



A STUDY ON DEVELOPMENT STRATEGIES OF DANCE TRAINING
INSTITUTIONS IN JIANGXI PROVINCE, CHINA

BY
XIANG HUANG

AN INDEPENDENT STUDY SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENT FOR THE DEGREE OF MASTER OF EDUCATION
IN EDUCATIONAL ADMINISTRATION (INTERNATIONAL PROGRAM)
SOUTHEAST ASIA UNIVERSITY
ACADEMIC YEAR 2022
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Independent Study Title	A Study on Development Strategies of Dance Training Institutions in Jiangxi Province, China
Author	Xiang Huang
Program	Master of Education in Educational Administration (International Program)
Advisor(s)	Dr Laibing Liu, Ph.D.

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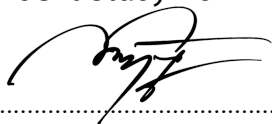
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Abstract

Dance training institutions are not only commercial, but also educational to a large extent, to enhance the public dance art education and training of dance professionals. The rapid development of dance training institutions not only makes dance quality education popular, but also a series of schooling problems can occur. This paper studies 20 dance training institutions in Nanchang in three major categories, namely, children's dance training institutions, art exam training institutions and adult dance training institutions. Through fieldwork, questionnaires and interviews, we comprehensively understand the current situation and future development trend of dance training institutions in Nanchang, summarize the current problems of dance training institutions, and put forward feasible suggestions, which provide valuable references for the future development of dance training institutions in Nanchang.

Keywords: Nanchang; dance training institutions; dance education; current development; countermeasures

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Chapter 1

Introduction

1.1 Statement of the problems

With the promotion of quality education, art education has been widely developed. Dance, as one of the forms of art education, has attracted the attention of people of different ages. Currently, with the gradual improvement of China's social and economic level, dance is playing an increasingly important role in people's daily lives, even becoming an indispensable part. Therefore, the rapid development of dance education has also promoted the rapid development of dance training institutions, and the market competition is very intense. In my six years of teaching at different types of dance training institutions, I have accumulated some experience and discovered some issues. This study focuses on the three types of dance institutions in Nanchang, with students, parents, training institution leaders, and teachers as the main research objects, conducting comprehensive and systematic research analysis, summarizing the current situation and development of these three types of dance training institutions in Nanchang, and hoping that this survey can identify problems and propose solutions, making a contribution to the future development of dance education in Nanchang.

1.2 Research objectives

This article analyzes the differences among three types of dance training institutions in Nanchang, namely, children's dance training institutions, adult dance training institutions, and art exam dance training institutions. It identifies the existing problems in Nanchang's dance training institutions and proposes feasible solutions, such as whether the teaching staff of Nanchang's dance training institutions is stable, how to improve teachers' professional level and teaching ability, and whether the management is standardized. It also presents relative countermeasures for future development, promoting diversified and professional development of dance training institutions, and enhancing the initiative of dance education. This will encourage

more and more people to pay attention to dance education.

1.3 Research Hypothesis

Hypothesis 1: Children's dance training institutions, adult dance training institutions, and art exam training institutions in Nanchang City have significant differences. Such as curriculum, teachers' strength, teaching, etc. These differences determine the characteristics of each of the three types of institutions and affect the quality of teaching, the level of teachers, etc.

Hypothesis 2: Dance training institutions in Nanchang have certain problems. For example, the teaching quality is not high, the teachers are insufficient, and the technical level needs to be improved. These problems directly affect the effect of dance education.

Hypothesis 3: The problems of dance training institutions in Nanchang City can be solved by improving the quality of teaching, strengthening the construction of teachers, and improving the technical level, and these measures can improve teaching.

1.4 Limitation and Scope of the study

Limitations: Firstly, through the relevant information, literature and other reviews, we know that there are few theoretical studies on dance training institutions, and most of the research directions are children's dance training institutions and sports dance training institutions, and the reference directions are not comprehensive. Secondly, there are more dance training institutions, but relatively few of them are willing to provide research. 20 training institutions in the city were selected for analysis and research.

Scope: In this paper, we analyze and study the development of 20 dance training institutions of three major types, namely, children's dance, adult dance, and art examinations, in Nanchang City, to find out the problems in the development of dance training institutions in Nanchang City, make feasible suggestions, and propose development strategies for dance training institutions in Nanchang City.

1.5 Research Terminology

Nanchang City: Nanchang City is located in the north-central part of Jiangxi Province, China. It is the capital of Jiangxi Province and a large city of type I. It has 6 districts and 3 counties under its jurisdiction, with a total area of 7195 square kilometers and a permanent population of 6.4375 million, of which The urban population is 5.0623 million, and the urbanization rate is 78.64%. Nanchang is an important central city in the middle reaches of the Yangtze River in China and one of the central cities in the Poyang Lake Ecological Economic Zone. It is one of the central cities of the mid-stream urban agglomeration and a national historical and cultural city named by the State Council. It is also the political, economic, cultural, technological and transportation center of the whole province.

Art Education: Art education is an aesthetic education activity that uses music, dance, and art as artistic means and content, and is also an important part of aesthetic education. Art education is to improve people's feeling and understanding of beauty, and to cultivate the expression and creativity of art. Art education has two different meanings and contents. In a narrow sense, art education can be understood as various theoretical and practical education for cultivating artists or professional art talents, such as various professional art colleges and universities precisely, drama colleges cultivate scriptwriters, directors and actors, music colleges cultivate composers, singing actors and instrumentalists, etc. Broadly speaking, art education is the core of aesthetic education, and the fundamental purpose is to cultivate a well-rounded person.

Dance Education: The so-called dance education is an important means of preserving and teaching dance skills and dance theories, promoting the prosperity of dance art and popularizing dance culture. It can be divided into mass dance education and professional dance education according to different objects and different purposes. The former is mainly popular and aims at self-entertainment. The latter is mainly to improve, and aims at training specialized talents.

Dance training institutions: It is a dance training institution of various types of dance under the market economy with diversified management operation mode.

Art exam: Art exam, also known as art college entrance examination, refers to

the process in which students who study art in preparation for the college entrance examination first take a professional basic ability test. Those who pass the test can apply for art majors offered by universities. Currently, there are two main methods: unified examination and school-based examination. Unified examination refers to the art professional examination organized by each province, which is usually held from late December to early January each year. The test scores obtained from the unified examination can be used to apply for art majors in provincial universities, independent colleges, or universities that recognize the unified examination scores, based on the scores of the college entrance examination and the unified examination, without the need for additional examinations. School-based examination is a separate professional examination conducted by universities in Nanchang when recruiting students, approved by the Ministry of Education. Those who pass the school-based examination will hold a certificate of qualification for the professional examination of that university, and they can apply for college entrance examination according to the certificate of qualification and the college entrance examination results after the announcement of the examination results.

1.6 Research Benefit and Significant

On a theoretical level, first of all, dance is an art form, and through dance training institutions, one can improve one's their understanding and skills in dance. Secondly, dance training institutions usually provide professional education and training that can help dance training institutions often provide professional education and training that can help people improve their dance skills and can provide opportunities for the creation of a dance career. In addition, studying dance training institutions institutions can also examine the effectiveness of dance education to determine how to improve the efficiency and quality of dance training. Overall, the theoretical significance of studying dance training institutions is to improve people's understanding of dance education and training, and to provide dance training institutions with theoretically valuable research to promote the development of dance education, improve the quality of dance education, lay the foundation for scientific research in dance education, and enrich dance education

theory.

In terms of practical significance, firstly, it can help people understand the teaching methods and quality of different institutions, so they can choose a training institution that suits them. Secondly, it can also help people understand the teaching staff of different institutions, as the teaching staff determines the learning outcomes of students. Lastly, understanding the characteristics of different training institutions allows for more options in selecting an institution. Based on the characteristics of children's dance, adult dance, and art dance training institutions in Nanchang, this article has developed different questionnaires for different types of training institutions, and conducted surveys on students, parents, training institution leaders, and teachers. The survey fully understood the problems existing in each training institution, and enabled each training institution to promote its development. Through research on dance training institutions in Nanchang, problems were identified and corresponding measures were proposed, laying a certain foundation for better development in the future.

Chapter 2

Theory and Literature Reviews

2.1 Concept and Theories

With the development of society and the increase of people's awareness and concern about dance, dance education has received more and more attention. On the one hand, dance education has become a part of the curriculum of more and more schools, especially in primary and secondary schools. On the other hand, more and more dance schools and private dance education institutions have been established to provide dance training for students of different ages and abilities. It is thus clear that the development and influence of dance education has had an important role in advancing the development of dance training institutions, which were established both based on the need for dance education and training of dancers, and in response to the rapid development of the market to provide high quality dance training for dance enthusiasts, students and professional dancers.

