



# *DANCING WITH RESPECT:*

Navigating Boundaries and Consent in the Latin Dance Community

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## Executive summary

This study explores how consent, respect, and boundaries are navigated within the Latin partner dance community in the Netherlands, focusing on salsa, bachata, and kizomba. Given the intimate and often sensual nature of these dances, understanding the management of personal and interpersonal boundaries is crucial.

To address this complex issue, a dual approach combining ethnographic research with theoretical analysis was employed. The Double Diamond method structured the research through four phases: Discover, Define, Develop, and Deliver. This involved gathering data through observations and literature, refining focus areas, generating ideas, and testing solutions.

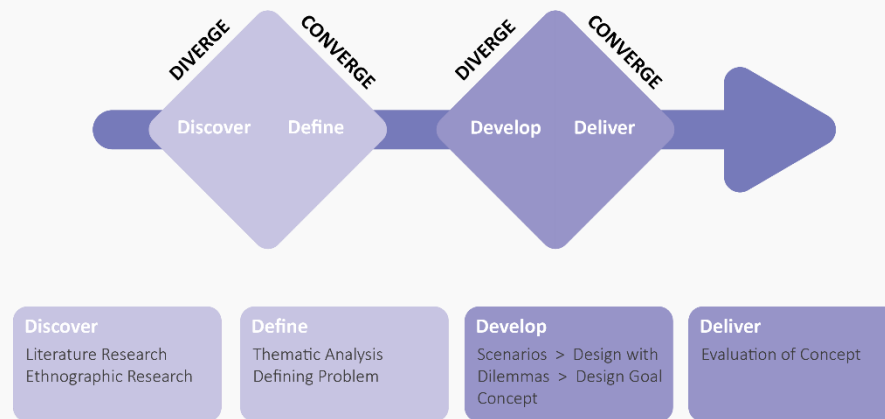


FIGURE 1: DOUBLE DIAMOND WITH PHASES

The findings reveal that boundaries in Latin partner dancing are fluid and highly context-sensitive. They shift based on individual comfort levels,

dance style, and experience, making it challenging to consistently set and respect boundaries, especially in a setting characterized by frequent partner changes and minimal verbal communication.

The physical nature of partner dancing, which is predominantly non-verbal, complicates the expression and respect of boundaries. This environment can inadvertently normalize inappropriate behaviour, as open discussions about these issues are often avoided within the community.

It was found that while dancers generally recognize inappropriate behaviour as crossing personal boundaries, the reluctance to openly address these issues allows such behaviour to persist. This normalization of inappropriate behaviour is reinforced by cultural tendencies to avoid confrontation and the lack of structured mechanisms for discussing consent and boundaries.

In response to these findings, a critical design intervention was implemented to provoke reflection and discussion about boundaries and consent. By presenting thought-provoking quotes on tangible items like coins, the intervention successfully engaged participants, prompting them to reflect on their own behaviour and the broader issues within the community.



FIGURE 2: A QUOTE ON A TANGIBLE COIN

Evaluation of the intervention demonstrated its effectiveness in initiating reflection and debate. Participants engaged in meaningful discussions about their experiences and consent. However, feedback highlighted the need for less explicit language and more diverse presentation methods to improve engagement.

To advance the conversation on consent and respect, the study recommends the following:

1. **Clarify prompts:** Ensure that the purpose and context of prompts are clear to prevent misinterpretation and guide effective discussions.
2. **Soften language:** Use neutral language to make the intervention more accessible and comfortable for all participants.

3. **Enhance engagement:** Continue using tangible items like coins but explore additional methods to capture attention and facilitate reflection.
4. **Promote long-term change:** Develop ongoing initiatives to reinforce the messages about consent and respect, supporting sustained behavioural change within the community.

Overall, this study highlights the intricate dynamics of consent and boundaries within the Latin dance community. Addressing these issues through reflective and engaging interventions is crucial for fostering a more respectful and inclusive environment, ultimately enhancing the dance experience for everyone involved.

