

Brazilian Zouk in the Netherlands

The function and meaning of zouk for practitioners in the Dutch dance scene



Paper for Dance History
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Amsterdam 2014
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Abstract

The aim of this thesis is to bring clarity and new points of discussion to the zouk community in the Netherlands and to inform people about general aspects of zouk.

I got involved in dancing Brazilian zouk as I moved to the Netherlands and I was fascinated by the fact that so many people in the Netherlands are dancing this flowing and sensual partner dance from Brazil. I was wondering what makes this dance so popular in the Netherlands and why so many Dutch people dance zouk. As my interest in this issue grew I decided to write a thesis to find answers. According to these thoughts I formulated my main research question: what is the function and meaning of zouk for practitioners in the Netherlands?

To answer my research question I did some literature research on the background of zouk and I used audience research methods to gain insight in opinions and experiences of Dutch zouk practitioners. The first chapter of this thesis deals with the history and characteristics of zouk and the circumstances that made zouk popular in the Netherlands, the second chapter describes my audience research methodology and the third and fourth chapter will focus on the analysis of the questionnaires.

I have written this thesis out of my personal interest in zouk and have started this research without a specific hypothesis. The findings of my research were surprising at times and predictable at others. One of the main findings is the balance of gender and age. I expected more female participants because of the general feeling that more female dancers are involved in zouk. However, this expectation is not supported by my research since the number of male ($n=41$) and female dancers ($n=39$) that participated in this study was almost equal. Another interesting finding is that, compared to female dancers, male dancers have about 1.3 years more zouk experience (4.2 years vs. 5.5 years) and are almost 10 years older (30.6 years vs. 39.7 years). One last important finding that should be noted is that many female dancers indicated they had experiences where they were treated unpleasantly or even felt sexually harassed during zouk dancing. This might be an important reason why female dancers leave the zouk scene sooner than the male dancers.

All these findings are topics for people to be more aware of and to form an own opinion about. I hope that this thesis will contribute to the knowledge of zouk practitioners and that it will inspire people to do further research in the Dutch zouk scene.

Motivation

Zouk, more correctly called Brazilian zouk or lambazouk, is a partner dance that is known for its sensuality and the expressive, fluid movements. Zouk has spread, from its birthplace in Brazil, over the world and surprisingly has found a big group of followers in the Netherlands. I started dancing zouk in the Netherlands myself and I found true passion in this dance. For me, partner dances are fascinating because they require openness and trust between the partners and involve both the ability to stick to certain rules and to be free to improvise within those rules. Zouk has a special flavor for me because it is very much focused on the connection between the partners and the freedom in movement generated by this connection.

The aim of writing this thesis is to find out more about zouk in general and specifically in the Netherlands where I am a practitioner. The Netherlands is known for its vivid zouk scene with weekly parties and two bigger annual zouk congresses, which I explain in chapter 1. I was curious to find out why zouk has become such a phenomena here in the Netherlands. I was also wondering whether what I feel while dancing zouk is a personal experience or if these feelings were universal and shared by other dancers too. This led me to formulate my main research question: What is the function and meaning of zouk for practitioners in the Netherlands?

I used audience research as a method to find answers to my question. With audience research, I refer to questionnaires sent to Dutch practitioners about the function of zouk. I found that such a subjective question, to be answered, must take the opinions from -if possible all- zouk dancers from the Netherlands into consideration. Communicating with all zouk dancers in the Netherlands is beyond the scope of this thesis; nevertheless, I have asked as many practitioners as possible to participate in my research by filling in a survey. To be specific, I have invited over 300 active zouk dancers to fill in the survey and have received 80 complete responses. This enabled me to have an overall picture of what the zouk scene in the Netherlands looks like in terms of gender and age balance, dance background and preferences of zouk dancers. At this point, I asked a selected group of people to fill in a more detailed questionnaire about their opinion and experience with zouk in the Netherlands. It has been exciting to analyze the answers and to get both, confirmed about certain aspects, and surprised by others. This thesis is also designed for zouk practitioners in the Netherlands to get a better picture of their dance scene and to encourage them to articulate their own opinion about it.

Chapter 1. What is Brazilian Zouk?

History

Brazilian zouk has its origin in the Brazilian dance lambada. In the 80's lambada became popular through a video clip of the music group Kaoma (Rottier). Kaoma was not only known for their music but also for their lambada-dancers. In Lambada the fast movement of the hips from side to side was characteristic. After being popular for a short period lambada soon became disreputable and was called 'the forbidden dance'. For that reason the lambada wave found an end in the 90's and the music faded away quite abrupt. However, lambada dancers continued dancing the lambada to other music, such as the Caribbean music style zouk. It is a fast tempo carnival style of music originating from the Caribbean islands of Guadeloupe and Martinique. The word zouk is creole and originates in Martinique, where it was a common expression for 'Party'. In Brazil the term 'zouk' was used more often when lambada dance halls closed down and were replaced by parties called zouk (Guilbault). The Caribbean zouk was very suitable to dance the lambada on and lambada dancers from that time started to call the dance zouk too (Rottier). The use of the slower zouk-love music during the development of the most popular Brazilian zouk style, Rio style, made the difference to the lambada more distinct (Wikipedia, Zouk-Lambada). Through the years, people have started dancing Brazilian zouk to more popular music with a zouk beat, such as pop, R'n'B and Hip-Hop, whereby the connection to the Caribbean zouk music gradually faded away (Zouknation.net).

After 2003, a variety of names were used for Brazilian zouk such as zouklambada, lambazouk, or just zouk. We, as Brazilian zouk dancers, should be aware that the zouk music originates from the French Caribbean and that there is a Caribbean dance style that is called zouk too. Therefore, to prevent conflicts, it is better to use the term "Brazilian zouk" or "Zouk-Lambada" rather than simply zouk when referring to the Brazilian dance. In the recently published book "LambaZouk the Technique Book" by Patricia Rezende & Claudia de Vries, "LambaZouk" is proposed as the official name for the Brazilian zouk dance (de Vries and Rezende). However, many people disagree with this term since it has been used a lot to refer to the more lambada associated zouk style from Porto-Seguro. In my paper I will use the simple term "Zouk" or sometimes "Brazilian zouk" to be more specific.

The two most important zouk styles are the Rio style and the Porto Seguro style. The Rio style has its origins in Rio de Janeiro. In this style elements of jazz dance and ballet are being integrated and acrobatic movements are characteristic. The Rio style was developed already in 1989 and the name Brazilian zouk emerged from this style. In the Netherlands the style is also known as zouklove and was introduced in the year 2000. The Rio style is danced besides on zouk music also on R&B, Pop or music with Arabian influence. The Porto Seguro style is just as widespread as the Rio style. The Porto Seguro style is more similar to lambada and is mostly known under the term lambazouk. The reason for that is the difference in tempo. Porto Seguro style is danced on faster, preferably up beat music, which is similar to lambada music. Another difference between the two styles is how the steps are timed on the rhythm of the music. The Porto Seguro style is typically danced on the beats 1,2,3 (quick-quick-slow or chick-chick-boom) and the Rio style is danced on 1,3,4 (slow-quick-quick or boom-chick-chick). Generally the Porto Seguro style is more suitable for fast music and the Rio style for slower music. There are many other zouk dance styles developing with specific characteristics that distinct them from the Porto Seguro or the Rio style. Neo zouk, M-zouk, Lyrical zouk, Zouk revolution, or Hip-Hop zouk are styles that

became quite popular (Wikipedia, Zouk-Lambada). For this thesis, these styles are not too relevant but one can always do further research on other styles of zouk.

Since, I am investigating the zouk dance scene in the Netherlands, it was important for me to know who had introduced and developed zouk in the Netherlands and its growth. Claudio Gomes and Claudia de Vries introduced the Brazilian zouk in the Netherlands in 1989. Claudio Gomes was born in Brazil and moved to the Netherlands where begun to give salsa classes. He was criticized for his influences of Brazilian dances in his salsa style and he started looking for something new. That was when he decided to go to Brazil for the first zouk congress in 1989. Claudia de Vries, born in Suriname, came to the Netherlands for her studies. She started with samba classes and got fascinated by Brazilian dances and soon started giving her own classes. She was also on search for something new when she heard about the zouk congress in Rio de Janeiro.

At the congress in 1989 Claudio Gomes and Claudia de Vries met. They both returned to the Netherlands with the feeling that they could not stop dancing zouk. They started to build up and promote zouk classes in Amsterdam (Bambo).



Picture 1. In this picture we see zouk pioneers Claudio Gomez (front middle) and Claudia de Vries (to his left) with their first zouk show team.

Out of the dance scene that formed around them in the ensuing years several dance schools specialized in Brazilian zouk were established. Also already existing Latin dance schools in the Netherlands started offering zouk classes within their curriculum. Claudio and Claudia also started to run their own school, dance school Claudio Gomes, where they gave classes and organized zouk events. In a period when it did not go well with the dance school, Claudio Gomes moved back to Brazil. He now has his own school in Brazil where he teaches zouk to people from any social background. He is still seen as a key figure in the vivid zouk scene in the Netherlands. Claudio founded the company Zouk Lovers, an organization that offers dance classes and other events in and around Amsterdam. When Claudio left, his student René de Zeeuw continued Zouk Lovers. Claudia de Vries went on teaching zouk after Claudio had left and opened her own dance school Brasazouk in Amsterdam in 2004. In that

time Brazilian zouk started to get more popular in the Netherlands and the scene grew rapidly. In November 2004 Claudia initiated the first Zouk/Lambada competition in the Netherlands. This event made the zouk scene of Amsterdam popular in the global zouk community. Until 2010 Claudia de Vries was the organizer of the Zouk/Lambada competition. In 2011 the first Amsterdam Zouk Congress was initiated as a follow up of the Zouk/Lambada competition. The driving force behind the Amsterdam Zouk Congress is Mr. Dragon (Groot, A talk with the director of 'Dance of Love'). In 2012 the first Dutch International Zouk Congress in Breda took place. The congress was initiated by, Adam Doodoo, Claudia van de Velde from ZoukMotion and René de Zeeuw from ZoukLovers (Dutchzouk.nl). With three yearly congresses, the Netherlands had become an important country for the development of the zouk scene worldwide.