2.1.1 The development of dance education

Dance education has its origins in ancient times as part of social, religious and cultural activities. Over time, dance education was introduced into schools and art academies and became widely recognized and developed in the 20th century. And dance education in China can be initially traced back to the Zhou Dynasty. At that time, the music and dance system was already listed as a national policy, and a complete school education system was already formed during the Western Zhou Dynasty. The official institution for music and dance education was called the Great Music Division, which ruled in direct service of the Zhou king. As time went on, the music and dance institutions continued to develop. The Tang Dynasty music and dance, on the other hand, was the heyday of Chinese dance history. Because of the economic prosperity and political stability, as well as the ruler's love for singing and dancing, the music and dance institutions developed and dance education was greatly improved. During the Tang dynasty, the music and dance institutions such as the Taichang Temple, the Teaching House and the Liyuan all witnessed this

prosperous history. But with the decline of the Tang dynasty, the palace dance education gradually declined. However, in the Song Dynasty, with the rise of urbanized market economy, folk dance and other folk art forms have been greatly developed. In the Song Dynasty, for example, *tazi gouban* was popular throughout society and became a center of popular entertainment. Its diverse forms were popular and became the main content of folk gatherings. Since it was a folk dance form, artists could only pass on the dance art of their predecessors to future generations through unremitting efforts, which eventually turned into a spontaneous folk education activity. In the early 1950s, dance education entered a new historical period in new China. After the 1980s, dance education entered a new stage of development, introducing a large number of foreign dance forms and studying dance forms with national characteristics, dance education clarified its goals and routes and established a professional system. In the 1990s, dance education developed rapidly, establishing a multidisciplinary, multi-level, articulated and complementary education mechanism, and gradually forming a more systematic education model from low to high. Today, in the 21st century, dance education has more resources and support, and has received more attention and focus, developing faster and better.

2.1.2 The significance of dance education

Dance education is a diversified way of learning that not only covers physical movements, but also exercises students' intelligence, creativity and imagination.

Significance for children: It can help them enhance their physical quality, muscle flexibility and coordination, as well as their psychological quality, self-confidence and independence, and develop artistic talent, aesthetic ability and creativity. Furthermore it can better understand and experience culture, enrich cultural knowledge and cultural experience. For younger children, the feelings in music have a great impact on the cognition of various body parts and on the expression of their emotions, reflecting to a certain extent the child's perception of life and emotional state, as well as influencing the child's ability to feel, express and create.

Significance to adults: From the perspective of mental health and physical

health, dance education is increasingly valued in modern society, not only as a recreational activity, but also as an effective form of health care. With the accelerated pace of life, more and more adults are concerned about the impact of dance education on their mental health and physical health. First, dance education can improve the mental health of adults. Dance is an enjoyable activity that helps adults to eliminate stress, improve mood and enhance self-confidence. In the process of dance, adults can express their emotions through body movements and music to relieve stress and reduce anxiety. Secondly, dance education also has a positive impact on adults' physical health. Dance requires adults to move their whole body, thus exercising their muscles and strengthening their flexibility and coordination. By participating in dance education, adults can enhance their physical fitness, reduce the risk of disease, and improve their physical condition. In addition, dance education can improve cognitive and memory skills. The complexity of dance movements requires a lot of cognitive and memory activities, which improves cognitive and memory skills. Furthermore, dance education can improve adults' interpersonal relationships. In dance education, adults can interact with others, improve mutual understanding, and develop friendly relationships. Finally, dance education can also improve adults' cultural development. Dance is a traditional culture, and by participating in dance education, adults can be exposed to different cultures and improve their cultural skills.

2.1.3 National Policy

On August 22, 2018, the General Office of the State Council issued "Opinions on the Development of Off-Campus Training Institutions", which states that a long-term mechanism to promote the standardized and orderly development of off-campus training institutions.

On July 24, 2021, the General Office of the CPC Central Committee and the General Office of the State Council issued "Opinions on Further Reducing the Burden of Homework and Off-Campus Training on Students in Compulsory Education", which pointed out to improve the level of school education, continue to regulate off-campus training (including online training and offline training), and effectively reduce the excessive burden of homework and off-campus training on students in

compulsory education (referred to as "double reduction").

On September 9, 2021, the General Office of the Ministry of Education and the General Office of the Ministry of Human Resources and Social Security issued the "Management Measures for Employees of Out-of-School Training Institutions (for Trial Implementation)", which states that the management of employees of out-of-school training institutions should be strengthened to regulate the training behavior of institutions and employees.

On October 26, 2021, six departments of the Ministry of Education issued "Notice on Strengthening the Supervision of Pre-fee Charging by Out-of-School Training Institutions", which states that the regulation of pre-fees for out-of-school subject and non-subject training institutions to protect the public's financial interests prohibits any top-up of more than three months at a time. This is to prevent any dishonest business practices and to ensure that the public receives reasonable training services.

On January 28, 2022, the Ministry of Education (MOE) issued a "Symposium on Non-disciplinary Out-of-School Training Fees" in which it stated that disciplinary training institutions should not raise prices at will and should not disrupt the normal market order. The head of the institution should take the initiative to disclose the scope and items of fees for non-disciplinary classes to ensure a fair and equitable situation. This is to prevent unfair behavior, maintain the market order and protect the public interest.

On December 29, 2022, thirteen departments, including the Ministry of Education, issued "Opinions on Regulating Non-School Training of Non-School Subjects for Primary and Secondary School Students" In it, it is stated that systematic deployment is made for the governance of non-subject-based out-of-school training.

2.2 Literature reviews

Under the influence of the former Soviet model, the earliest dance training institutions in China were established. However, due to the imperfection of the universal dance education system in China, the current focus on dance education is still concentrated on training high-level professionals. Compared to other fields of

art education, there is a lack of research, publications and papers on dance education. At present, the development of dance training institutions in China has not yet been fully researched. 533 articles were searched for the search term "dance training institutions", which mainly focused on two types of dance training institutions, namely children's sports dance and children's dance, and the research content mainly focused on institutional facilities, education and teaching, future The search term "out-of-school dance education" retrieved a total of 39 articles, which mainly focused on journals, and analyzed youth dance education. The search term "dance art education" retrieved a total of 3315 articles, mainly focusing on the role and application of dance art education. Thus, it can be seen that although the relevant literature is small and extensive, they have made an important contribution to the process of quality education and the popularization of dance education and talent training. In the context of the national promotion of quality education and reform of the education model, art education has received more attention and development opportunities, and the emergence of dance training institutions has provided important support and paths for dance education, while also promoting the process of quality education.

In *Dance Art Business*, Tian Peipei points out that dance art business needs to combine business and art to promote the development of dance education in China through a scientific, effective and rational business approach. The book provides many practical business strategies, such as how to select dance works, how to promote dance, and how to carry out marketing, which provide useful references for the development of China's dance education business. Furthermore, it also emphasizes the connotation and value of dance art, arguing that art should be used as the premise of dance business, combining commercial value with artistic value to realize the double benefits of economic benefits and artistic value. Therefore, in the environment of market economy, it is necessary to take art operation as the premise, combine dance education with market economy, promote the prosperity of China's dance business, and promote the innovation and progress of Chinese dance art.

Pingping Ge in "Reflections on the Current Development of Out-of-School

Children's Dance Education in China" This paper discusses the direct impact of social dance training on the future development of China's dance industry, and discusses and analyzes its advantages and disadvantages from various aspects.

Liu Zhitong, "Analysis and Research on the Current Situation of Dance Art Exams in Hebei and Liaoning Provinces" This study uses a comparative study of the current situation of art exams in Hebei Province and Liaoning Province, and uses questionnaires to summarize the content, admission criteria, candidates' situations, problems, and suggestions for art exams. It provides theoretical references for the development of the art examinations in Hebei and Liaoning provinces.

2.3 Conceptual Framework

The research background of this thesis is the development situation of dance training institutions in Nanchang, and the purpose is to propose corresponding development countermeasures and look forward to future development prospects. The thesis is divided into five parts. Chapter one introduces the background and purpose of the study. Chapter two explains the development and significance of dance education, provides an overview and literature review. Chapter three illustrates the research methodology, and data collection and analysis are conducted. Chapter four compares the data and proposes development countermeasures to the research findings. Chapter five explores the future development prospects of dance training institutions in Nanchang and makes recommendations that can be drawn upon.

Chapter 3

Research Methodology

3.1 Population/Sampling methods/Variables

The population for this study consisted of 642 individuals, including the directors, teachers, young students and their parents, adult students, and art students from 20 dance training institutions in Nanchang, Jiangxi Province, China.

The variables in this study were divided into independent variables and dependent variables. The independent variables included teaching quality, curriculum design, and teacher qualifications, among other factors. Specifically, teaching quality included indicators such as the rationality of curriculum design and completeness of teaching equipment; curriculum design included indicators such as dance types, difficulty, duration, and cost; teacher qualifications included indicators such as teachers' educational backgrounds and ages. The dependent variables included the number of students and their satisfaction levels, which included satisfaction with teaching quality, teacher qualifications, and curriculum design.

A questionnaire survey was employed as the sampling method in this study. The survey was designed to collect feedback and opinions from directors, students, parents, and teachers of various dance training institutions in Nanchang. The questionnaire design included personal information, dance training institution facilities, and development strategies, covering various aspects of dance training institutions.

