk culture’.

The top 5 most common **primary motivational constructs** amongst the competitors of Juste Debout Bilbao 2017 are Affiliation, Self Actualization, Aesthetics, Competition, and Social Facilitation. The top 5 most common **secondary motivational constructs** amongst the competitors of Juste Debout Bilbao 2017 are Affiliation, Aesthetics, Competition, Social Facilitation, and Skill Mastery. The top 5 most common **third most important motivational constructs** amongst the competitors of Juste Debout Bilbao 2017 are Affiliation, Social Facilitation, Competition, Aesthetics, and Skill Mastery. The **most common motivational construct in all three positions** is Affiliation; the **second most common motivational construct in all three positions** is Competition; finally the **third most common motivational construct in all three positions** is Aesthetics.

8.3 Third research question

“Do characteristics such as gender, age, and the level of experience of dancing and competing in street dance battle events make any impact on goals and motivation of the competitors of Juste Debout Bilbao 2017?”

There is some relationship between gender and goals. The female competitors of Juste Debout Bilbao 2017 are clearly much more focused on supporting smaller subcultures within urban dance community such as hip hop, house, or funk as their primary goal for entering the competition. Male competitors of Juste Debout Bilbao 2017, on the contrary to female, are

without doubt much more focused on supporting street dance culture as a whole as their primary goal for entering the competition. Besides, male competitors of Juste Debut Bilbao 2017 tend to be more likely than the female ones to enter the competition with a secondary goal of wanting as many people as possible to see their dance, and female competitors of Juste Debut Bilbao 2017 tend to be more likely than the male ones to enter the competition with a secondary goal of wanting to improve their dancing and battling techniques. In addition to that, female competitors of Juste Debut Bilbao 2017 seem to be more likely than the male ones to enter the contest with a goal of overcoming their fears.

There is also some relationship between gender and motivation of the competitors. Female competitors of Juste Debut Bilbao 2017 are more frequently motivated by Affiliation theme than the male ones. Besides, the Affiliation is clearly more important for the female competitors of the contest than the male ones as it is found much more in the primary and secondary motivational constructs of females, and in the third place of importance of males. The Entertainment and Exhibitionism theme motivates male competitors of Juste Debut Bilbao, but not the female ones. All in all, it can be seen from the cross-tabulation tables that female competitors of Juste Debut Bilbao 2017 are more motivated by Affiliation, Skill Mastery, and Self Actualization constructs and the male competitors of the contest are more motivated by Competition, Aesthetics, Exhibitionism, and Entertainment constructs. Noteworthy, some of these relationships are not supported by the result of Chi-square test and, hence, further research is required to make more solid conclusions.

There are a lot of relationships between age and goals variables. In fact, 6 out of 21 goals mentioned in all three positions have significant relationships. The competitors of Juste Debut Bilbao 2017 from 14 to 19 years old inclusive, when compared to the other age groups, tend to set the goal to overcome their fears and not to set the goal of supporting street dance culture. The competitors of Juste Debut Bilbao 2017 from 20 to 29 years old inclusive are more likely than the competitors representing other age groups to enter the competition in order to support their dance partner and to meet other dancers. Besides, the competitors of the contest from 20 to 24 years old more frequently than those of other age chose to compete with a purpose of supporting street dance culture and sharing their art and vision with other dancers. The participants of Juste Debut Bilbao from 30 to 34 years old inclusive are more likely than the dancers of other age to enter the competition with a primary goal of passing the pre-selection and secondary goal of testing their current level and abilities. The oldest of the Juste Debut Bilbao 2017 competitors are very frequently participating in the contest to experience adrenaline rush and excitement and to overcome their fears.

There are also some relationships between age and motivation variables. These relationships are less obvious than the ones between age and goals and they are more expressed in terms of importance and not frequency of occurrence. The youngest competitors of Juste Debut

Bilbao 2017, who are from 14 to 19 years old inclusive, tend to be more likely to be more motivated primarily as well as overall by the Self Actualization construct than are the participants of other ages. Same phenomenon is applicable to the oldest participants of Juste Debout Bilbao 2017, who are from 34 to 39 years old, and additionally they have a clearly expressed tendency to be motivated by the Risk Taking motivational construct on the third level of importance. The competitors of the contest from 20 to 29 years old inclusive are more frequently motivated by the Social Facilitation motivation theme on the third most important level than the dancers of other ages. Finally, the competitors of Juste Debout Bilbao 2017 are more likely to have primary motivation of Achievement and Exhibitionism and secondary motivation of Competition than the contestants of other ages.