2012 was an important year for two other reasons. In September 2012, zouk became an official dance form due to the book 'Lambazouk - The technique book' written by Claudia de Vries and Patricia Rezende. In the book all different styles of the dance are mentioned, but the head name is called 'LambaZouk'. This name is not in any way connected to a specific style of the dance. The title is used as a shortening of lambada, which is the original dance that evolved into zouk, and the Caribbean zouk music Brazilian zouk was originally danced to (de Vries and Rezende). In 2012 Wilco de Groot made the documentary 'Dance of Love' about Brazilian zouk. It is regarded the first documentary about Brazilian Zouk. 'Dance of Love', which won the Special Jury Award at the California Film Awards in 2013. The movie portrays four people dedicating their lives to the dance, namely Gilson Damasco, Cláudio Gomes, Shannon Hunzicker and Kwok One (Wikipedia, Zouk-Lambada). On the 16th of September 2012 the first international zouk flashmob was organized. Dancers from 98 cities and 37 countries took part and danced the same choreography on the same day on public places. The event was a great success and a 2nd zouk flashmob with even more participants from over 180 cities took place on September 21st 2013 (lzfm.org).

Characteristics of Zouk

Watching zouk, one can see very fluent movements, swaying the hair, waving the upper bodies and stepping softly on the zouk beat. The head/hair movements and the 'cambres' are very characteristic movements for Brazilian zouk. A difference to many other partner dances is, that the leader not only leads with the hands, but also uses his whole body by shifting weight or changing pressure to indicate movements. The steps can be put in the music slightly different depending on the zouk style one dances. The main stepping pattern is usually referred to as Slow-Quick-Quick or Quick-Quick-Slow, depending on the counting. There has been a lot of discussion about the right way to count but it remains unclear. In the Netherlands most teachers teach the rhythm Boom-Chick-Chick (Slow-Quick-Quick) counted 1 - 3-4 and 5 - 7-8.

The following sentence by Renata Pecanha in an interview for the Web-page Zouk Nation, is a striking example for how open the approach towards musicality in zouk is: "We also created a different kind of interpretation of the music when dancing, one that used a slower dynamic using not only the rhythm but also the melody of the songs." She also explains how she and Adilio Porto invented some of the signature movements of zouk and how they incorporated techniques from Ballet and Jazz dance into zouk. Renata describes zouk as follows: "For me zouk is a very fluid dance with a continuous, winding and sensual movements. There is also a lot of freedom to create figures and new movements. We combine line movements with circular movements. We use soft and strong movements to

interpret the music and mark accents as well." (Bambo) For me this is a very suitable description of Brazilian zouk and how I experience it myself. The movie Dance of Love directed by Wilco de Groot offers some beautiful answers to the question what is zouk and what are its characteristics. A well-known zouk dancer and instructor Carlos da Silva says: "It is such a sexy, sensual and corporal dance. It's not vulgar but at the same time it's not cold." The Dutch zouk pioneer Claudia de Vries tries to explain the dance as follows: "The dance is somewhat mysterious, very beautiful, very wavy. I cannot really explain it. It is all about what you feel when you do it." (Groot, Dance of Love)

I asked zouk dancers in the Netherlands to describe zouk to me in a questionnaire. (See chapter 2. 'My Methodology') The answers have mostly pointed to the same direction of the answers of da Silva and de Vries and have also captured my feelings very well.

Most used words by the participants of the questionnaire were fluid, sensual and smooth. I think that these are the key words to describe zouk. "Sometimes the movements remind me a bit of the way water moves; that being very fluent." While dancing zouk people feel free, relaxed and happy. Of course people also say that what they feel varies, mainly depending on the partner and the music. One participant describes his feelings by saying: "It's like dancing in a dream."



Picture 2. Zouk Party at Dos Bailadores in Leiden, Picture Washand Ramlagan

Chapter 2. My Methodology

The question, "what is the meaning and function of zouk for practitioners in the Netherlands?", is a subjective question that will have many answers. My curiosity to find if there are similarities in answers to this question made me go into audience research. The experiences and opinions of zouk dancers in the Dutch dance scene will be the basis to formulate an answer to my research question.

On www.audiencedialogue.net I read the following definition: "Audience research is a systematic and accurate way of finding out about your audience. There are two main things that audience research can do: 1. Estimate audience sizes, and 2. Discover audience preferences."(audiencedialogue.net) I will be more involved with the latter since my objective goes more towards investigating in the audience preferences, opinions and experiences.

My audience research consists of two stages: First, I have sent a general questionnaire to a large group of people with the questions: Name, Gender, Age, Years/Months of dancing zouk, Previous dance experience, Current dances next to zouk and the question if they are willing to participate in a more detailed questionnaire. From approximately 300 active zouk dancers in the Netherlands 80 people filled in this general questionnaire. The figures and percentages in the next chapter, *Overview: The dance scene in the Netherlands*, are based on the answers of this general questionnaire and some more specific answers from the detailed questionnaire.¹ Secondly, I have sent a more detailed questionnaire to those who said they were willing to participate. There, I have mainly asked questions about their experiences with zouk, their opinions about different aspects of zouk and their definition and descriptions of the dance.² The answers to these questions are being analyzed in chapter 4, *Going Deeper: The dance scene in the Netherlands*.

All the answers to my questions have provided an insight in the opinions of zouk practitioners and show an overall picture of the zouk dance scene in the Netherlands. My intention was to reach all active zouk dancers but of course I am aware that I have only reached a minority of all the zouk dancers in the Dutch dance scene. The participants in both the general questionnaire and the detailed questionnaire are grouped by Gender. Each group has a quite balanced number of participants. I will compare the answers from the categories to find out if there are differences in opinions and experiences between the male and female dancers. In case there are no big differences between the gender groups I will not include the comparison in the figures and the text.

General Questionnaire:
(n=80)

Female	Male
39 participants	41 participants

Detailed Questionnaire:
(n=47)

Female	Male
24 participants	23 participants

¹ The questionlist of the general questionnaire can be found in Appendix 1.

² The question list of the detailed questionnaire can be found in Appendix 2. Some answers are not displayed in the Appendix due to the privacy of the participants. These answers can be provided on request.

Chapter 3.

Overview: The Zouk Scene in the Netherlands

The Dutch dance scene is very diverse and spreads over a big part of the Netherlands. According to my experience the most active zouk scenes can currently be found in Amsterdam, Leiden, Breda, Rotterdam and Utrecht. There are dance schools with zouk classes, regular partys and workshops in these cities and they together form the heart of the scene. The annual zouk congresses in Breda and Amsterdam attract many zouk dancers from abroad to visit the Netherlands and mingle with the Dutch dancers (Dutchzouk.nl), (Amsterdamzoukcongress.com). A zouk congress is a festival of a few days up to a week where zouk artists from all over the world teach workshops and perform and every night there is a party. These events are a good platform for exchange with dancers from other countries and great opportunities to learn new styles and moves in zouk. Next to congresses the regular Parties form the building blocks of the Dutch dance scene fed by new people out of various dance schools.

In my research, I did not focus too much on people who are only taking classes or have just started to learn zouk because they would not be able to answer many of the questions in my questionnaires. For me the most important aspect of the dance scene is the social dance aspect and I am mostly interested in the people's experiences on the dance floor.



2nd Dutch Zouk congress, Picture: Niels van Zonneveld

The general questionnaire (n=80) and the more detailed questionnaire (n=47) are used for the figures and analysis of this chapter. In the appendix one can find a complete list of all the relevant data excluding the answers written by the participants. These would be too long and sometimes are too personal.

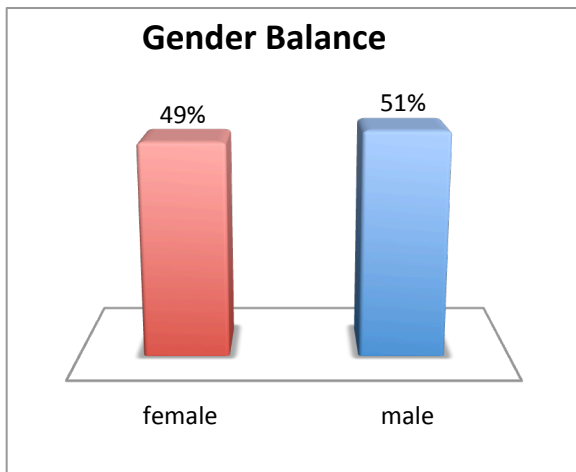


Fig. 1. Gender Balance in percentage. $n=80$

The first thing I was curious about was if it is true that there are more female than male dancers in the scene. On parties it often happens that the ladies have to wait at the side until being asked by a man to dance with them therefore the obvious conclusion would be that there are more female than male dancers in the scene. In my questionnaire the balance is very even with 51% Male and 49% Female participants. I still think due to my experience at Parties that there are more female dancers in the scene but what this percentage shows is that there are more male dancers who filled in my survey. That might partially be explained by

the fact that the majority of the male dancers are dancing zouk longer than their female counterparts (see fig. 2) and are therefore more interested in a research about zouk. The average female dancers have 4,2 years of experience whereas the male dancers have 5,5 years of experience in dancing zouk. As expected, there are more male dancers that have experience with zouk for more than 8 years, which might explain the participation in my research.

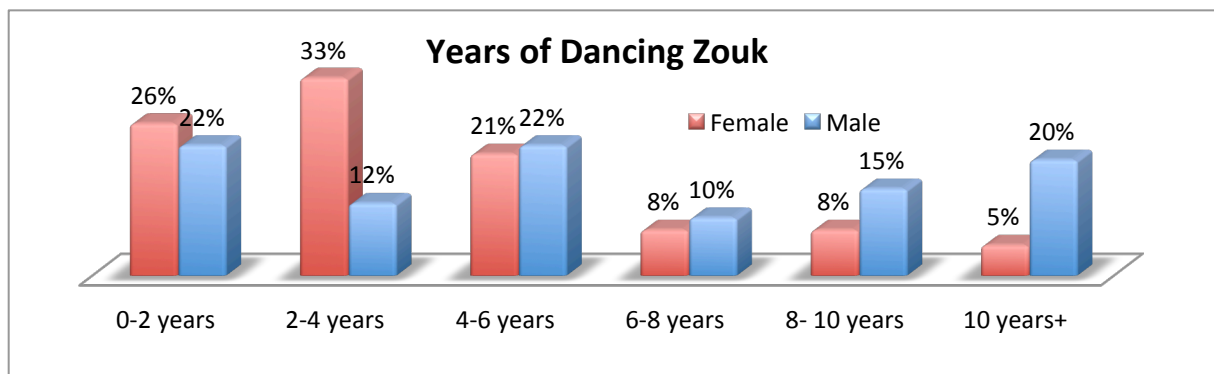


Fig. 2. Amount of years of dancing zouk in percentage. Comparison of female (red) and male (blue). $n=80$

My next step was to look at the age ratio of zouk dancers in the scene. In figure three we can see that the age ratio is spread from 20 - 55, which shows that the zouk scene attracts a variety of age groups. The average age of zouk dancers in the Dutch dance scene is 35.3.