3.2 Data collection

Due to the large number of training institutions in Nanchang, it is impossible to conduct a comprehensive survey and analysis. In order to ensure the authenticity and validity of the survey data, 10 children's dance, 5 adult dance, and 5 art examination dance training institutions were selected, for a total of 20 institutions located in different areas of Nanchang with relatively stable operation, to carry out the survey questionnaire activity. Five sets of questionnaires were developed for this

survey (see Appendices 1-5). In order to ensure the authenticity and validity of the questionnaire survey data, careful design of the questionnaire content was conducted. When distributing the questionnaires, detailed explanations and situation descriptions were given to the survey subjects to ensure smooth questionnaire completion. Subsequently, the questionnaire content was compared to obtain authentic and valid survey data. The number of questionnaires distributed to dance training institution principals was 20, with 20 questionnaires returned and 20 valid questionnaires. The number of questionnaires distributed to dance teachers was 110, with 110 questionnaires returned and 110 valid questionnaires. The number of questionnaires distributed to children's students or parents was 300, with 292 questionnaires returned and 292 valid questionnaires. The number of questionnaires distributed to art exam students was 120, with 120 questionnaires returned and 120 valid questionnaires. The number of questionnaires distributed to adult students was 100, with 100 questionnaires returned and 100 valid questionnaires.

3.3 Instruments/Research Design

This study mainly adopts the questionnaire survey method, which is distributed and collected through electronic questionnaires to the dance training institutions for children, adults and art examinations in Nanchang. The questionnaires are divided into five sets, which are the questionnaire of the institution's director, the questionnaire of teachers, the questionnaire of children students and parents, the questionnaire of adult students and the questionnaire of art examination students. The questions involved include the teaching quality, teachers' strength, curriculum, teaching facilities, and fees of dance training institutions. When designing the questionnaire, the design was differentiated according to the characteristics of different types of dance training institutions, and a variety of questionnaire question types were used, such as multiple choice, short answer, and multiple choice questions, to ensure the comprehensiveness and accuracy of the survey. Before the questionnaire survey, several pretests were conducted to ensure the usability and validity of the questionnaire.

3.4 Statistics and Data Analysis

In order to obtain more comprehensive and accurate data, this study combined various methods such as interview method, field survey method, and data analysis method in addition to the questionnaire method, through field survey of the facilities and environment of the dance training institution also interviewed its institution in charge, teachers and students and other related personnel to understand its internal operation and management learning situation, as well as views and suggestions for future development, using SPSS software to The collated data were analyzed and presented in the form of a table. The results show that the problems of the dance training market in Nanchang are mainly focused on four aspects: dance training institutions, dance teachers, students and parents.

Chapter 4

Research Results

4.1 Investigation and Analysis of Dance Training Institutions

4.1.1 Qualifications of institutions for running schools

Institution type	There are	No
Children's dance training	8	2
Adult dance training	4	1
Dance training for art exams	5	0

Table 4.1 Diagram of an institution's licence to operate a school

As shown in Table 4.1, a total of 3 out of 20 training institutions do not have a license to run a school. This is contrary to the requirements set by China for the operation of off-campus non-disciplinary training institutions, and the visit revealed that some training institutions can only operate under licensed institutions by way of dependency due to the lack of schooling qualifications, leading to confusion in the training market. In order to ensure the stable operation of the dance training market in Nanchang, the government also needs to strictly crack down on and manage the institutions operating without a license for off-campus dance-type training institutions, which is the only way to ensure that the safety and rights of students are effectively protected.

4.1.2 Institutional area

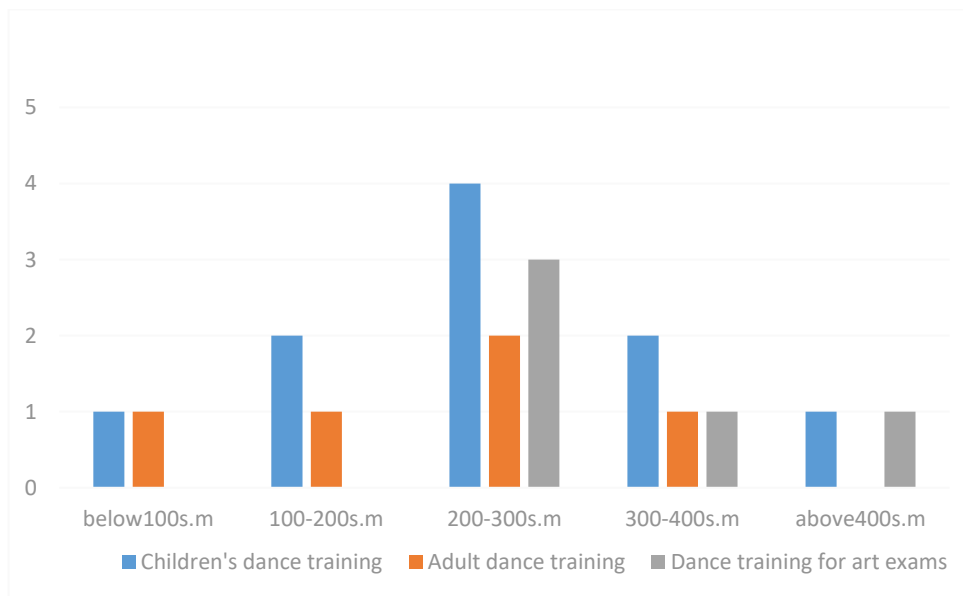


Figure 4.2 schematic diagram of the institutional area

As shown in Figure 4.2, among the 20 training institutions, there are two institutions of less than 100 square meters and two institutions of more than 400 square meters, accounting for 20% of the total; three institutions of 100-200 square meters, accounting for 15%; nine institutions of 200-300 square meters, accounting for 45%; and four institutions of 300-400 square meters, accounting for 20%. This shows that the size of the three types of dance training institutions is mainly concentrated in 200-300 square meters, the general size. The requirements of the venues of dance training institutions are significantly different from those of other training institutions, because dance is a physical art and the area of dance classrooms must be taken into account to ensure the quality and safety of dance teaching. According to field surveys, many dance training institutions have relatively small classroom areas, the phenomenon of "overcrowding", which can lead to physical friction between students, causing injuries.

4.1.3 Institutional Facilities

Facility name	Type of institution		
	Children's dance training	Adult dance training	Dance training for art exams
Mirror	10	5	5
Dance pole	10	5	5
Sound system	10	5	5
Floor adhesive	7	2	5
Dance mat	10	3	5
Surveillance system	10	5	5
Changing room	7	2	3
Toilet	10	5	5
Storage locker	6	2	3
Fan	6	3	5
Air conditioner	10	4	5
Piano	2	0	5
Fire safety	8	3	5

Table 4.3 Schematic diagram of institutional facilities

As shown in Table 4.3, among the three types of dance institutions' site facilities, mirrors, poles, sound, monitoring and toilet facilities account for 100% of the total number of institutions; 70%, 40% and 100% of the total number of floor mats; 100%, 60% and 100% of the total number of dance mats; 70%, 40% and 60% of the total number of changing rooms; 60%, 40% and 60% of the total number of lockers 40%, 60%; 80%, 60%, 100% of the total number of fire fighting. According to the data analysis and field survey, it was found that the institutional facilities either have certain quality problems and safety issues or lack of facilities, such as old and loose handle bars, poor sound quality of audio equipment, lack of changing rooms and lockers, many students can only change clothes in the classroom or toilet, and their belongings are easily lost.

4.1.4 Institutional Courses

Subjects	Type of institution		
	Children's dance training	Adult dance training	Dance training for art exams
Chinese Dance	10	5	5
Ballet	2	0	5
Jazz	5	1	0
Latin Dance	5	2	0
Modern Dance	0	0	5
Ballroom Dance	0	3	0
Others	3	2	5

Table 4.4 Diagram of institutional courses

As shown in Table 4.4, different types of training institutions have different course directions, but Chinese dance occupies a dominant position in all three types of institutions. Due to its long history and rich cultural connotations, Chinese dance has always been one of the favorite dance styles among the Chinese people. Therefore, dance training institutions generally include Chinese dance training courses.

4.2 Investigation and Analysis of Dance Teachers

4.2.1 Gender

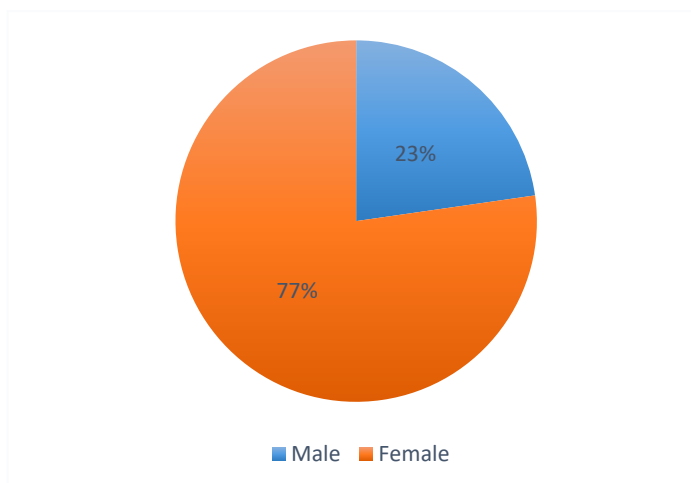


Figure 4.5 Diagram of teacher gender

As shown in Figure 4.5, the number of questionnaires was 110, with a total of 25 male teachers (23%) and 85 female teachers (77%). This shows that there are obviously more female teachers than male teachers, and there is a serious imbalance in the ratio of men to women. According to the survey, the imbalance of male to female dance teachers is common in the field of dance education, and the reasons for this include the influence of traditional concepts and gender stereotypes. Reflections and solutions need to be sought to promote the balanced development of men and women in the dance education industry.