# Table of Contents

Executive summary .....	1
Chapter 1:.....	5
Project Introduction .....	5
1.1 Project brief .....	6
1.2 Introduction to the context .....	7
1.4 Problem introduction .....	10
Chapter 2:.....	11
Discover .....	11
2.1 Approach.....	12
2.1 Inappropriate behaviour enablers .....	16
2.3 Speaking up against inappropriate behaviour .....	19
2.4 Respect and inappropriate behaviour in the Latin dance community .....	20
Chapter 3:.....	29
Define.....	29
3.1 Analysis of Results .....	30
3.2 Problem Definition .....	35
Chapter 4:.....	37
Develop .....	37
4.1 Approach of design phase .....	38

4.2 Idea exploration .....	43
4.3 Design Intervention .....	47
4.4 Evaluation plan .....	52
Chapter 5: .....	56
Deliver .....	56
5.1 Evaluation Results .....	57
5.2 Discussion .....	64
5.3 Limitations.....	66
5.4 Recommendations.....	67
Chapter 6: .....	68
Conclusion .....	68
References .....	70
Appendix A: Design Brief.....	73
Appendix B: (old) Research plan ethnography.....	79
Appendix C: Consent form.....	91
Appendix D: Midterm Evaluation .....	94
Appendix E: Scenarios .....	98
Appendix F: Collaboration workshop.....	101
Appendix G: Thematic Analysis results.....	102
Appendix H: Floorplan+timeline 1 .....	103
Appendix J: Floorplan+timeline 2 .....	104

Appendix K: Analysis after evaluation ..... 105

Appendix L: Dilemmas..... 107



## ***CHAPTER 1:***

# **PROJECT INTRODUCTION**

This chapter will introduce you to the project and explain what drove me to choose this project topic. Next, you will be introduced to the context the project is set in: the Latin dance community and why it is important we pay attention to this case.

**1.1** Project brief

**1.2** Introduction to the context

**1.3** Problem introduction

## 1.1 Project brief

The project brief presents the scope of the project and motivations on why this project was started, as defined at the beginning of the project.

### 1.1.1 Project scope

In this study, we dive into the Latin partner dance community of the Netherlands and explore the perspective of the community on consent, respect and boundaries when sharing the dancefloor with a dance partner. Throughout the process, we will come across the personal dilemmas people will encounter in these social settings and how these are handled.

Within the Latin dance community, dancers from all walks of life gather to practice and show off their dance moves on the social dance floor. These range from small gatherings at a dancer's house to big festivals with thousands of dancers. However, as this melting pot comes together, it also introduces a couple of challenges on social and cultural level. Especially when realizing the partner dance styles can put dancers in vulnerable and sensitive situations where inappropriate behaviour can take place.

This project is approached with a two-fold strategy, incorporating a bottom-up (ethnographic) and a theoretical perspective to explore the topic.

### 1.1.2 Project goal

The goal of this project is to understand how boundaries and consent are perceived and talked about in the Latin dance community in the Netherlands and to find out the influence of a design intervention in this context.

### 1.1.3 Personal motivation

During my internship while doing my master's, I discovered a strong affinity for my role as an Interaction Designer and considered pursuing a similar position in a company of that scale in the future. However, I felt that my contributions, while improving system usability, did not have a significant impact on people's lives. This realization led me to seek a topic for my final MSc graduation project that could make a meaningful difference.

In September 2022 I joined a Latin dance school and started dancing different dance styles and going to social dance gatherings. After some time, friends of mine who are social dancers shared some troubling experiences regarding boundaries with dance partners. This issue disturbed me, especially as a social dancer myself. Intrigued by the complexity and versatility of this topic, I decided to delve deeper and try to achieve positive change in the dancing scene.



## 1.2 Introduction to the context

The context of this study is in the Latin partner dance community within the Netherlands. I will be focusing on the community of salsa, bachata and kizomba dancing; three different types of partner dances. These three styles are often combined as the three different partner dance styles provided to dance to at social dance gatherings.