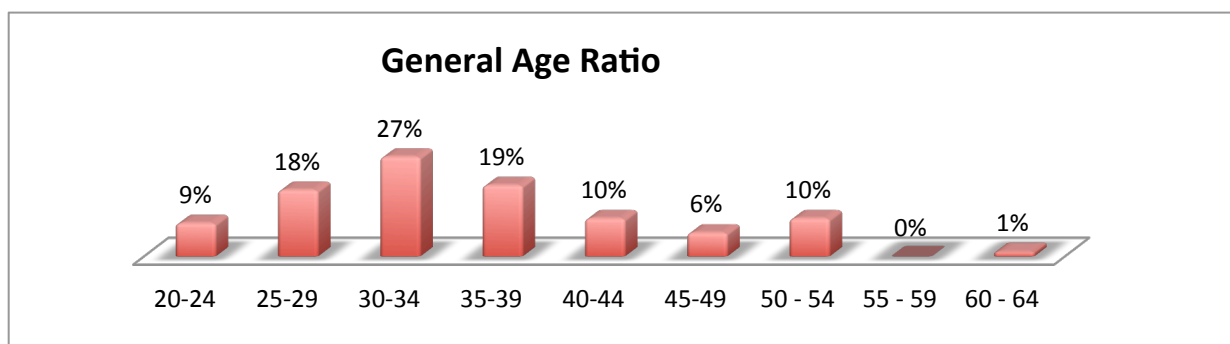


Fig. 3. General age ratio. Percentage of participants in 5 year bins. $n=80$

Since there is the prejudice of male dancers being generally older than female dancers in the scene, I have also compared the age ratio between the genders. Here we can see that the male zouk dancers are comparably older than the female, which will confirm our prejudice. The average female dancers are 30.6 years old while the male dancers average is 39.7.

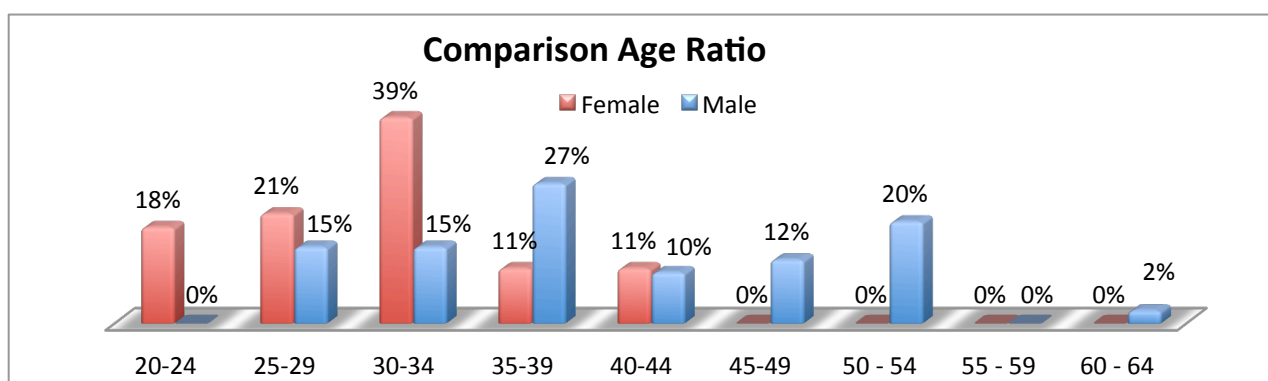


Fig. 4. Gender Comparison of age ratio in percentage. Female (red) and male (blue). n=80

We now can see that the balance of male and female dancers is quite even and that male dancers are generally older and dance for a longer time. Another interesting question is: What is the dance background of zouk dancers and are they also busy with other dances next to zouk? 82 % of the female and 88% of the male participants of the general questionnaire have stated that they had dance experience before zouk. (See fig. 5) Many of them had done other partner dances such as salsa, merengue or ballroom. There are also some who have done solo dances like ballet, oriental (belly) dancing or modern dance. When it comes to current dances next to zouk the picture is slightly different. About 20% of the dancers in both the female and male group stopped doing the dances they previously did when they started dancing zouk. (Mathiessen, General Questionnaire)

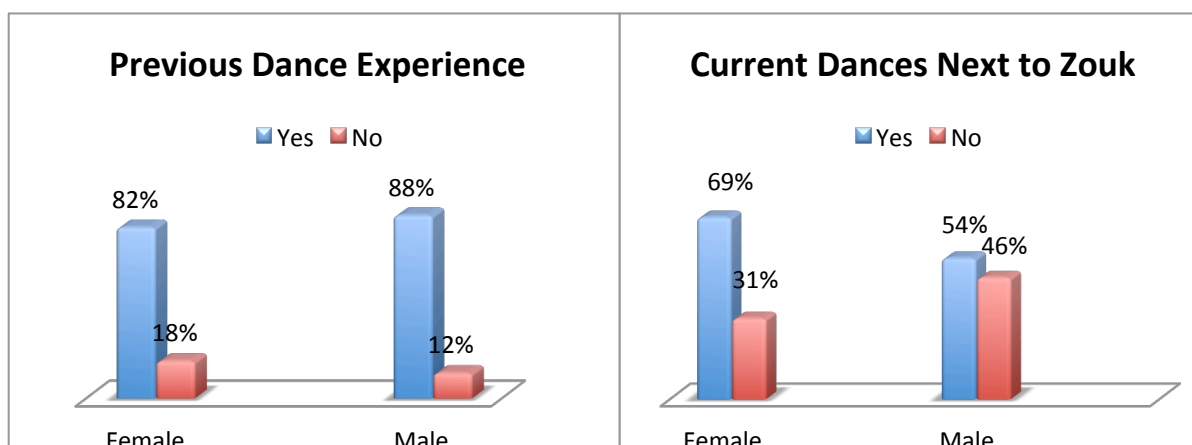


Fig. 5 Previous dance experience (left) and Current dances next to zouk (right). Percentage of yes (blue) and no (red) answers. Gender comparison: female (left) male (right). n=80

I was also curious to find out what dance styles are common to dance previous to zouk. This time the answer to my question comes out of the detailed questionnaire. From 47 people 42 have had other dance experience before zouk. I was not surprised that most people (35 of 45) gained some of their previous dance experience in salsa. That can be explained by the fact that parties mostly have a salsa and a zouk room where dancers are mingling with each other. In that way some salsa dancers would become interested in zouk and eventually start dancing zouk too.

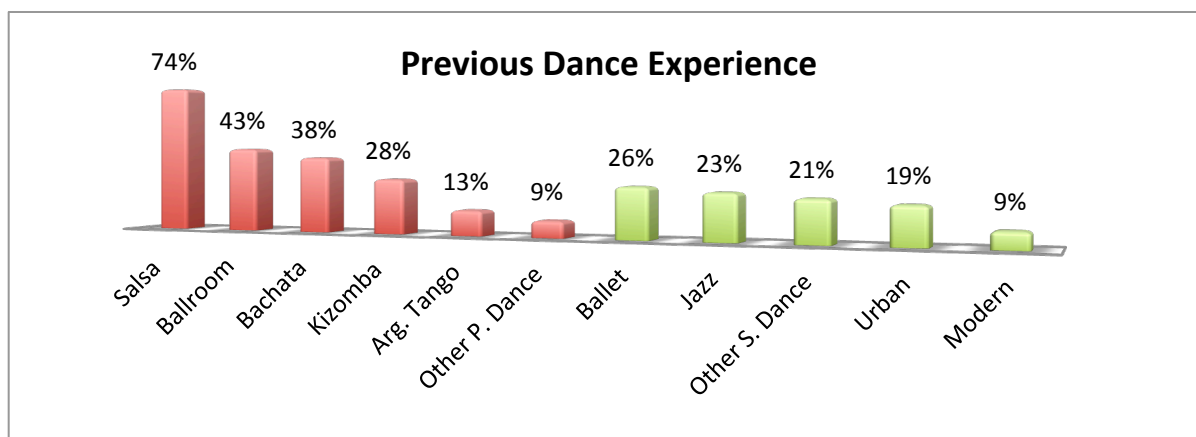


Fig. 6. Previous dance experience in percentage. Partner dances (red) and Solo dances (green). n=47

After salsa, many participants also have experience in ballroom dancing and bachata. I had expected that there would be more people coming from ballet or jazz dance since in zouk a lot of technique from these styles is incorporated (see p. 8, Interview with Renata Pecanha). I expected more influence of modern dance since I find modern dance very suitable for the flowing movements of zouk. I also see a clear connection between the principles of contact improvisation and zouk but this has apparently not had a big influence on zouk dancers in the Netherlands yet.

Next, I asked my target group to indicate on a scale from 1 - 10 how active they would say they are in the Dutch dance scene (see fig. 7). This is an important question to understand their answers better. I think that someone who is very active in the zouk scene will automatically also have formed a stronger opinion about it than someone who only goes to dance occasionally.

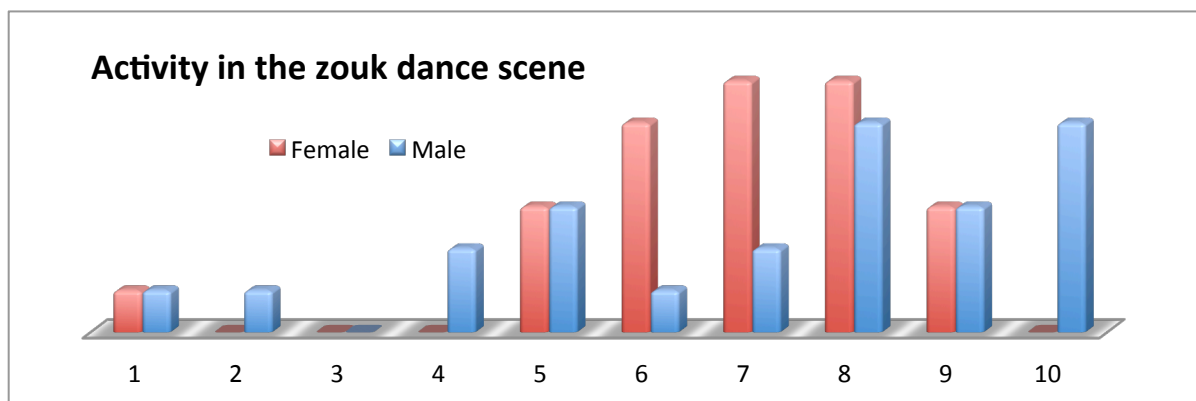


Fig. 7. Activity in the zouk dance scene on a scale from 1-10. Comparison of genders: female (red) male (blue). n=47

Since I am most interested in the social dance aspect of zouk I also asked them to indicate how often they are going to zouk parties. My target group is quite mixed with very active zoukers and practitioners who are less active. I consider this an advantage because the answers to my survey will come from people with different perspectives.