4.2.2 Age

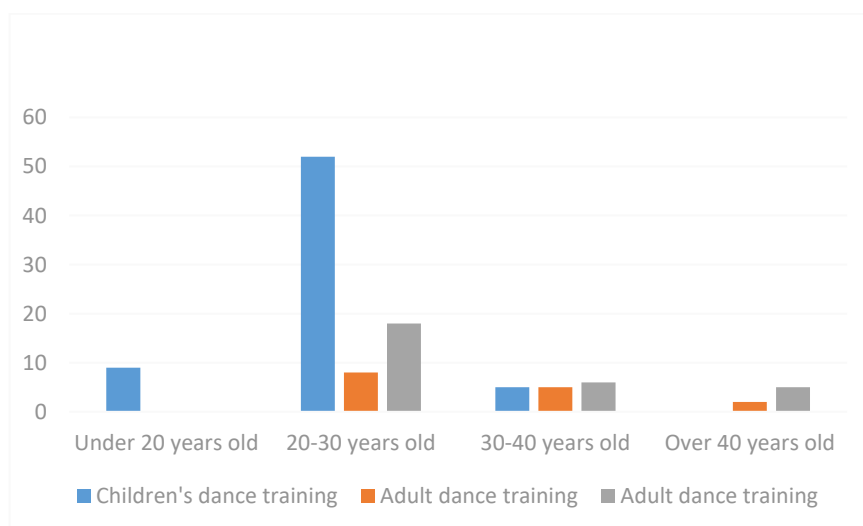


Figure 4.6 Diagram of the age of teachers

As shown in Figure 4.6, there are 9 teachers under the age of 20, accounting for 8%; 78 teachers between the ages of 20 and 30, accounting for approximately 71%; 16 teachers between the ages of 30 and 40, accounting for approximately 15%; and 7 teachers over 40 years old, accounting for approximately 6%. This indicates that teachers are mainly concentrated between the ages of 20 and 30, and are mostly young teachers. There are relatively few teachers over 40 years old. According to on-site investigations, most teachers in the three institutions are college students who work part-time or young teachers who have just graduated or have relatively little experience. Through interviews, it was found that for most institutions, they prefer to hire young people who are passionate and energetic, have no family or family responsibilities, can focus on work, and are willing to

accept lower salaries and benefits.

4.2.3 Education level

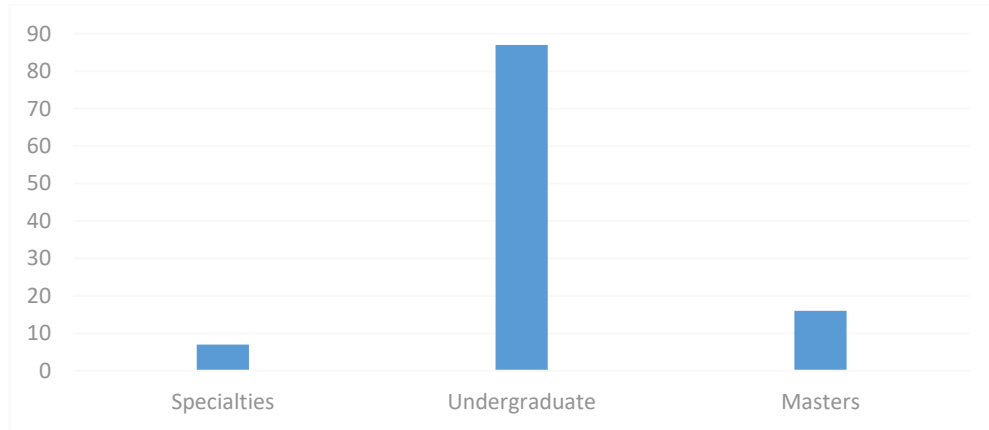


Figure 4.7 Diagram of teachers' qualifications

As shown in Figure 4.7, dance training institutions have the largest number of teachers with bachelor's degree, accounting for 79%; teachers with master's degree and specialist's degree are both less, accounting for 21% in total. According to the field survey, it is found that although there are more teachers with bachelor's degree, most of them are still school students or recent graduates, lacking qualifications and experience, and lacking class preparation and theoretical knowledge support, which can lead to problems such as irregular teaching. Therefore, training institutions should take teachers' qualifications and competencies seriously and provide the necessary training and support to ensure students' safety and learning outcomes.

4.2.4 Professional Qualification Certificate.

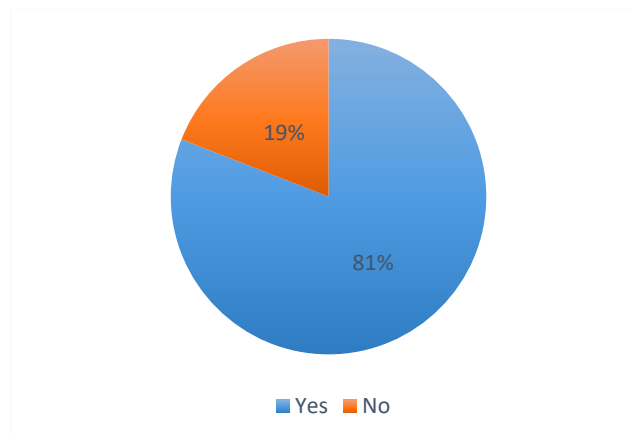


Figure 4.8 Teaching Professional Qualification Certificate

As shown in Figure 4.8, there were 89 dance teachers with teaching qualifications, accounting for 81%, and 21 teachers without teaching qualifications, accounting for 19%. According to the field survey, most of the teachers without teaching qualifications are assistant teachers and a small number of part-time teachers, who are all still college students, so there is still room for improvement.

4.2.5 Nature of the work

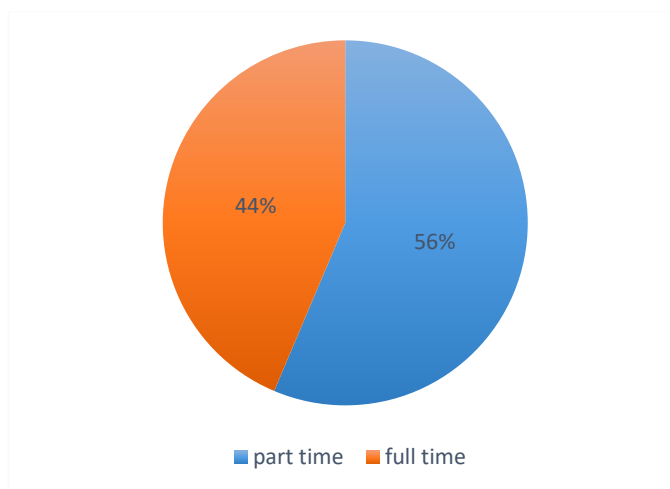


Figure 4.9 Nature of Teachers' Work

As shown in Figure 4.9, there are 62 part-time dance teachers in the training institutions, accounting for 56%; there are 48 full-time teachers, accounting for 44%. It can be seen that compared with full-time teachers, part-time teachers are more favored by institutions, but this will lead to the lack of stability of teachers in training institutions, which makes it difficult to ensure the stability of teaching quality.

4.3 Survey Analysis of Children and Parents

4.3.1 Learning Objectives

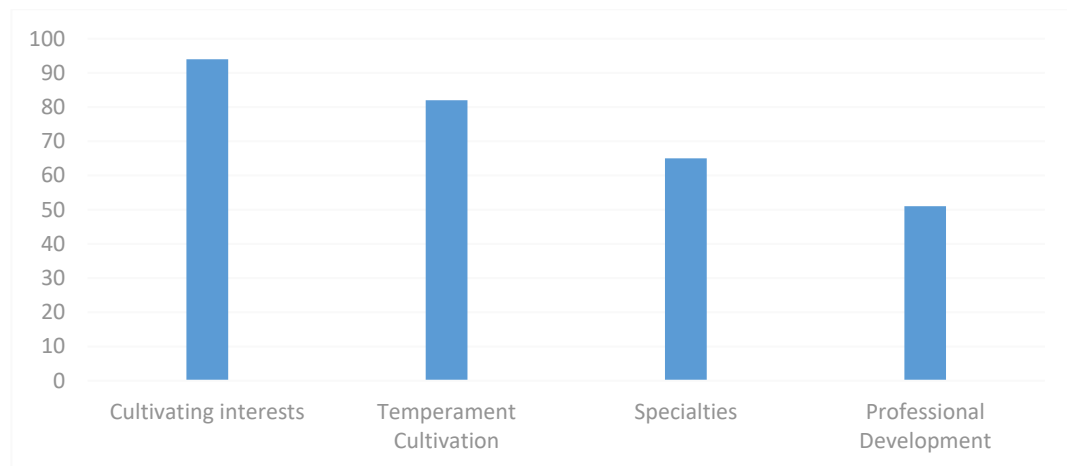


Figure 4.10 Diagram of the purpose of dance learning for the participants

As shown in Figure 4.10, the main purpose of learning dance is interest and temperament development, accounting for 32% and 28%, respectively. This indicates that parents are now more concerned about their children's overall development and quality education, not only limited to academic achievement. However, according to the field survey, we know that there are still some parents who impose their will on their children and force them to learn, thus resulting in low interest in learning.