There is some relationship between the overall dancing experience, the variable that combines general dancing experience and experience of competing in street dance battle events, and goals of the competitors. The not at all experienced competitors of Juste Debout Bilbao 2017 are significantly more likely to enter the contest to overcome their fears than the more experienced dancers are. The extremely experienced competitors of Juste Debout Bilbao 2017 are on the contrary significantly less likely to enter the contest with a goal of overcoming their fears than the not so experienced competitors are. In addition to that, the extremely experienced participants of Juste Debout Bilbao 2107 along with the somewhat experienced ones tend to be more likely than others to enter the contest with a goal to win it.

Finally, there is also some relationship between the overall dancing experience, the variable that combines general dancing experience and experience of competing in street dance battle events, and motivation of the competitors. The extremely experienced competitors of Juste Debout Bilbao 2017 are much more likely to be motivated by Competition motivational construct and, at the same time, they are much less likely to be motivated by the Self Actualization motivational construct than expected in the case of normal distribution. The moderately experienced and the very experienced competitors of Juste Debout Bilbao 2017 are less likely to be motivated by the Competition theme than expected in the case of normal distribution. In addition, the moderately experienced competitors are more likely to be motivated by the Self Actualization motivational construct, and so are the not at all experienced constants.

Taking all of the above into consideration, the answer to the third research question “Do characteristics such as gender, age, and the level of experience of dancing and competing in street dance battle events make any impact on goals and motivation of the competitors of Juste Debout Bilbao 2017?” is clearly “Yes, all of these characteristics make impact on goals and motivation of the competitors of Juste Debout Bilbao 2017”.

9 Recommendations to Finnish Street Dance Federation

As it has already been mentioned in the Purpose of the thesis chapter, placed in the very beginning of the paper, knowing the reasons behind individuals' choice to engage in a competition will help Finnish Street Dance Federation to design an event in such a way that it fully involves all participants by relating to their motivations.

To begin with, the Federation should consider customizing its promotional and communication messages to the domestic and foreign markets. The quantitative research has a few interesting findings in this regard. For instance, 82% of respondents from outside of Spain were extremely experienced, compared to just 34% of the dancers living in Spain. Chi-squared test showed that there is, in fact, a relationship between the residentship (in Spain or abroad) and the level of the dance experience. It is clear that the foreign competitors of *Juste Debout Bilbao 2017* were overall much more experienced than the local ones. Besides, an interesting phenomenon has been observed from the data collected: 80% of the local respondents were motivated by the Affiliation theme at least in one of the three positions of importance, while 0% of the foreign respondents were motivated by that construct. Yet another noteworthy pattern in the data is that 100% of the foreign respondents were motivated by the Competition theme in at least one of the three positions of importance. There are two goals that correspond to the Competition motivational construct: 'I want to win the competition' and 'I want to test my current level and abilities'. More than 50% of the foreign dancers had a goal of winning the competition in the top three most important goals, and more than 60% of them wanted to test their current level and abilities. A very different picture could be observed from the replies of the dancers living in Spain: only 37% of the respondents were motivated by the Competition theme in at least one of the three positions of importance. Moreover, only 6% of them had a goal to win and 33% of them wanted to test their current level and abilities.

It becomes very clear that the local dancers would find the Affiliation theme much more appealing and relatable than the foreign dancers would, and, vice versa, the foreign dancers would find Competition theme and, in particular, the goal of winning the competition much more appealing and relatable than the local dancers would. Therefore, Finnish Street Dance Federation may benefit from marketing its events differently to the domestic and the foreign markets, focusing on the Affiliation theme for the domestic market and the competition theme for the foreign ones.

Affiliation motivational construct was clearly the most popular and important one for the local dancers. As already explained in the Knowledge base of this thesis, affiliation refers to a desire of a person to be with others and live as a member of a group and to confirm one's self of identity. There were four goals corresponding to this construct: 'I want to support hip hop/ house/ funk culture', 'I want to support street dance culture in general', 'I want to support

street dance battle scene’, and ‘I want to be a part of Juste Debout’. Interestingly, the last two goals in this list were of no significance at all, while the first two were amongst the most frequently chosen goals. ‘I want to support hip hop/ house/ funk culture’ was slightly more popular than ‘I want to support street dance battle scene’. There was a clear relationship observed between these two goals and gender. Female respondents gave a clear preference to support sub-cultures within street dance community as their primary goal for entering the competition, while the male respondents went for supporting street dance culture in general.