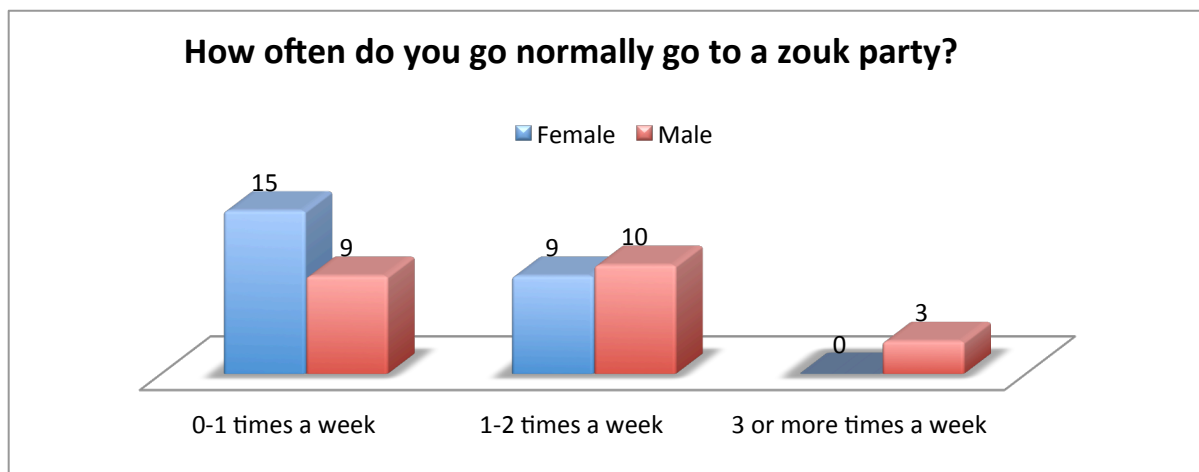


Fig. 8 Frequency of Partys. 3 options: 0-1, 1-2, 3 or more times per week. The numbers above indicate the amount of people choosing for each option. Gender comparison: female (blue) and male (red) n=47

It is also interesting to know the factors that are important for a zouk dancer at a party. I asked them to score some factors with a range between 1- 10 (1 = not important, 10 = most important). The most important factor for my target group is their personal mood, 28 people scored higher than a 7 for that factor and 8 people chose it as the most important factor, rating it with a 10.

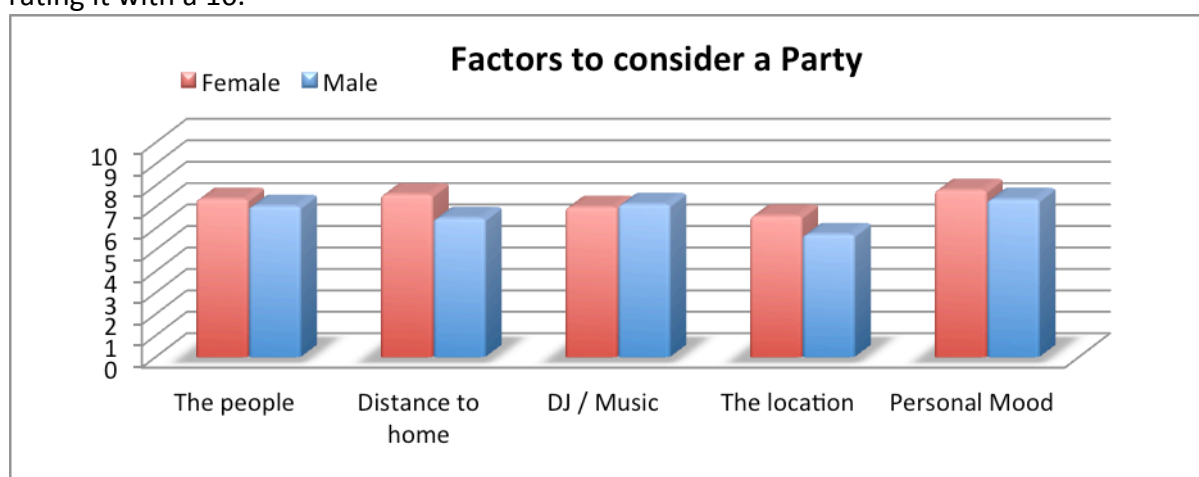


Fig. 9. Factors to consider a Party. Categories on bottom indicate different factors. The vertical achsis indicates the score from 1-10. Gender Comparison: Femlale (red) and male (blue). n=47

I was wondering what the participant's preferences are about dance partners, the music and the amount of people at parties. The outcome has been very much as I expected it to be. Apart from a few individual answers people enjoy to dance with someone they know already or with someone they don't know equally. They also enjoy both to dance on music they have heard before and on music they haven't heard before. Most of them also indicated that they like to dance in a room that is moderately full, not too full and also not too empty.

After Parties the biggest attraction for zouk dancers are the congresses. I have asked my target group if they have attended any congresses and how they usually plan their stay at a congress. In figure 10 it is displayed that almost all dancers from my target group have been to a Dutch and/or International zouk congress. Figure 11 shows that nobody is going only to the workshops of a congress. This makes me conclude that the main objective of zouk congresses is to dance on parties. I was curious how people would describe the difference

from regular zouk parties and the parties at congresses. The possibility to dance with international dancers who dance on a high level and the possibility to meet new people were mentioned frequently. Some people also said that after the whole day of dancing the atmosphere at the Party would be very different. The energy is higher and a feeling of togetherness would arise. "There is more dancing and less talking compared to regular Parties." Some people expressed that they prefer to go to regular parties where they "know what they will get."

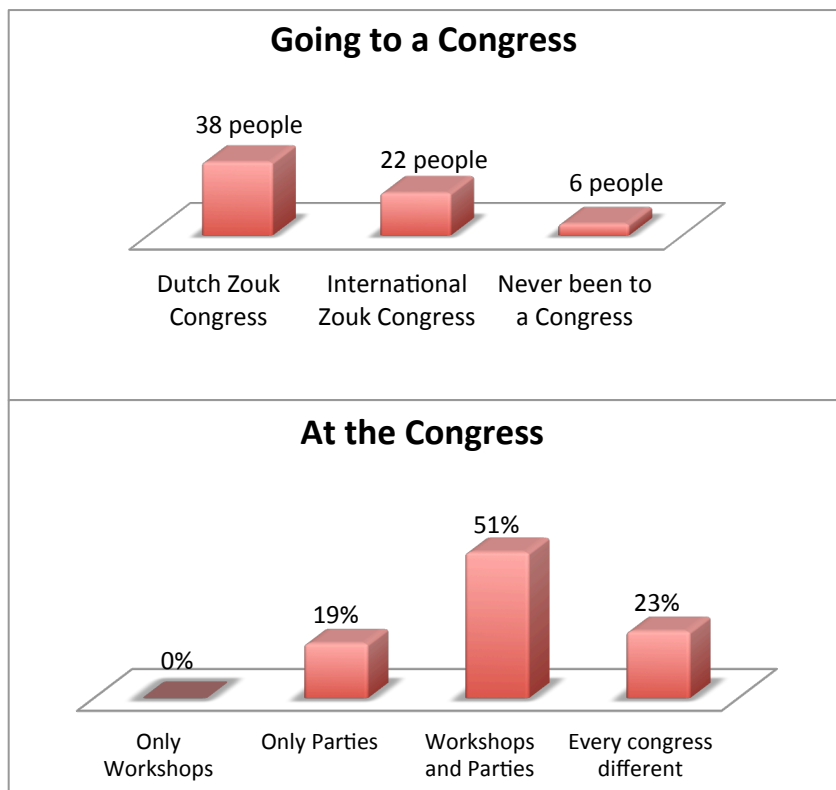


Fig. 10. Going to a congress (above). Amount of people choosing 'yes' for the given category. Fig. 11. At the congress (below). Shows amount of people in each category in percentage. n=47

There is one more topic to be addressed in this chapter before we go into more personal opinions and experiences: Music.

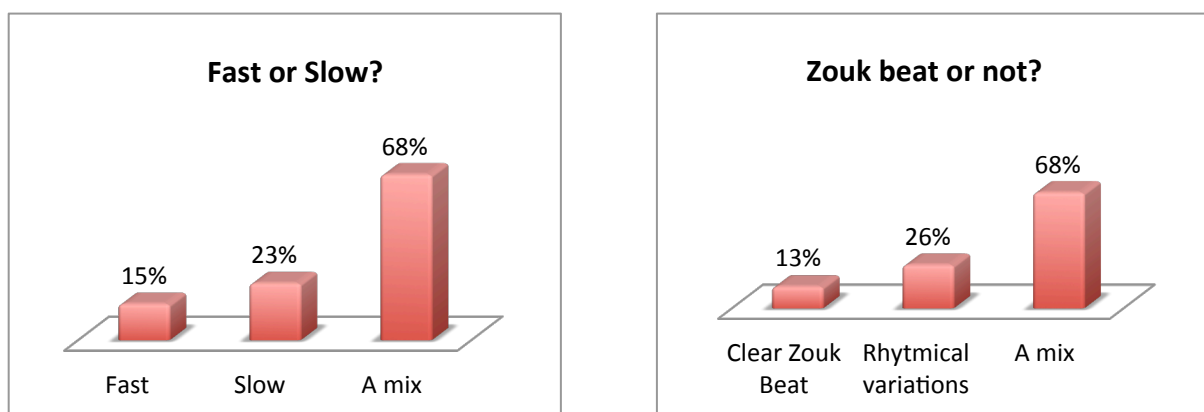


Fig. 12. Fast or slow? and Zouk beat or not? displayed in percentage. n=47

The discussions about what music is "zoukable", when is a song a zouk song and when does it become something else, has been a hot topic in the Dutch dance scene for some time now. I am not attempting to define what music is zouk and what not, my idea is to find answers to the questions what music do people *like* to dance to.