4.3.2 Examination Status

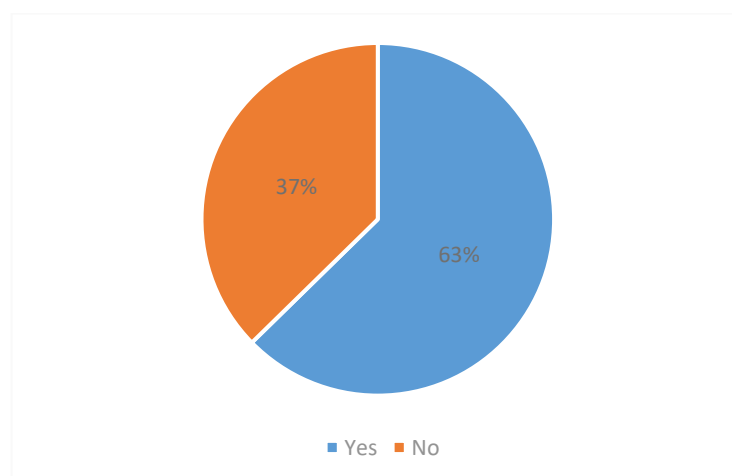


Figure 4.11 Diagram of the students' examinations

As shown in Figure 4.11, the number of people who took the test was 183,

accounting for 63%; the number of people who did not take the test was 109, accounting for 37%. Through the interviews, we know that many parents have blind spots in their children's dance learning and lack understanding of its content and meaning. Most of them follow the trend and enroll their children in classes for examinations, ignoring their children's real interests and development needs.

4.4 Survey and Analysis of Adult Learners

4.4.1 Age

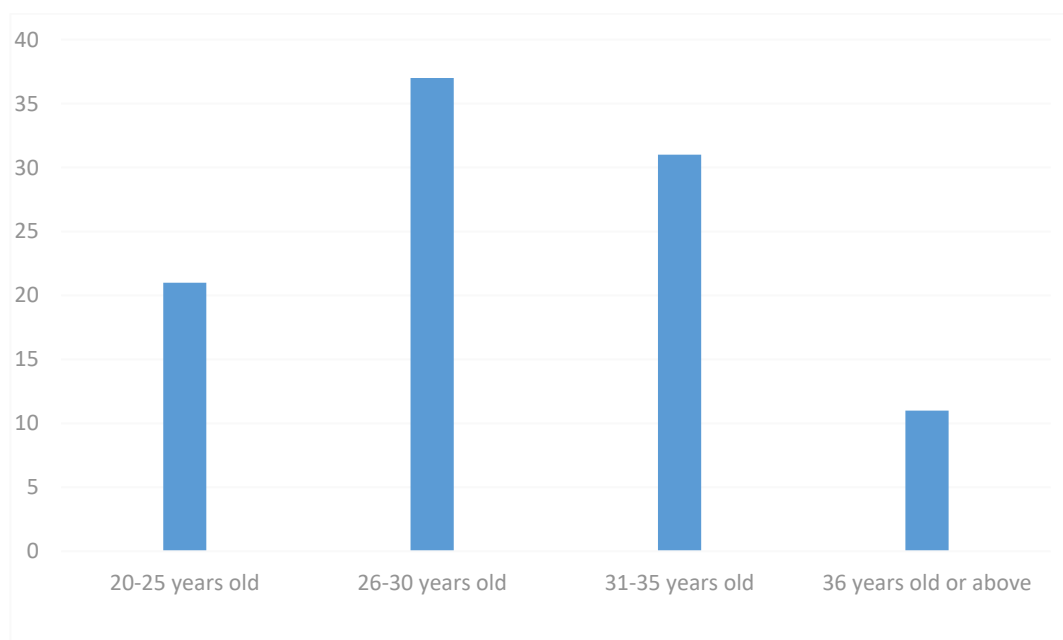


Figure 4.12 Age of the participants

As shown in Figure 4.12, the number of students aged 20-25 accounted for 11%; the number of students aged 26-30 accounted for 37%; the number of students aged 30-35 accounted for 33%; the number of students aged 36 or above accounted for 19%; thus, it can be seen that the majority of the age is concentrated in the age of 26-35, and the total number of students occupies 70%. According to the results of the survey, it was found that the students usually learn dance time is after work or on weekends.

4.4.2 The way to choose an institution

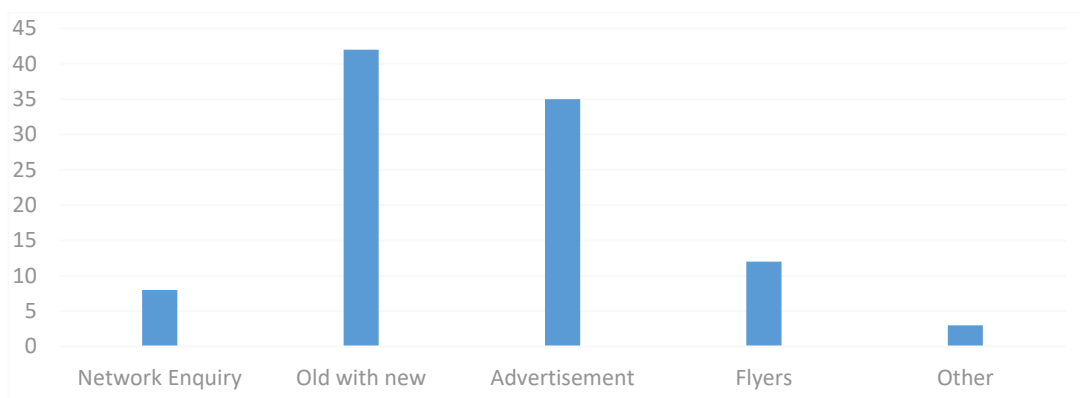


Figure 4.13 Schematic diagram of trainees' choice of institution

As shown in Figure 4.13, most of the students chose the institution through old students bringing new students and advertisements, accounting for 77% of the total. According to the interviews, the reason why students help to promote is because of their own recognition of the institution and teachers, and also because most of the institutions have discounts and preferential prices for old students who bring new students.

4.5 Survey and analysis of art examination students

4.5.1 Age

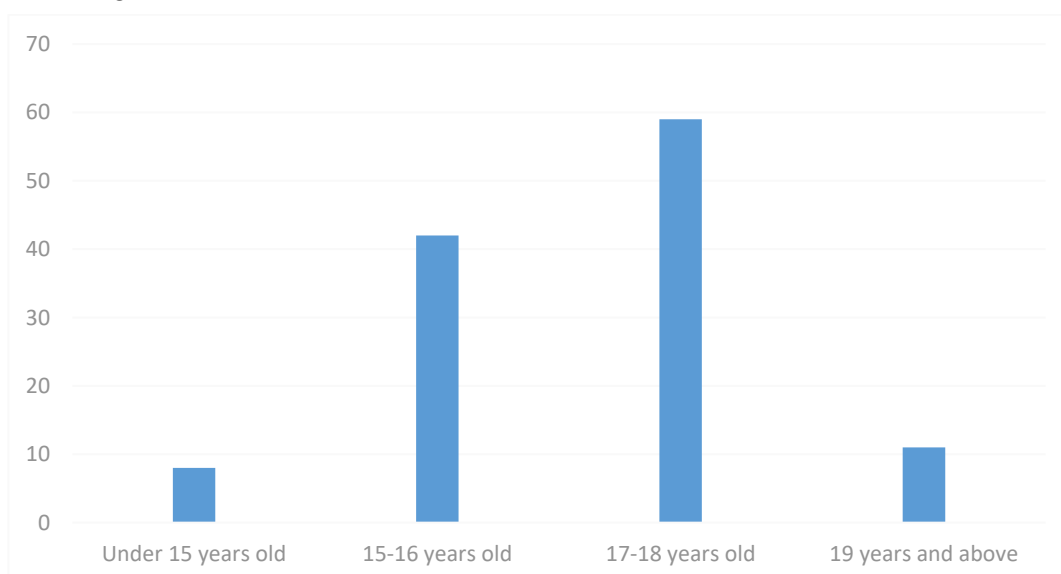


Figure 4.14 Age of students

A total of 120 valid questionnaires were returned from the students' questionnaires of dance training institutions for art exams, as shown in Figure 4.14. Most of the students' ages were concentrated between 15-18 years old, with a total percentage of 84%. According to the field survey, we learned that most of the students who attended art exam training were second-year high school students. These students need 6-8 months of intensive training to improve their professional dance skills in order to take the EJU and succeed in college. However, the tuition fees for EJU training institutes are much higher compared to children and adult dance training institutes for adults. That's because, in order to ensure that students receive a quality dance education, art exam training institutions need to hire experienced and professional teachers to teach. These teachers need to be able to teach dance efficiently and intensely in a short period of time in order to quickly improve students' dance skills and overall quality.