The Subcultures within urban dance chapter of the thesis emphasizes the importance of marketers to study subcultures and to target them appropriately, and this becomes even more crucial in the light of the research finding that Affiliation motivational construct is so significant overall, and especially for the local dancers. This should be taken into consideration when designing future events and developing general strategies. An event must be linked to the local street dance community and the subcultures within it and this link must be embedded into every single aspect and stage of the event production. It could be helpful to engage influencers of the local urban dance community into the event organization process, as well as to enable communication and feedback between the organizers and the dancers. Establishing a connection between the Federation and the local urban dance community and creating a sense of goodwill will pay off in increased customer loyalty. The needs of the dancers and the challenges they face must be carefully observed and analyzed and then taken into consideration when designing an event. As it is the case with all services, dance events that are better suited to serve consumer needs and solve the difficulties they are dealing with gain a considerable competitive advantage.

The quantitative data analysis revealed the high importance of supporting subcultures within urban dance for the competitors, especially for women. It is, in fact, third most frequently chosen goal overall and second most frequently chosen primary goal for the female contestant. To reinforce the association of an underground urban dance event with the related subcultures, it could be useful to engage other arts represented in these subcultures besides the dancing. In the case of hip hop, it could be conducted by arranging a graffiti contest as a part of the event, or an MCing / beatboxing / DJing competition. In the case of Funk and House subcultures a live band could be invited to play live for the dancers. Building a cultural festival around the event with workshops, lectures, movie screenings, concerts, parties, etc. is another way to strengthen the connection with subcultures of urban dancing. To nourish the desire of the dancers to support their subcultures, it would be logical to choose judges, teachers, and DJs amongst the people who are very popular and are highly respected by the subculture’s dance community.

It is quite disturbing that the goal ‘I want to be a part of Juste Debout’ was almost not applicable to the competitors of Juste Debout Bilbao even though around one third of the contest-

ants took part in Juste Debout before and, hence, must be very well familiar with the brand. This signalizes that such thing as 'Juste Debout Community' is non-existent in Spain. This could be improved by being very consistent with the event, organizing it annually, and keeping the promotion alive at least on some level all year around. It could also be helpful to align with the other Juste Debout organizers to keep the brand reputation and image consistent and on a level of the biggest street dance event in the world, which Juste Debout is. As the Juste Debout final is the event that gets most visibility and publicity, it is particularly important that the events gives good impression to the press and keeps the dancers and the audience happy.

Moving onto the Competition motivational construct, it is important to note that there were two goals corresponding to this theme: 'I want to win the competition' and 'I want to test my current level and abilities'. The goal 'I want to test my current level and abilities' was the second most popular goal overall. Quite unexpectedly, the goal to win the competition was of a very low importance taking the 11th out of the 18 places in terms of how frequently it was chosen in all three positions of importance. The vast majority of the local dancers would probably not find promotional campaigns with the theme of winning and going to the main stage of the final event in Paris very relatable. Such messages, nonetheless, could be very effective for the foreign dancers, since about a half of the contestants who came from abroad had a goal of winning the competition in their top three goals.

Aesthetics motivational construct was third most popular overall. This construct had only one corresponding goal—'to share my art and vision with other dancers'—and that goal was the most frequently chosen overall. What is important is that the goals 'I want as many people as possible to see my dance' and 'Get visibility and promote my name' were not popular at all. Therefore, the dancers are entering the competition not as much for the sake of fame and getting attention, but for artistic self-expression and the value of sharing beauty and grace with others. Therefore, the artistic side of dancing must not be forgotten, but highlighted.

A goal to overcome fears was of high importance amongst the participants. 27% of the female respondents chose it as their primary goal for entering the competition, making the most popular primary goal amongst women. Besides, age groups from 14 to 19 and from 35 to 39, as well as the inexperienced dancers, were highly likely to choose this goal. All these sub groups could be targeted with nike-like campaigns promoting the theme of self-challenge and using 'you can do it' type of a slogan.

Another important goal was to meet other dancers, a goal corresponding to the Social Facilitation motivational construct. The best way to promote this value of the event is through word-of-mouth marketing, both offline and online.

Lastly, one more goal of significance was ‘to improve my dancing and battling techniques’ corresponding to the Skill Mastery motivational construct. This is a concept central to the long-term growth of the underground battle event scene. The young and inexperienced dancers must be educated that they can only learn by doing and become better at battling by battling. This could be communicated through the dance teachers and supported by organizing smaller events especially for beginners.