The two figures comparing the preferences of fast and slow music and of music with a zouk beat or with rhythmical variations are very similar in both figures most zouk dancers like a "mix of both". It seems like the average zouk dancer likes a well-balanced party night in all aspects. Opinions tend to not be too specific towards one thing but favor a harmonious whole. I display the genres of zouk music in figure 13, comparing the average scores. I find it interesting that the genre lyrical zouk, music that concentrates more on vocals and has generally a more romantic touch, scores the highest. Dubstep music has the lowest score followed lambada influenced music.

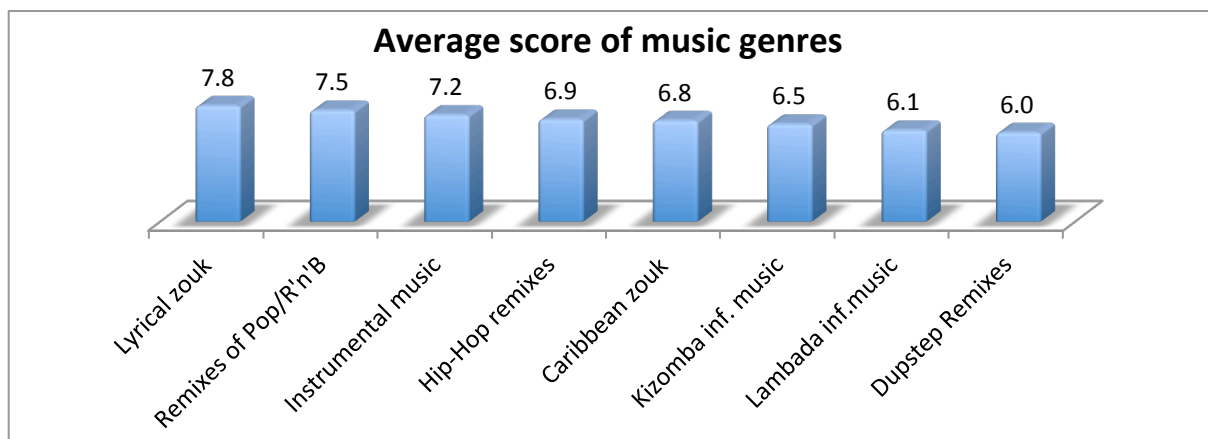


Fig. 13. Average score of music genres. Shows average score from a scale of 1-10. n=47

Chapter 4

In Depth: The Zouk Scene in the Netherlands

In this section, I will look more closely into the experiences of 47 participants. My first question is: where did these people encounter zouk? Clearly most people come to zouk via another person who either does zouk already or has come in contact with it through other partner dances. Some people also mentioned that they had seen a show or demo of zouk dancers at another social dance party or dance school. The media coverage of zouk is very

small which explains why not many people find zouk online or on TV. I saw zouk for the first time in the Vondelpark and was immediately fascinated by the flow and sensuality of the movements.

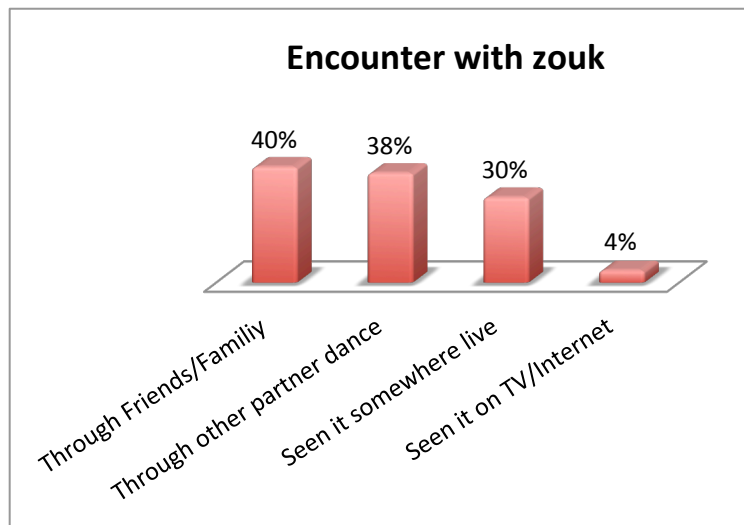


Fig. 14. Encounter with zouk. Shown in percentage. n=47

For my research I also wanted to know what made people decide to dance zouk after they had encountered it. Is it, as it was for me, and because I loved the way it looked and it felt good to do it or are there other reasons to hold on to this dance? I gave the

47 participants a few options to choose from as well as the freedom to write freely. The most important reason for all the dancers is the fact that zouk looks beautiful. I was

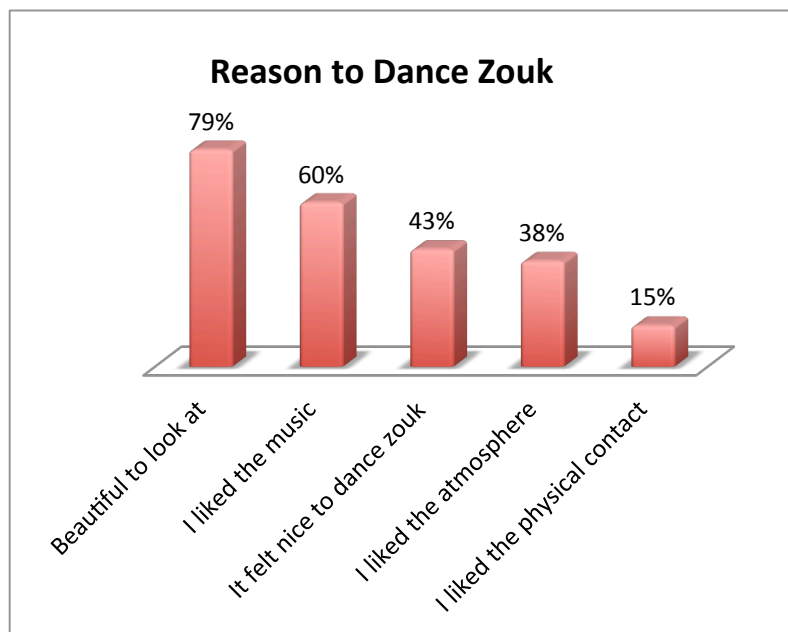


Fig. 15. Reason to dance zouk. All categories show average percentage. n=47

surprised to see that physical contact plays a role only for a minority of participants. One could think that people who dance zouk are also interested in the dance because of the sensuality and the strong physical contact but my research shows the opposite. The personal answers provided me with a few more viewpoints on the subject. Two people mentioned that they started to dance zouk to deal with heartbreak and one person mentioned that it is enjoyable to go to parties without drinking too much.

My next question is: After having decided to dance zouk what are the benefits of it for you as a person? In the figure bellow we can see that "*I am happier*" was the most chosen option on average while being more open or relaxed were not chosen that often. Some people chose to write something in their own words. This is one of my favorites: "Don't think it had

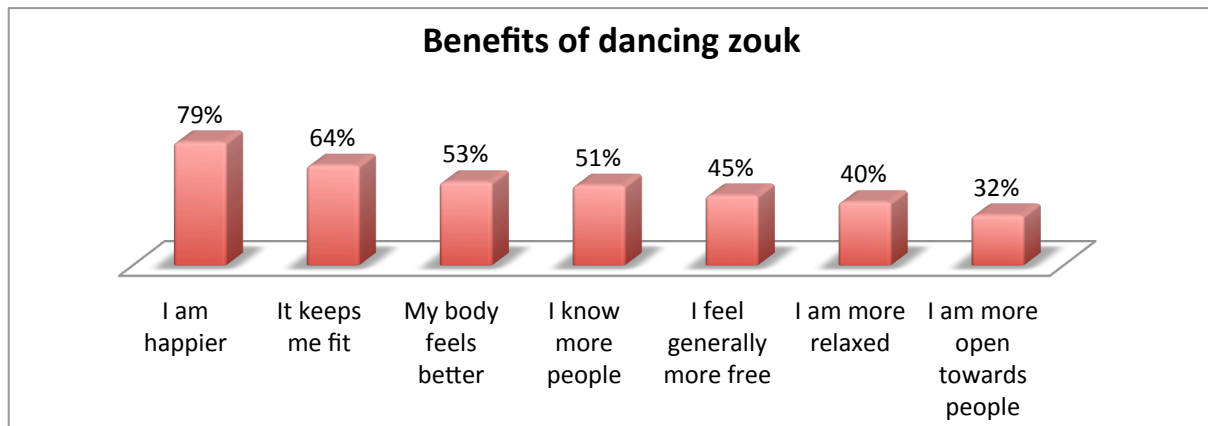


Fig. 16. Benefits of dancing zouk. All categories show average percentage. $n=47$

benefits as a person, just liked it." Other people mentioned the possibility to let go and forget everything around and become one with the music or the partner. Now we will come to the core of my research. What is the function and meaning of Brazilian zouk for practitioners of the dance scene in the Netherlands? I have asked myself many times what people feel when they dance and if their feelings are similar to mine. By reading the answers of the participants, analyzing what might be general opinions and on what topics the opinions really differ, I will try to give an image of what zouk can mean to people.

The question what is the function of zouk in your life has two sides I would say. There is one more practical side; is it your hobby or your profession? For 77% it is purely a hobby while for 19% it is both hobby and profession. Only 4% state that it is only their profession. I think that this mainly has to do with the fact that it is very hard to earn a living only with being a zouk dancer and people therefore decide to do it next to a regular job. Another aspect is of course that even though it might be your job you still enjoy dancing just for fun. I gave them the option to choose a few functions I thought might be applicable for many people and I also gave them space to write something in their own words. We can see slight differences between male and female participants, mainly in the first column "*get to know people*". Interesting would have been to ask further if they are interested in meeting the other sex or if that doesn't play a role. That, for me, could be a very cliché explanation of why more men are choosing this as a function of zouk.