4.5.2 Place of birth

Place of origin	Number of students
Nanchang city, county and district	13
Other cities in the province	26
Other counties and districts in the province	61
Other townships in the province	20

Table 4.15 Schematic diagram of students' places of origin

As shown in Table 4.15, most of the students came from other cities, counties, districts, and towns in the province, with 26, 61, and 20 students, accounting for 22%, 50%, and 17%, respectively; among them, 13 students came from Nanchang city, county, and district, accounting for 11%. It can be seen that, according to the interviews, most of the students were enrolled by the recruitment teachers sent by the institution to the high schools in other cities, counties and districts in the province for cooperative recruitment.

4.5.3 Duration of dance lessons

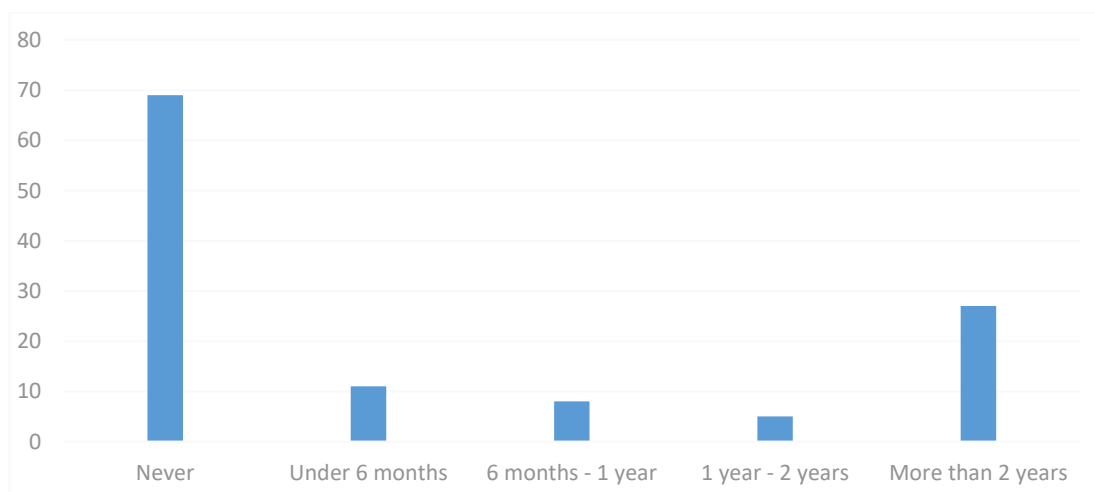


Figure 4.16 Schematic diagram of dance learning time

As shown in Figure 4.16 most of the trainees have not studied dance, the number is 69, accounting for 57.5%. This shows that most of the students have studied dance for a relatively short period of time. Based on the data survey, we know that most of the participants who have not studied dance have chosen the art exam because of their average cultural performance and in order to take the exam.

Chapter 5

Conclusions and Recommendations

5.1 Summary

This research paper briefly summarizes the problems of children's dance training institutions, art exam training institutions and adult dance training institutions through various methods:

For dance training institutions: (1) There are problems with schooling, and the institutions do not have complete schooling documents. (2) classroom facilities are not complete, not standardized, there are safety hazards. Dance teachers: (1) The ratio of male to female dance teachers is out of balance, with too few male teachers. (2) Dance teachers lack teaching experience and ability, and most of them are school students or recent graduates, resulting in irregular teaching content. (3) Dance teachers' work is unstable, which affects students' motivation to attend classes. On the part of the students: poor love for dance. On the part of parents: lack of understanding of dance education.

5.2 Discussion

In response to the problems of the above questionnaire, solutions can be given one by one:

5.2.1 Regulating institutions to run schools

The local government should strengthen the management of the market and all kinds of training institutions, give priority attention to whether the qualifications and business licenses of out-of-school dance training institutions meet the regulations, and rectify and suspend the dance training institutions that do not meet the requirements in all counties of Nanchang City. And for the listed institutions, to regulate the cooperation mechanism and share responsibility for the risk.

Currently, the Nanchang Supervisory Bureau has established a "black and white list of out-of-school training institutions", but there are obstacles to the communication of information, making it difficult for the public to obtain effective

information in a timely manner. Therefore, I suggest that the information be publicized on Nanchang's local WeChat public number to raise the public's alertness to avoid being cheated by "black institutions" and harming their personal interests. Only by actively and effectively solving the problem of dance training institutions in Nanchang can we protect the interests of the public and make the dance training market develop in a sustainable and healthy way.

5.2.2 Improve facilities and safety

Training institutions can designate a staff member to implement supervision and survey to ensure teaching safety. In order to ensure the safety of the students when learning dance, the classroom must be equipped with protective facilities such as soft mats and cushionable flooring. In addition, regular inspections are required for safety hazards inside and outside the classroom, such as cracked mirrors and old rusty poles, which must be replaced in a timely manner. And firefighting facilities must meet national standards, plus lockers and locker rooms are provided to protect the privacy of trainees.

5.2.3 Gender Ratio of Teachers

First, there is a need to change the traditional mindset to recognize that men can learn dance and can make a difference in the field of dance. Adopt targeted teaching strategies. Special teaching plans and teaching strategies should be developed for the characteristics and needs of male students, so that male students can more easily receive dance education and can better realize their potential. Secondly, both universities and society should give more employment opportunities to male dance students, so as to attract more male students to choose to study dance and form a virtuous circle. Finally, the traditional culture of dance should be publicized more, so that more male students can understand the importance of dance education and the expressiveness and charm of men in dance.

5.2.4 The problem of teachers' lack of ability

First of all, it can start from teacher education. The institution strengthens the training of teachers and improves their professionalism and teaching skills by organizing regular training. Secondly, the institution strengthens the supervision and

assessment of teachers. A teacher evaluation mechanism should be established to assess teachers' teaching ability and performance, and appropriate measures should be taken in response to the evaluation results. At the same time, it should also strengthen the supervision and guidance of teachers, and for some teachers with poor teaching results or deficiencies, it should promptly put forward improvement opinions and suggestions to help them continuously improve their teaching quality. Again, the institution can establish a good team of teachers and encourage teachers to communicate and learn from each other in order to improve their teaching. Teachers can communicate and learn from each other through teaching case sharing and other ways to learn from each other and learn excellent teaching experience and methods. At the same time, schools can also invite outstanding education experts or scholars to give lectures and teach in schools to help teachers broaden their horizons and improve their teaching. Finally, the institution can provide some rewards and incentives for teachers to stimulate their enthusiasm and innovation in teaching. The rewards can be in the form of honorary titles, promotions or salary increases so that teachers can feel that their efforts and dedication are recognized and rewarded. This will stimulate teachers' motivation and sense of innovation and improve the quality of teaching.

5.2.5 Teacher job instability problem

First, the institution should establish a sound staff management mechanism, including reasonable compensation packages, career development plans and welfare guarantees, to attract and retain high quality teachers. Second, institutions should establish systematic teacher training programs to improve teachers' professional standards and career skills. Finally, the institution needs to adopt a formal interview recruitment method, conduct a comprehensive assessment of candidates, focus on teachers' academic level and cultural literacy, determine with teachers the time and number of years they can teach, and sign contracts with both full-time and part-time teachers to ensure teaching quality and class time frames.

5.2.6 Improving learners' liking

First, for the students of children's dance training institutions, first of all, they should understand the children's interests and understand the reasons why they do

not like dance. For example, some children may feel pain from practicing the basic skills and thus not interested in dance. In this case, dance teachers can change their teaching style by reducing the training of basic skills and focusing more on the children's expression of dance movements. Secondly, in teaching, teachers should give different guidance and help according to the characteristics and abilities of each child in order to stimulate their interest and enthusiasm in dance, and pay more attention to the experience and feelings of the participants. For example, some interesting dance elements, such as music, costumes and props, can be introduced in the course so that the learners can feel the artistic charm and fun of dance, thus increasing their love for dance. Finally, a pleasant learning atmosphere can be created to stimulate children's interest in dance. For example, you can add game elements, cool dance videos or competitions, etc. to the class. These methods can attract children's attention and enhance their interest in learning, while also making them feel the fun of dancing.

Second, for students in adult dance training institutions, first, develop a personalized learning plan. Adult learners' learning needs and interests may vary from one individual to another, so training institutions should develop individualized learning plans to meet the different needs and goals of their students. These plans may include dividing students into classes based on their dance level and fitness level, offering different types of dance classes, and setting different learning schedules and timetables. Secondly, certain stage performance opportunities can be provided so that students can further improve the skills they have learned and their performance abilities. Finally, provide timely feedback and guidance. Learning dance requires continuous feedback and guidance, as well as appropriate corrections and adjustments. Therefore, teachers and tutors of training institutions should give feedback and guidance to students in a timely manner and encourage them to continuously try and challenge their dance skills and abilities. At the same time, training institutions can provide some extra-curricular practice and training programs to help students better consolidate and improve their dance skills.