The final recommendation to the Street Dance Federation is to continue the research and collect the data during all future events. Doing so would allow the Federation to track how the consumer attitudes and tastes are shifting with time and from one event type to another and that, in turn, would enable the management to better anticipate and satisfy consumer needs and, hence, be a viable and sustainable business with a great potential for growth.

10 Validity and reliability

The results of the research can be considered reliable in the scope of this case study. The validity and reliability of the thesis contents was pondered at multiple levels of the thesis implementation.

The sources used were no older than 21 years old, with the vast majority of them being less than 10 years old. The preference was given to printed and electronic books and articles, interviews, and reliable resources on the Internet. Whenever possible, the information was obtained from the original source. All theories and researches presented in the Knowledge base chapter of the thesis are up to date and frequently cited in literature, hence reliable. Using multiple sources for the theoretical part of the thesis was key to developing a solid foundation for the empirical research.

The qualitative and quantitative research was developed and executed with an aid of appropriate literature. The validity and reliability criteria were maintained in accordance with the common standards of research for business students. Thanks to the design of the data collection process, all the respondents of the questionnaire met the criteria of being competitors of Juste Debout Bilbao 2017. The data collection process was supervised by the author and the responses contaminated by consulting with a dance partner or other people were marked and then discarded from the research. Quantitative data was collected from the entire census, without using any sampling technique. The response rate achieved was 37%, which is within the expected range. Nonetheless, due to a relatively small population size, the results obtained had a rather wide confidence interval – anywhere from 1 to 9, depending on the response distribution – at a confidence level of 95%. This could be taken into consideration for the future researches as an opportunity for improvement. The confidentiality and anonymity

guaranteed to the respondents of the interview and the questionnaire ensured that the participants answered the questions freely and with integrity.

Finally, when analyzing the data a use of a combination of cross-tabulation and chi-square test statistical tools ensured a high level of validity and reliability of the statistical analysis results.

11 Research ethics

The research was conducted honestly, with integrity, and in accordance with common ethical standards. Throughout this research no data was made up, falsified or trimmed; the tools for obtaining the data were designed to be as unbiased as possible; the data collection was conducted strictly in accordance with the chosen sampling technique; the response rate is clearly communicated; the data analysis was implemented in unprejudiced and appropriate manner.

12 Limitations

The thesis is implemented in a form of case study of Finnish Street Dance Federation. Case studies are used to explore a specific phenomenon in a specific set of circumstances and they are especially valuable for analysis of organizations. Case studies often provide access to rich sources of data that enable researches to focus on the distinctiveness of the case and its context (Adams et al. 2014, 98).

Having many benefits and advantages, case studies also have a number of limitations. First, as case studies are associated with uniqueness and particularization, they are narrow in scope and generalization is often problematic. Second, case studies are often focused on questions such as 'Why?' and 'How?' and typically generate hypothesis rather than test them. This hypothesis then need to be further verified and reinforced by other researchers. Third, it may be difficult to make a case study available for organizations, as well as to ensure its continuity (Adams et al. 2014, 98).

13 Opportunities for further development of the research

The thesis was implemented in a close collaboration with Finnish Street Dance Federation. The purpose of the thesis and the research questions evolved greatly in the course of the thesis implementation gaining much more complexity, but at the same time generating more value for the Federation. Finnish Street Dance Federation found the results of this thesis very surprising and the knowledge generated by the research highly valuable for the organizational growth and success. The management of the Federation expressed a commitment to continue and expand the research.

The collection of the quantitative data will carry on at other street dance events, with a few customizations and additions into the questionnaire, along with translations in other languages, to be made. During the year 2017 and 2018 the data will be collected at events such as Juste Debout Spain, Juste Debout Austria, Juste Debout Belgium, Juste Debout Russia, Funkin' Stylez Spain, KOD Italy, KOD Nordic, KOD Benelux, and KOD Spain. Therefore, the research will account for dancers of dozens of different nationalities and cover underground street dance scenes of Spain, Italy, Belgium, Netherlands, Luxemburg, Finland, Sweden, Denmark, Norway, Iceland, and Russia. The estimated number of filled in questionnaires is anywhere from 900 to 1800. Having access to such large number of data will allow the researcher to considerably deepen the study and to grow it to the European-wide level of significance. The data analysis will be more extensive, precise, and reliable, and the sample size will be large enough to enable more generalizations.