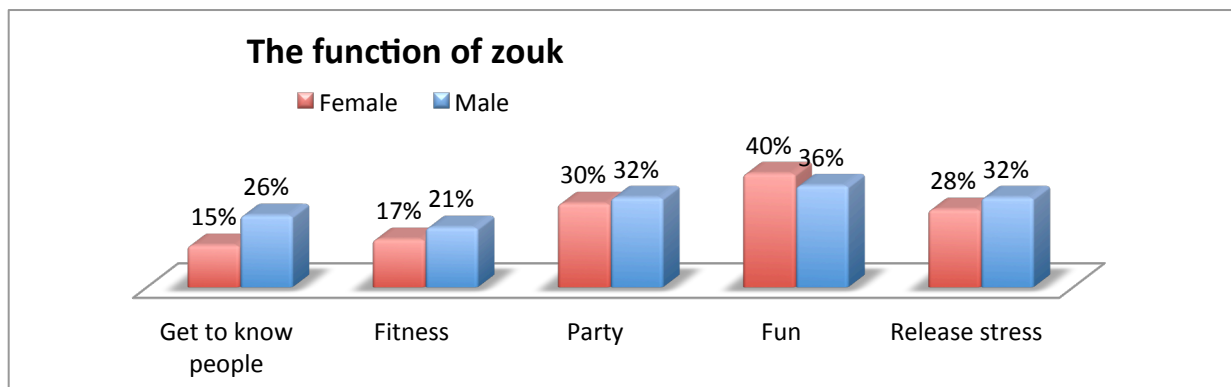


Fig. 17. The function of zouk in your life. Shown in percentage.

Other functions mentioned by participants are: "it is my passion" and "it has an anti-depressive effect on me." It is also to cross boundaries, become more sensitive towards others and to become more confident. Very important I find the most obvious function one participant mentioned: It is simply a dance.

The meaning of zouk is a very personal and individual question. I will first highlight some things that were repeatedly mentioned by the participants and I will also give space for some individual answers. I have found that three main ideas that make zouk meaningful to people are the sense of connecting with someone or yourself through dance and the feeling of letting go and forgetting everything. To build a connection with someone is an essential part of social interaction and it is no wonder that it also plays a big role in dancing zouk. What is meant by connection? I experience it as the sensation that arises when I am dancing with someone and I have the feeling that anything could happen between us if only we would let it. I also feel that people are connecting more with themselves when dancing. The sentence, "zouk means a lot to me as it is teaching me to synchronize my body, mind and soul every time I dance", is a perfect example for this search of an inner connection through the dance. "I'm able to express myself in relation to other people." This for me is beautiful because it is about relating to someone else and at the same time you are also focused on yourself. "I'm not good at talking to women, but with zouk I can connect in a different way." Here I can clearly feel that dancing can help people to make connections with others. Many people also mentioned that they are more confident and that they enjoy meeting people through dancing. Some people also say they enjoy the connection one can have with a partner without speaking. "Speaking is boring, dancing makes reason." The feeling of letting go has been discussed earlier in the benefits of zouk and also in the function of zouk. Here is one quote, which I think best represents this issue: "When I dance zouk I can forget the whole world around me. Then it is only 3 ingredients: the man, the music and me."

Further, for many participants zouk is a good way to stay fit and active and to meet new people and make friends. For some female dancers the possibility to express their feminine side is liberating. "Zouk gives me the opportunity to fulfill and celebrate my sensual femininity without having to apologize or be ashamed of it." I would say that to most participants of the research zouk means a lot and of course that might also be the reason why they participated in the first place.

Have you experienced one party where everything was perfect? I realize that this question is quite idealistic and that of course perfection is something that is not to be achieved. I can relate to this answer very well "No party is perfect, although there are perfect moments." It means that the parties might not be completely perfect but if one has a few very good dances this party will be memorable and can be close to perfect. "The parties I had this one perfect dance with the perfect dance partner and perfect music." Other perfect dance scenarios have happened outside at the beach, at various congresses or at a regular party. I get the impression that the moment of perfection can be anywhere and depends on many factors coming together in one moment. One participant of the questionnaire mentioned these factors: "No ending time to the party, big building, a lot of (zouk) dancers and cheap alcohol". I do question the alcohol factor since it is known that zouk dancers, just as other social dancers, are not going out to drink but I can imagine that for some people it is an important factor. Many people describe a sort of 'magic moment' in which all things collide and become one perfect moment or night. "Dancing outside, in warm

evening with sun going down - that is my perfect scene." A participant says this about the SummerBreeze at Westergas fabriek in Amsterdam.

After dealing with the great moments I also want to know if people experienced or witnessed something unpleasant during zouk. Mostly mentioned are problems that female dancers have with a partner that wants to dance too close or starts to be touchy. Women try to keep men who comes too close at distance and also many ladies had to learn how to say no to a partner if they don't have a good feeling to dance with this person. This often brings about awkward situations where the woman tries to be polite and at the same time be very clear that she does not want to dance. Another frequently mentioned topic is that men tend to push their partner into a position instead of guiding and supporting her. "I saw a guy who nearly broke a ladies back because he didn't have any technique." Some people said that it would be helpful if zouk teachers are more aware of the safety of their students and that this issue is discussed more often in classes.

Some people also say that they would not like to see people becoming too sensual on the dance floor. "We don't want pornography on the dance floor, nor do we want to give that impression to non-zouk dancers. Especially where 'others' already view zouk as 'dirty dancing'."

There are two more topics mentioned in the answers to this question I want to discuss. To dance with a partner that is not attentive to what is happening around and even makes the lady bump into another couple is a problem some dancers face. I think that it has to do with the concentration of the leader and the fullness of the room and that these two factors should play a role in the choice of movements the leader is going to lead. For many dancers, male and female, bad smell can also make a dance very unpleasant.

To sum up this topic I look at the fact that the problems with sexual molestation, with being pushed into unpleasant positions and brought into dangerous situations are problems that only female dancers experience. This could be a reason why female dancers on average dance for a shorter amount of time than their male counterparts (see p. 12). One of the male participants of my research formulated the three most important rules for partner dance: safety, comfort and first let your partner enjoy then you.³

I want to look at the opinion of people about zouk in the Netherlands and how it had changed over the last few years and how they think it will develop within the next five years. About how zouk changed over the last five years I can actually have a very general outcome from all the answers. Zouk is more and more danced to different music styles and often the characteristics of the music also change the feeling of the dance. "Especially Reggaeton music gives it a very shaky and Caribbean feel, while neo-zouk and music without stress on the beat gives it the feel of modern dance." That continuous feeling of change in the dance makes zouk become a very experimental and indefinable dance. The dance is also known for the incorporation of other dance styles. "In a sense, that by itself (incorporation of other styles) has become a characteristic of today's zouk: dynamic and experimental." Many people say that zouk benefits from that more top-dancers trying to develop their dance, investing in making it (zouk) more 'professional' and creating their own zouk-style.

Other people clearly see a disadvantage in the development of zouk since they think it will cause the roots of the dance to be too weak and therefore make it hard to find a common ground when talking about what zouk is. Patricia Rezende and Claudia de Vries

³ I want to give an advice to all female dancers in the scene: your safety and well-being comes before politeness you have to learn to say no. For the men in the scene it is important to be aware that some female dancers like to dance close and others don't. It is good to become more sensitive to the signals a woman gives about the distance and to respect these.

wrote 'LambaZouk the technique book' in order to capture the fundament of zouk and the basic techniques. I think it is very valuable to have a definition of what zouk originally is but also that it can be very valuable to let the dance constantly take new shapes.

Another recent change is the boost of kizomba a dance that is danced on similar music as zouk. Many zouk parties have become mixed zouk/kizomba parties since kizomba attracts a lot of people and they can dance on similar music. Many zouk dancers do not like this development too much because they think the energy of kizomba is very different from zouk and that the dancers would be in each other's way. I think that this opinion is already



Fig. 18. Forecast of the coming 5 years. Shown in percentage. Categories can be identified in the legend below the columns. n=47

brought to the awareness of organizers of zouk parties and the two genres become more separate again. The forecast of the next five years for zouk has both very positive and very negative views. Some people speculate that kizomba will take over the scene and many people say they hope that kizomba is just a hype and will on the long run bring more people into zouk. Figure 13 shows us that the positive and negative forecasts are quite in balance. I am curious to experience the coming developments in the zouk scene and to evaluate to what extent the forecast has become reality.

I was sure that most zouk dancers would have something that they would like to change in the scene so I asked them what it would be. Some of the things are related to unpleasant dance partners as mentioned above and other wishes are of a more practical nature. Many people said that there are too many separate scenes in the Netherlands (e.g. scene in Utrecht and Amsterdam). As a result, the scene feels less like a family than it did in the early years. They wish organizers and teachers to collaborate more and offer parties and classes of a higher quality, uniting dancers from different cities. On the contrary, some people simply wish for more parties and classes especially in some specific areas where the scene is still very small. There is a slight contradiction between people who wish the dance to finally find a fundament and identity and people who are wishing for it to be even freer. The same contradiction we can find in the music where some people wish for more traditional music and others want the opposite with more experimental music. Someone mentioned that it would also be important to improve the image of zouk by working on better publicity. There are many posters, flyers and websites that are not at all appealing to a greater audience. Another concern for some participants is the name 'zouk' as I explain also in chapter 1. Like many others I agree that we should call it Brazilian zouk or LambaZouk to make the difference to the Caribbean zouk clear.

Now we are coming to the very last question: Do you have any personal story about your experience with zouk that you would like to share? As the questions before were quite extensive people obviously did not write too many more personal stories. "I was dancing at Brasazouk and this guy (who is a really good dancer I think) gave me a kiss on my cheek but in such a way that no one could possibly have seen it, so it felt so sneaky! Haha, a hidden kiss it was. Still makes me laugh when I think about it, it was more funny than actually flirtatious

or whatever. I do want to know if this happened to anyone else." Did it happen to anyone else? I am also curious.

"The first time I saw zouk, I saw Marthe Gatsonides and Stefanie Kroon in class dancing and was mesmerized by the beauty and femininity of their movements. I sat there for three hours hypnotized by their vibe." I like this story because my first encounter with zouk was not very different. I was biking through the Vondelpark where I saw a few people dancing and I found it beautiful to watch. I stared at the dancers until one of them came to ask if I wanted to try to dance. That is how I came to have my first zouk dance and I could not have guessed that it was also the start of a whole new chapter in my life (Mathiessen, Detailed Questionnaire).

Chapter 5. Conclusion

After reading all the facts the opinions and experiences of so many zouk dancers from the Dutch dance scene I have a much deeper understanding of what zouk can mean to people. I want to conclude by pointing out the most remarkable findings of the research.