Thirdly, learning can be rather boring for students of arts training institutions. First of all, group building, dance gala, entertaining group games and outings can be

held in the institution to make the students reduce their stress and relieve the tense atmosphere during their dance study. More to motivate students, within a limited time, dance will give students unlimited achievements. Dance teachers should play a timely communication with students, empathize with them, encourage them with some successful cases, and they will have unlimited motivation. Secondly, we can provide certain opportunities for artistic communication and performance, so that the students can further improve the skills they have learned and their performance ability. In teaching, we can organize students to participate in various artistic activities and competitions, so that they can show their talents and strengths, thus enhancing their confidence and enthusiasm in dance. Finally, we strengthen the training of students' stage performance ability and expression, and provide them with diversified stage performance opportunities so that they can give full play to their dance skills and expression ability, and provide diversified opportunities for dance learning and creation.

5.2.7 Raising dance awareness and strengthening parental involvement

Firstly, a dance class for parents is opened and parents are regularly invited to participate in the popularization of dance theory knowledge and observation of dance performances, so that parents can understand the meaning and value of the dance their children are learning and also allow them to better communicate with their children about their dance learning. Secondly, we regularly communicate with parents in person or by phone or through channels such as WeChat/QQ to discuss problems and difficulties encountered by children in dance learning, and establish class groups or assign homework and check homework in a timely manner through WeChat, etc., so that parents can understand their children's learning progress and situation, help parents understand the norms and essentials of dance movements, and guide parents on how to properly supervise and assist their children in practicing. We also help parents understand the rules and principles of dance movements, and instruct them how to properly supervise and assist their children in practicing dance. Again, parents are invited to observe the class. Let parents understand their children's performance and progress in dance learning. This can increase parents' confidence and recognition of dance education. Finally, hold

regular activities and invite parents to participate, so that they can experience the fun and challenges of dance first hand, and also increase their understanding and recognition of their child's dance learning.

Overall, dance training institutions in Nanchang need to continuously improve their own management and service levels, and correct and solve existing problems in a timely manner, so as to promote the healthy and orderly development of the entire Nanchang dance training market and allow more people to benefit from quality dance education.

5.3 suggestion

For the future development of Nanchang, the following suggestions are given.

5.3.1 Strengthen cooperation

(1) Cooperation between dance training institutions and schools. As parents and schools attach importance to students' art education, dance training institutions can cooperate with schools to enrich the school's curriculum and improve students' artistic accomplishment while providing professional dance teaching. In addition, dance training institutions can also provide students with more convenient professional dance learning, so that students' artistic level can be improved.

(2) Cooperation between dance training institutions. In terms of expanding market share and business scope, dance training institutions can carry out conscious cooperation, learn from each other's strengths, and jointly expand the market. There are various types of dance training institutions, and you can choose the type of dance you are good at to cooperate with other dance institutions to expand the scope and types of business, and achieve more profits and larger-scale development.

(3) Cooperation between dance training institutions and various fields. Dance training institutions can also cooperate with various fields, such as cooperating with dance performance organizations to provide professional dance talents; cooperating with TV stations and film companies to provide professional dance guidance and performances for film and television works; cooperating with sports venues to

provide Professional opening ceremony and performance program etc. Through cooperation with other fields, dance training institutions can continuously expand their business scope and enhance their own popularity and brand value.

5.3.2 Strengthen brand building

(1) Pay attention to the quality of teaching and the training of teachers. Teaching methods and teaching staff are the core competitiveness of dance training brand building. Institutions should focus on introducing high-level teachers and provide them with opportunities to participate in professional exchanges and learning. In addition, institutions should regularly invite professional scholars in the dance industry to visit and guide institutions, and at the same time encourage teachers to carry out self-teaching and research, teacher training and grinding lessons to form a high-quality teaching reputation.

(2) Institutions can choose to cooperate with powerful partners in the dance field to jointly promote brand building and development. Such as cooperation with relevant media, community organizations, cultural institutions, etc., to expand the scope and popularity of the brand.

(3) Marketing promotion: promote the brand through various means, including online and offline promotion activities, social media promotion, word-of-mouth marketing, etc., so that more people can know the brand and form a good impression. When the organization plans and promotes, it can publicize the training concept, teaching methods, service methods, participation activities, etc. to consumers, and promote the corporate culture to employees, so that they can feel that the future of the organization belongs to them, and at the same time create certain value for them.

(4) Establish brand image: establish a unified brand image, including logos, slogans, slogans, etc., to form the uniqueness and recognition of the brand, and strengthen brand recognition and reputation.

5.3.3 Strengthen management

(1) The government should carry out detailed policy supervision of off-campus non-disciplinary training institutions, including standardizing school-running issues, teacher qualifications, fees, and types of students enrolled, and strictly

reviewing and filing. Teachers are required to have relevant teacher qualification certificates or certificates of qualification level, and record and upload teachers' education level, graduation major, teaching student type, etc., so as to raise the threshold of teachers and ensure the level of dance education of students.

(2) The Education Bureau of Nanchang City should regularly inspect and supervise the teaching content, use of teaching materials, dance teachers, classroom facilities safety, etc. of dance training institutions, achieve comprehensive filing, and suspend business for rectification or directly ban and revoke training institutions that do not meet the requirements Business license, strictly prevent irregular training institutions from entering the market, and ensure the standardization and development of the entire dance training market.

5.3.4 Strengthen teacher training

(1) Improve the level of teachers. The key to dance education lies in teachers. Only teachers with professional dance skills, rich teaching experience and education and teaching ability can provide high-quality teaching services. Therefore, dance training institutions should pay attention to recruiting and training professional dance teachers, provide teachers with opportunities for professional training and learning exchanges, and improve their teaching level and education and teaching ability.

(2) Establish a teacher assessment system and evaluate teachers' professional titles. Carry out a comprehensive assessment of teachers' comprehensive quality, knowledge and theory ability, professional ability, teaching ability, etc., standardize and teach the ability of teachers, comprehensively build the professionalism of teachers in dance training institutions, encourage teachers to continuously improve their own abilities, and enhance theoretical and scientific research capabilities , so that dance teachers have goals and motivation to struggle.

Finally, some valuable reference suggestions can be provided for dance training institutions in Nanchang. However, there are still some limitations in the current research. It is hoped that in the future, the sample size can be further expanded, in-depth research, and methods and theories from other research fields can be used for reference to expand the research content.

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Appendix (I)

Questionnaire for agency heads

Dear Head of Institution:

Hello!

This questionnaire is a survey on dance training institutions in Nanchang, mainly to understand the basic situation of dance training institutions in Nanchang. I hope you can provide the basis for my research. The questionnaire will not be filled in by name, and the content will not have any effect on you. I look forward to your reading and carefully filling out this questionnaire according to the real situation in your busy schedule, thank you!

The name of your training institution:

1. The duration of your training institution:

A. Less than 1 year B. 2-4 years C. 5-7 years D. 7-10 years E. More than 10 years

2. How many students does your dance training institution have:

A. Less than 50 people B. 50-100 people C. 100-200 people D. 200-300 people E. 300-400 people F. More than 400 people

3. How many teachers are there in your institution:

A. Less than 5 people B. 5-10 people C. 10-15 people D. 15-20 people E. More than 20 people

4. What is the size of your institution:

A. Below 100 square meters B. 100-200 square meters C. 200-300 square meters D. 300-400 square meters E. More than 400 square meters

5. The investment amount of your training institution:

A. Less than 500,000 B. 500,000-1 million C. 1-2 million D. More than 2 million

6. One-year tuition fees for your training institution students:

A. Less than 5000 yuan B. 5000-6500 yuan C. 6500-8000 yuan D. More than 8000 yuan

7. One-year tuition fees for dance majors of your training institution:

A. Less than 50,000 B. 50,000-70,000 C. 70,000-100,000 D. More than 100,000

8. Does your training institution have a school license:
A. yes B. no
9. How does your organization advertise:
A. Telephone B. Leaflet C. Internet D. Old with new E. Advertisement F. Others
10. Will you ask teachers to unify the textbook outline:
A. Yes B. No
11. Whether the students take the grade test
A. Yes B. No
12. The unit of the examination:
A. Chinese Dancers Association B. Beijing Dance Academy C. Huacai Chinese Dance D. Others
13. The facilities of your training institution site:
A. Mirror B. Lever C. Audio D. Floor glue E. Dance mat F. Monitoring G. Changing room H. Toilet I. Locker
J. Fan k. Air conditioner L. Fire protection
14. What does your organization pay attention to when hiring dance teachers:
A. Recommended by friends B. Market reputation C. Graduation institution D. Relevant qualification certification E. Teaching experience F. Professional level G. Comprehensive ability H. Professional ethics
15. The dance courses offered by your training institution include:
A. Chinese dance B. Ballet C. Street dance D. Jazz dance E. Latin dance F. Belly dance G. Modern dance H. Others
16. Will your training institution participate in the competition:
A. Yes B. No
17. Does your training institution hold regular reporting performances:
A. Yes B. No
18. In your opinion, the main factors affecting the development of dance training institutions are:
A. Economic level, consumption concept B. Industrial policies and regulations C. Organizational self-management
19. The biggest difficulty in introducing teachers:

A. School address B. School size C. Salary D. Stability F. Others

20. Where would you choose to open a dance training institution:

A. Convenient transportation B. Near the school C. Cheap rent D. High-end new area E. Far away from the urban area

21. Will you provide teachers with opportunities for further study:

A. Yes B. No

22. Does your organization have a corresponding management system:

A. Yes B. There is a corresponding system but it is still being perfected C. No

23. Do you ask your teachers to submit lesson plans regularly

A. Yes B. No

24. What suggestions do you have for the development of dance training market in Nanchang?

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Appendix (2)

Teacher Questionnaire

dear teacher:

Hello!