In a long-term perspective, a country comparison could be implemented by conducting quantitative research for same event type (such as Juste Debout or KOD) organized in different countries. The results could be consolidated and analyzed by using factor analysis statistical method, with an ultimate purpose of discovering whether nationality affects motivations and goals for participating in an urban dance competition. Such research has potential for enriching and expanding the current knowledge base and theories in sport motivation: as to the best knowledge of the author, no similar study in sport motivation has ever been executed.

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Appendix 1: Survey in English language



- 1. Nationality:
- 2. Country of residence:
- 3. Age:
- 4. Gender:
 - Male Female Other
- 5. Years of overall dancing experience:
 - Less than 1 year Between 1 and 5 years More than 5 years
- 6. Have you competed in street dance battle events before?
 - No Yes, less than 5 times Yes, 5 times or more
- 7. Have you competed in Juste Debout before?
 - No Yes
- 8. Why are you competing today in Juste Debout Bilbao?

Please specify 3 goals that you find most important/relevant for yourself, in the order of **priority**. Use the suggestions below (from A to R) or, if you cannot find a suitable option in the list, add your own goal/goals (from S to U).

- | | | |
|-----------------------------|--------------------------|--|
| Most important goal: | <input type="checkbox"/> | A. I want to overcome my fears |
| Second most important goal: | <input type="checkbox"/> | B. I want to pass the pre-selection |
| Third most important goal: | <input type="checkbox"/> | C. I want to win the competition |
| | | D. I want to support my dance partner |
| | | E. I want to meet other dancers |
| | | F. I want to support hip hop/ house/ funk culture |
| | | G. I want to support street dance culture in general |
| | | H. I want to support street dance battle scene |
| | | I. I want to be a part of Juste Debout |
| | | J. I want to get a free trip to Paris |
| | | K. I want to share my art and vision with other dancers |
| | | L. I want as many people as possible to see my dance |
| | | M. I want to improve my dancing and battling techniques |
| | | N. I want to experience the adrenaline rush and excitement |
| | | O. I want to make it to the battles of the main event in Paris |
| | | P. I want to stay fit and healthy through dancing |
| | | Q. I want to get visibility and promote my name |
| | | R. I want to test my current level and abilities |
| | | S. Other. Please, specify: |
| | | |
| | | T. Other. Please, specify: |
| | | |
| | | U. Other. Please, specify: |
| | | |

Appendix 2: Survey in Spanish language



1. Nacionalidad:
2. País de residencia:
3. Edad:
4. Género:
 Masculino Femenino Otro
5. Años de experiencia de baile en general:
 Menos de 1 año Entre 1 y 5 años Más de 5 años
6. ¿Has competido antes en eventos de batallas de danza urbana?
 No Sí, menos de 5 veces Sí, 5 veces o más
7. ¿Has competido en Juste Debout anteriormente?
 No Sí
8. ¿Porqué estás compitiendo hoy en Juste Debout Bilbao?

Por favor, especifica los 3 objetivos que sean más importantes/relevantes para ti, en orden de **prioridad**. Utiliza las sugerencias de abajo (desde la A hasta la R) o, en el caso de no encontrar una opción adecuada en la lista, añade tu objetivo/objetivos (desde la S hasta la U).

- | | | |
|----------------------------------|--------------------------|---|
| Objetivo más importante: | <input type="checkbox"/> | A. Quiero superar mis miedos |
| | | B. Quiero pasar la preselección |
| | | C. Quiero ganar la competición |
| Segundo objetivo más importante: | <input type="checkbox"/> | D. Quiero apoyar a mi pareja de baile |
| | | E. Quiero conocer a otros bailarines |
| | | F. Quiero apoyar la cultura hip hop / house / funk |
| | | G. Quiero apoyar la cultura de danza urbana en general |
| | | H. Quiero apoyar la escena de batallas de danza urbana |
| | | I. Quiero formar parte de Juste Debout |
| | | J. Quiero obtener un viaje gratis a París |
| | | K. Quiero compartir mi arte y mi visión con otros bailarines |
| | | L. Quiero que el mayor número de personas posible me vea bailar |
| | | M. Quiero mejorar mi danza y mis técnicas de batalla |
| | | N. Quiero experimentar el subidón de adrenalina y la emoción |
| | | O. Quiero llegar a las batallas del evento principal de Paris |
| | | P. Quiero estar en forma y saludable a través de la danza |
| | | Q. Quiero ser visible y promocionar mi nombre |
| | | R. Quiero probar mi nivel y capacidades actuales |
| | | S. Otro. Por favor, especifica:
..... |
| | | T. Otro. Por favor, especifica:
..... |
| | | U. Otro. Por favor, especifica:
..... |