I found it very interesting to find that indeed the male population in the dance scene is older and dances for a longer period than the female dancers. One other big difference is that many female dancers have complained about being sexually harassed on the dance floor. I can see a connection between the fact that female dancers have more unpleasant experiences with dance partners and the fact that they generally don't dance for a very long period. This is a topic that must be discussed in the Dutch zouk community and dancers should find ways how to prevent these incidents.

The male participants of my research are also slightly more active in the zouk scene than the female dancers. It is interesting to see that these are the only significant differences between the genders I could find. Further I find interesting that over 85% of all zouk dancers have had previous dance experience and that salsa is the main dance genre where people gained their dance experience before zouk. I conclude that it might be helpful for the growth of the zouk scene to have mixed parties with zouk and salsa or other partner dances.

After all the discussion about music preferences that had taken place on social media lately, I had high expectations on the answers about the topic of music. The answers were surprisingly simple. Most zouk dancers like the music to be a good mix of fast and slow music, and of music with a beat and music with more rhythmical variations. The music genre that scored the highest was lyrical zouk. This is a quite indefinable term, which makes it hard to actually know why people scored so high on that option. I can suggest that it has to do with the fact that many zouk dancers like melodic and romantic music.

My favorite part was to read all the personal experiences of my target group. It was most of the time very varied what people would answer on the questions. For example the forecast about how zouk is going to develop over the coming five years had about the same amount of people saying it will decrease as people saying that it will grow. In the question what people would wish to change about the zouk scene some people would wish for more zouk parties and classes while other people would want to have less choice and would like to have zouk dancers from different parts of the Netherlands come together. What I find remarkable that people come to dance with a very different dance background and motivation and still on the dance floor it seems like two people can just become one for a moment.

For my next research I would like to look at the sociological and psychological effect of partner dancing on people. I would like to make a broader research in different kinds of partner dancing studying what similarities there are between zouk and other dances. I would be very interested in finding what partner dancing can elicit in people physically, emotionally and mentally. Can partner dance help to build trust and to establish relationships? I would be interested in the difference of opinions between beginners and more experienced dancers and look into the changes that take place in people when they start to master the dance and start go out on partys. I would like to look at this question also from the perspective of a teacher searching for ways to make zouk more accessible to a greater audience.

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Acknowledgements

I want to thank all the participants of my research for their time investment and honesty. A special thanks goes to my teacher Zeynep Gündüz for guiding me through the jungle of structured writing. Of course I also want to thank Gert Faber for having been the one asking me for my first dance and for spending hours discussing and talking about the issues discussed in this paper. I also want to thank Wilco de Groot for doing the first interview I ever did and giving me access to his beautiful movie 'Dance of Love'. Also a big thanks to Claudia de Vries, Erwin Lichtleitner, Washand Ramlagan, Niels van Zonneveld, Willem Engel and many more.

Appendix

1. General Questionnaire

Personal Information:				Dance Experience	
Survey Nr.	Gender:	Age:	Years of dancing	Previous:	Current:
1	Female	32	4.0	No	No
2	Female	23	3.5	No	No
3	Female	38	2.0	No	No
4	Female	42	8.0	No	No
5	Female	25	5.0	No	No
6	Female	40	0.5	No	No
7	Female	21	0.3	No	No
8	Female	32	4.0	Yes	No
9	Female	24	0.4	Yes	No
10	Female	31	2.0	Yes	No
11	Female	24	1.5	Yes	No
12	Female	35	3.0	Yes	No
13	Female	26	0.3	Yes	No
14	Female	26	0.4	Yes	No
15	Female	23	1.0	Yes	No
16	Female	33	2.0	Yes	No
17	Female	43	7.0	Yes	No
18	Female	28	2.0	Yes	No
19	Female	32	14.0	Yes	Yes
20	Female	32	4.0	Yes	Yes
21	Female	38	5.0	Yes	Yes
22	Female	29	2.0	Yes	Yes
23	Female	31	4.0	Yes	Yes
24	Female	25	3.8	Yes	Yes
25	Female	22	0.3	Yes	Yes
26	Female	27	8.0	Yes	Yes
27	Female	31	2.0	Yes	Yes
28	Female	25	3.0	Yes	Yes
29	Female	34	4.0	Yes	Yes
30	Female	30	8.5	Yes	Yes
31	Female	31	6.0	Yes	Yes
32	Female	30	9.0	Yes	Yes
33	Female	32	0.3	Yes	Yes
34	Female	38	10.0	Yes	Yes
35	Female	33	3.0	Yes	Yes
36	Female	21	2.0	Yes	Yes
37	Female	30	1.5	Yes	Yes
38	Female	39	2.0	Yes	Yes
39	Female	40	5.0	Yes	Yes

Personal Information:				Dance Experience	
Survey Nr.	Gender:	Age:	Years of dancin	Previous:	Current:
40	Male	36	0.2	No	No
41	Male	29	8.0	No	No
42	Male	40	5.0	No	No
43	Male	25	1.0	No	No
44	Male	35	5.0	No	No
45	Male	39	9.0	Yes	Yes
46	Male	35	10.0	Yes	Yes
47	Male	39	4.0	Yes	Yes
48	Male	51	10.0	Yes	Yes
49	Male	43	1.5	Yes	Yes
50	Male	29	1.0	Yes	Yes
51	Male	48	7.0	Yes	Yes
52	Male	35	9.0	Yes	Yes
53	Male	47	10.0	Yes	Yes
54	Male	52	10.0	Yes	Yes
55	Male	33	3.0	Yes	Yes
56	Male	25	1.3	Yes	Yes
57	Male	47	6.3	Yes	Yes
58	Male	45	8.0	Yes	Yes
59	Male	29	7.0	Yes	Yes
60	Male	48	1.0	Yes	Yes
61	Male	33	8.4	Yes	Yes
62	Male	32	0.3	Yes	Yes
63	Male	36	0.3	Yes	Yes
64	Male	39	13.0	Yes	Yes
65	Male	43	5.0	Yes	Yes
66	Male	35	2.5	Yes	Yes
67	Male	40	11.0	Yes	Yes
68	Male	51	5.0	Yes	Yes
69	Male	29	1.0	Yes	Yes
70	Male	31	7.0	Yes	Yes
71	Male	50	4.0	Yes	Yes
72	Male	51	3.0	Yes	Yes
73	Male	51	4.0	Yes	Yes
74	Male	37	4.3	Yes	Yes
75	Male	31	2.0	Yes	Yes
76	Male	30	5.0	Yes	Yes
77	Male	50	3.0	Yes	Yes
78	Male	36	11.0	Yes	Yes
79	Male	62	9.0	Yes	Yes
80	Male	51	10.0	Yes	Yes