This questionnaire is a questionnaire about dance training institutions in Nanchang, mainly to understand the basic situation of dance training institutions in Nanchang. I hope you can provide a basis for my research. You do not fill in your name in the questionnaire, and the content you fill in will not have any impact on you. I look forward to reading and filling out this questionnaire carefully according to the real situation in your busy schedule, thank you!

The name of your training institution:

1. Your gender

A. male B. female

2. Your age:

A. Under 20 years old B. 20-30 years old C. 30-40 years old D. Over 40 years old

3. Your teaching experience:

A. Less than 2 years B. 3-5 years C. 6-10 years D. More than 10 years

4. Your education background:

A. Specialist B. Undergraduate C. Master

5. The school you graduated from:

A. Higher vocational colleges B. Comprehensive colleges C. Normal colleges D.

Art colleges

6. The type of dance training you teach:

A. Children's dance training B. Art examination training C. Adult dance training

7. Are you full-time or part-time in the dance training institution:

A. Full-time B. Part-time

8. Your weekly class hours:

Sections A.1-6 Sections B.7-12 Sections C.13-18 Sections D.18 and above

9. Your monthly income:

A. 2000 yuan - 3000 yuan B. 3000 yuan - 5000 yuan C. 5000-8000 yuan D. 8000 yuan or more

10. Your salary composition:

A. Basic salary B. Class hour fee C. Basic salary plus class hour fee D. Basic salary plus class hour fee plus commission E. Basic salary plus bonus

11. Do you have a teacher qualification certificate:

A. Yes B. No

12. The dance training you pay attention to in teaching is:

A. Expressive force B. Basic skills C. Technical skills D. Body shape E. Dance feeling

13. Do you have the idea of continuously improving your professional ability:

A. Yes B. No

14. Have the students you teach ever taken a grade test?:

A. have participated B. have not participated

15. Will you develop in the training institution for a long time:

A. Short-term development B. Long-term development C. Uncertainty

16. Does your training institution conduct regular teaching and research training:

A. Yes B. No

17. Are you satisfied with the training institution:

A. Satisfied B. Basically satisfied C. Dissatisfied

18. What are your opinions and suggestions on dance training institutions?

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Appendix (3)

Questionnaire for Parents and Students of Children's Dance

Dear parents, dear students:

Hello!

This is a questionnaire about dance training institutions in Nanchang, mainly to understand the basic situation of dance training institutions in Nanchang. This survey is anonymous, and the information you provide is only for research purposes and will not be disclosed. You can fill in according to the actual situation, thank you for your support and help!

The name of your training institution:

1. Your identity is:

A. Students B. Parents

2. The age of the students:

A. 4 years old B. 5-8 years old C. 9-12 years old D. 13-15 years old

3. How did you report to the training institution:

A. Internet inquiry B. Old with new C. Advertisement D. Leaflet E. Others

4. How much do you like dancing:

A. Like B. Like very much C. Not like D. Don't like

5. Your purpose of learning dance:

A. Cultivate interest B. Cultivate temperament C. Cultivate specialty D. Cultivate specialty

6. Do you think cultural lessons and learning dance conflict?

A. Conflict B. No conflict

7. Have you applied for other training courses:

A. Yes B. No

8. Your satisfaction with the training institution:

A. Very satisfied B. Satisfied C. Fair D. Dissatisfied

9. How satisfied are you with the dance teacher:

A. Very satisfied B. Satisfied C. Fair D. Dissatisfied

10. How often does the training institution change teachers?
A. Half a year B. One year C. Two years D. Three years E. More than three years
11. Your convenient time to learn dance:
A. Monday to Friday evenings B. Weekends C. Anytime
12. Have you ever participated in a performance held by a training institution?
A. Yes B. No
13. Do you take the grade test:
A. Yes B. No
14. Do you think grade examination is important?
A. important B. not important
15. What is your reason for taking the exam?
A. I want to take the test B. The teacher asked me to take the test C. My parents asked me to take the test D. Everyone took the test, and I also took the test
16. Reasons for your choice of training institution:
A. close to home B. good price C. teachers with strong professional ability D. good hardware and environment
17. Have you ever participated in a dance competition?
A. Yes B No
18. Do you think the popularization of dance education is important?
A. very important B. important C. neutral D. not important
19. What are your opinions and suggestions on dance training institutions?

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Appendix (4)

Adult Learner Questionnaire

Dear student:

Hello!

This is a questionnaire about dance training institutions in Nanchang, mainly to understand the basic situation of dance training institutions in Nanchang. This survey is anonymous, and the information you provide is only for research purposes and will not be disclosed. You can fill in according to the actual situation, and express our sincere thanks for your help!

The name of your training institution:

1. Your age:

A. 20-25 years old B. 26-30 years old C. 31-35 years old D. Over 36 years old

2. How did you report to the training institution:

A. Internet inquiry B. Old and new C. Advertisement D. Advertising flyer E. Others

3. Reasons for your choice of training institution:

A. Close to home B. Good price C. Teachers have strong professional ability D.

Good hardware and environment

4. Your purpose of learning dance:

A. Very satisfied B. Satisfied C. Fair D. Dissatisfied

5. Your satisfaction with the training institution:

A. Very satisfied B. Satisfied C. Fair D. Dissatisfied

6. Your convenient time to learn dance:

A. Monday to Friday evenings B. Weekends C. Anytime

7. How many dances have you learned so far:

A. 1 door B. 2 doors C. 3 doors D. More than 3 doors

8. How often does the training institution change teachers?

A. Half a year B. One year C. Two years D. Three years E. More than three years

9. Have you ever participated in a performance?

A. yes B. no

10. Does your family support you in learning to dance:

A. Strongly support B. Support C. Not much support D. Oppose

11. Do you think popularization of dance education is important?

A. very important B. important C. neutral D. not important

12. How satisfied are you with your current teachers:

A. Very satisfied B. Satisfied C. Fair D. Dissatisfied

13. What are your opinions and suggestions on dance training institutions?

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Appendix 5

Questionnaire for art test students

Dear parents, dear students:

Hello!

This is a questionnaire about dance training institutions in Nanchang, mainly to understand the basic situation of dance training institutions in Nanchang. This survey is anonymous, and the information you provide is only for research purposes and will not be disclosed. You can fill in according to the actual situation, thank you for your support and help! !

The name of your training institution:

1. Your age:

A. Under 15 years old B. 15-16 years old C. 17-18 years old D. Over 19 years old

2. Reasons for your choice of training institution:

A. The teachers have strong professional ability B. The hardware facilities and environment are good C. The previous students have excellent academic performance D. The price is reasonable

3. How did you report to the training institution:

A. Friend introduction B. Old and new C. Field experience D. Advertisement E. Internet inquiry F. Leaflet G. Others

4. The format of your class:

A. One-to-one small class B. Large class C. All of the above

5. Where are you from:

A. Nanchang City B. Other cities in the province C. Other counties in the province D. Other towns in the province

6. How long have you studied dance:

A. Never studied B. Less than 6 months C. 6 months - 1 year D. 1 year - 2 years E. More than 2 years

7. Your culture class results:

A. Below 200 points B. 200-300 points C. 300-350 points D. 350-400 points E.

More than 400 points

8. You are a technical secondary school student or a general high school student:

A. Secondary school students B. General high school students

9. How much do you like dancing:

A. Like B. Like very much C. Not like D. Don't like

10. Do you know art test:

A. Understand B. Basic understanding C. Do not understand

11. Do you know art test training institutions:

A. Yes B. No

12. Your class content:

A. Repertoire B. Physical training C. Quality training D. Classical/ballet basic training E. Technical skills training F. All of the above

13. How satisfied are you with your current dance teacher:

A. Very satisfied B. Satisfied C. Fair D. Dissatisfied

14. How satisfied are you with the training institution:

A. Very satisfied B. Satisfied C. Fair D. Dissatisfied

15. Do you think the tuition fee of the training institution is acceptable:

A. Acceptable B. A bit expensive, but acceptable C. Unacceptable

16. What are your opinions and suggestions on dance training institutions?

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Biography

Name- surname	Xiang Huang
Date of birth	November 27, 1996
Place of birth	Jiangxi Province, China
Address	
Workplace	
Position	
Education	Master of Educational Administration Southeast Asia University

Biography

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CERTIFICATE

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THIS IS TO CERTIFY THAT

Xiang Huang

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