2. Detailed Questionnaire

Background:			Previous Dance Experience in Partner dancing								Previous Dance Experience in Solo dancing					How did you first encounter zouk?					Why did you decide to dance zouk?				What are the benefits of dancing zouk for you as a person?											
Nr.	Gender	Age:	What is your ethnical background?	Where did you grow up?	Did you dance other dances before zouk?	Salsa:	Bachata:	Kizomba:	Arg. Tango:	Ballroom:	Other:	Cont./ Modern	Jazz:	Ballet:	Urban:	Other:	Do or Did you dance in a club frequently?	Through Friends/Family	Seen it somewhere live	Seen it on TV/Internet	Beautiful to look at	It felt nice to dance zouk	I liked the music	I liked the physical contact	I liked the atmosphere	It keeps me fit	I know more people	I am happier	I am more open towards people	I feel generally more free	My body feels better	I am more relaxed				
1	Female	40	Dutch	Netherlands	Yes											11-14 bellydance,samba,xave	No	No	Yes	No	Yes	Yes	No	Yes	No	No	Yes	No	Yes	No	No	No				
2	Female	30	Other	Netherlands	Yes	31								6			Yes	33	No	No	No	Yes	No	No	No	No	No	No	No	No	No	No				
3	Female	38	Dutch	Netherlands	Yes	28	28			26				7-11			Yes	28	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	Yes	Yes	Yes			
4	Female	34	Other	Netherlands	Yes	18	18	33				12	12	8	15	Burlesque	Yes	31	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	No	No	No	No	Yes			
5	Female	24	Other	Elsewhere	Yes	22	22	23									Yes	23	No	No	No	Yes	Yes	No	No	Yes	No	No	No	No	No	No	No			
6	Female	32	Dutch	Netherlands	Yes	25-26								6-7			Yes	29	No	Yes	No	No	No	No	No	Yes	Yes	Yes	No	No	No	No	No			
7	Female	34	Dutch	Netherlands	Yes	27-29											No	30	No	No	Yes	No	No	No	No	Yes	No	No	Yes	No	Yes	Yes	Yes			
8	Female	22	Dutch	Netherlands	Yes	6-dec				11-12					8-11		Yes	19.5	No	No	No	Yes	Yes	No	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes			
9	Female	30	Dutch	Netherlands	Yes	27	27							15-16			Yes	28	Yes	No	No	No	No	No	No	No	No	Yes	No	No	No	No	No			
10	Female	32	Dutch	Netherlands	Yes	17-20								13-15	7-9		Yes	20	Yes	No	Yes	Yes	No	No	No	No	Yes	No	No	No	No	No	No			
11	Female	27	Other	Netherlands	Yes												Yes	28	Yes	No	Yes	Yes	No	No	No	Yes	No	Yes	No	No	No	No	No			
12	Female	32	Dutch	Netherlands	Yes												Yes	28	No	Yes	No	No	No	No	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes			
13	Female	25	Dutch	Elsewhere	Yes	14-25	14-25	24-25	17-25	18-20	12-25	5-15	5-15	5-10	10-20			Yes	17	Yes	No	Yes	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes			
14	Female	36	Other	Netherlands	Yes	30-33											Yes	31	No	Yes	No	No	Yes	No	No	Yes	No	Yes	No	Yes	No	Yes	Yes			
15	Female	29	Dutch	Netherlands	Yes	28-29	28-29		16-21	16-21	10						Yes	28	Yes	No	No	Yes	Yes	Yes	No	Yes	No	Yes	No	Yes	No	Yes	Yes			
16	Female	38	Other	Elsewhere	Yes									6			Yes	28	Yes	No	No	Yes	Yes	Yes	No	Yes	No	Yes	No	Yes	Yes	Yes	Yes			
17	Female	40	Other	Elsewhere	Yes	34	35	39	36			12	16	6			No	35	Yes	No	No	Yes	No	No	No	No	No	Yes	No	No	No	No	No	No		
18	Female	20	Other	Elsewhere	Yes					18		12-20	12-18	11-20	12-18		No	18	No	Yes	No	Yes	Yes	No	No	No	No	Yes	No	No	No	No	No	No		
19	Female	32	Other	Netherlands	Yes	22	22										Yes	25	No	Yes	Yes	No	No	No	No	Yes	No	No	Yes	No	Yes	No	No	No		
20	Female	29	Dutch	Netherlands	Yes	18-22											No	28	No	Yes	Yes	Yes	Yes	No	No	Yes	No	Yes	No	Yes	Yes	Yes	Yes	Yes		
21	Female	30	Other	Netherlands	Yes	18	18	23	21	19		20-27			15-27		Yes	24	No	Yes	No	Yes	Yes	No	No	Yes	No	Yes	No	Yes	No	Yes	No	No		
22	Female	25	Dutch	Netherlands	Yes	2007-2010				16-17				9-13			Yes	19	Yes	No	No	Yes	No	No	No	Yes	No	Yes	No	Yes	No	No	No	No	No	
23	Female	30	Dutch	Netherlands	Yes	18-19											Yes	19	No	Yes	No	Yes	Yes	Yes	Yes	No	No	No	No	No	Yes	No	No	No		
24	Female	24	Dutch	Netherlands	Yes	50	52			18, later again: 46							Yes	52	No	Yes	No	No	Yes	No	Yes	No	Yes	No	No	No	No	No	No	No	No	
25	Male	29	Dutch	Netherlands	Yes	28-29	29								23-29		Yes	29	No	Yes	No	Yes	No	No	No	No	Yes	Yes	No	No	No	No	No	No	No	
26	Male	29	Dutch	Netherlands	Yes	28-29											Yes	29	No	Yes	No	Yes	No	No	No	No	Yes	Yes	No	No	No	No	No	No	No	
27	Male	51	Dutch	Netherlands	Yes	37-51	49-49			15-16	48-48,WCS	50-50		50-50			Yes	47	No	Yes	No	Yes	No	Yes	No	No	No	No	Yes	No	Yes	Yes	Yes	Yes	Yes	
28	Male	40	Dutch	Netherlands	Yes	25	26			16				37			Yes	30	Yes	No	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
29	Male	28	Dutch	Netherlands	Yes	47-52		49		15-25							Yes	40	No	Yes	No	Yes	No	No	No	No	No	No	No	No	No	No	No	No	No	
30	Male	47	Other	Netherlands	Yes	34	37	44	42	18							Yes	38	No	Yes	No	Yes	No	Yes	Yes	Yes	No	Yes	No	Yes	No	Yes	No	No	No	
31	Male	52	Dutch	Netherlands	Yes	43	45	52									Yes	47	No	No	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
32	Male	47	Dutch	Netherlands	No												Yes	41	Yes	No	No	No	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
33	Male	25	Dutch	Netherlands	Yes	23											Yes	23	No	Yes	No	Yes	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
34	Male	52	Dutch	Netherlands	Yes	37											Yes	38	No	No	No	Yes	No	No	No	No	No	No	Yes	No	Yes	Yes	Yes	Yes	Yes	
35	Male	45	Other	Elsewhere	Yes	25	25				11			49			Yes	30	Yes	No	No	Yes	Yes	Yes	No	No	Yes	No	Yes	No	Yes	Yes	Yes	Yes	Yes	
36	Male	42	Dutch	Netherlands	No												Yes	35	No	No	No	No	No	Yes	No	No	No	No	No	No	No	No	No	No	No	No
37	Male	43	Dutch	Netherlands	Yes	35-37		43									Yes	41	No	No	No	No	No	Yes	No	No	No	No	No	No	No	No	No	No	No	No
38	Male	35	Dutch	Netherlands	Yes	24				16-18							No	41	Yes	No	No	No	No	No	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	No
39	Male	25	Other	Elsewhere	No												Yes	32	Yes	No	No	Yes	No	No	No	No	No	Yes	No	Yes	No	Yes	Yes	Yes	Yes	Yes
40	Male	39	Dutch	Netherlands	Yes												N/A	26	No	No	Yes	Yes	No	No	No	No	Yes	No	Yes	No	No	No	No	No	No	No
41	Male	30	Dutch	Netherlands	Yes	20-30	24-30	29-30	17-24	12-14							Yes	25	No	Yes	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No
42	Male	30	Dutch	Netherlands	Yes	27-now	28-now	29-now		24-26							Yes	28	No	Yes	No	No	No	No	No	No	Yes	No	Yes	No	Yes	No	Yes	No	No	No
43	Male	48	Dutch	Netherlands	Yes	45											Yes	47	No	Yes	No	Yes	No	Yes	No	Yes	Yes	No	Yes	No	Yes	No	Yes	No	No	No
44	Male	33	Dutch	Netherlands	Yes	25-29									18-20		Yes	30	Yes	No	No	Yes	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	No
45	Male	30	Other	Elsewhere	No												Yes	29	No	No	Yes	No	No	No	No	No	No	Yes	No	Yes	No	Yes	No	Yes	Yes	Yes
46	Male	19	Dutch	Netherlands	No												Yes	19	Yes	No	No	Yes	Yes	Yes	Yes	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	No
47	Male	36	Dutch	Netherlands	Yes	25-36	35-36	36		15-25	20 (rock&roll)			25	20-23 & 26-30		No	Yes	No	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	No	No

	What is the function of zouk in your life?				Activity:	How often do you usually go		Important factors when going to a zouk				If you go to a zouk party do you		If you go to a zouk party do you prefer to dance in a room that		Have you been to a national (dutch) zouk congress, did				If you have been to a zouk congress, did				What Music do you preferably dance to?				How much do you like to the following music genres on a scale																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																												
	Hobby	Profession	Get to know people	Fitness		Party	Fun	Release stress	0 - 1 time per week	1 - 2 times per week	3 or more times per week	The people	Distance to home	DJ / Music	The location	Personal Mood	Someone you know already	Someone you haven't danced before	Both equally	Music you know already	Music you haven't heard before	Both equally	Very full	Full	Moderate	Not very full	Almost empty	It does not matter to me	Dutch zouk congress:	International zouk congress:	I have never been to a zouk congress:	Only Workshops	Only Parties	Workshops and Parties	Every congress different	Fast	A mix of both	Clear Zouk Beat	Rhythmical variations	A mix of both	Caribbean zouk	Kizomba int. music	Lambada int. music	Remixes of Pop/R'n'B	Hip-Hop remixes	Dupstep Remixes	Lyrical zouk	Instrumental music																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																								
1	Yes	Yes	No	No	Yes	Yes	No	9	Yes	No	No	10	7	3	3	3	Yes	No	No	No	No	Yes	No	No	No	Yes	No	No	Yes	Yes	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No

For how long do you dance zouk?		Current Partner Dances next to zouk:						Current Solo Dances next to zouk:					
Nr.		Do you dance other dances next to zouk?	Salsa:	Bachata:	Kizomba:	Arg. Tango:	Ballroom:	Other:	Cont./ Modern	Jazz:	Ballet:	Urban:	Other:
1	8 years	Yes	once a week									1x month	zumba
2	4 years	Yes	one a week										
3	10 years	Yes	not much	not much			not much						
4	3 years	Yes	sometimes	sometimes	sometimes								
5	0,5	Yes	every week	every week	every week								
6	2	No											
7	4 years	Yes	1-3 times / month	1-3 times / month	1-2 times / month								
8	2 to 2,5 years	Yes											
9	1,5 year	Yes	occasional	sometimes									
10	7 years	No											
11	4 years	Yes	sometimes	sometimes									
12	4 years	No											
13	4 years	Yes	often	often	sometimes							sometimes	
14	5	No											
15	2 years	Yes	not often										
16	3 years	Yes	very rare	very rare	a couple of times	sometimes						once	Aerial Dance
17	3 years	Yes	sometimes		if there's no zouk party	once a week			5 days/week		5 days/week		5 days/week
18	9 month	Yes											
19	5 years	No											
20	4 weeks	Yes	once per week										
21	6 years	Yes	At least once weekly	At least once weekly	Occasionally				Once a week			Once a week	
22	6 years	Yes	once a month	once a month	once a month	once a year	once a year						
23	2 years	Yes	a few times a year	a few times a year			rarely						
24	4 years	Yes							3 hours/w	3 hours/w	3 hours/w		
25	10 years	Yes	weekly	nearly weekly	weekly								
26	1 year	Yes	1/month	1/month								1/week	
27	5 years	Yes	every week	every week	not anymore			west coast swing					
28	11 years	Yes	2x pw	2x pw				clachacha					
29	3 years	Yes	once every few weeks	rarely	rarely	lessons in argentine tango		samba de g					
30	10 years	Yes	once a week		once a month	once a month							
31	5 years	Yes	twice a month	twice a month	weekly training	once a month							
32	6,5 years	Yes	each week	each week	each week	each week							Avé
33	22 months	Yes	Weekly										
34	14yrs	Yes	some	some									AXE
35	8	Yes	once a month	once a month								Incidentally	
36	6 years.	Yes	weekly	weekly									
37	1,5 years	No											
38	2,5 years	Yes			now in beginners 1								
39	16 months	Yes											
40	14 years	Yes							1 x per week		3 x per week		
41	7 years	Yes	1 x in de week	1 x in de week	2 x in de week								
42	2 years	Yes	Every week	Once a week	Once a week								
43	0,5 years	Yes	< 1x month	even less									
44	3	Yes	once a week		once a week								deep house
45	1 year	Yes											
46	4 weeks	No											
47	0,5 years	Yes	1-2x / wk	at salsa parties	hardly		1x/ 4month						

List of personal opinion questions, without displayed answers:

Did music and/or dance play an important role in your family? If yes in what way?
Are you involved in other art activities? If yes, how?
In your own words: why did you decide to dance zouk?
In your own words: what are the benefits of dancing zouk for you as a person?
How would you describe the movements of zouk?
How would you describe your feelings when dancing zouk?
In your own words: what is the function of zouk in your life?
What does zouk mean to you?
Describe what is the biggest difference for you between zouk parties on congresses and regular zouk parties.
Do you remember one Party (regular or congress) where you thought everything was perfect?
Do you think that zouk dance has changed a lot over the last years?
What would you like to change in the zouk scene if you could?
Have you ever experienced or witnessed an uncomfortable or difficult situation during zouk dancing? If yes, what were the circumstances?
How do you think the zouk scene in the Netherlands will develop over the coming 5 years?
Do you have any personal story or experience with zouk that you would like to share?