### 1.2.1 Salsa dance

Salsa, a dance form originating from Cuba, involves a leader guiding the follower through various moves by coordinating body movements. The dance encompasses distinct styles such as Salsa LA style, Salsa New York style, and Salsa Cubana. While these styles differ in counting and figures, they can all be executed to the same Salsa music. Salsa is renowned for its incorporation of numerous turns for both the leader and follower, often leading dancers to adopt a more open position due to the challenges of executing multiple turns in a closed position. Consequently, Salsa is generally perceived as a less sensuous dance compared to other dance styles.

### 1.2.2 Bachata dance

Originating from the Dominican Republic, Bachata is a dance style where a leader directs the majority of the moves while the follower follows suit. Various forms of Bachata include Dominican Bachata, characterized by a laid-back and carefree ambiance that emphasizes individual footwork for both the leader and follower while maintaining a connection. Another variant is Bachata Moderna, which places greater emphasis on upper-body movements, drawing inspiration from Salsa. Additionally, there is

Bachata Sensual, the most expressive and sensual of the Bachata styles. This version involves extensive upper-body movements, incorporating various body rolls that necessitate upper-body connection and occasionally involve leg and hip connections.



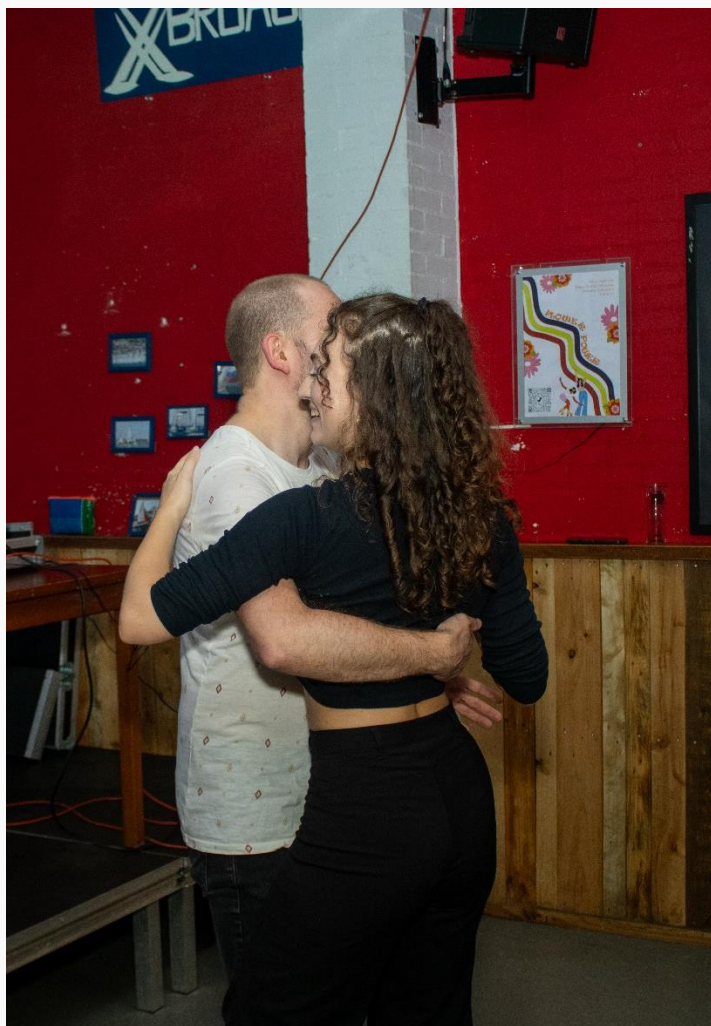


FIGURE 4: RESEARCHER DANCING BACHATA AT SOCIAL DANCE EVENT (SOURCE: SOSALSA)

### 1.2.3 Kizomba dance

Originating from Angola, Kizomba is a partnered dance style that entails the leader and follower establishing upper-body connection to navigate the steps, characterized by fluid body movements and footwork. In the Netherlands, Urban Kiz, a contemporary variation of Kizomba, has gained popularity and is frequently danced at social events. Unlike traditional Kizomba, Urban Kiz doesn't consistently demand upper-body connection, yet it retains a sensual look and feel as dancers maintain close contact throughout the dance.

### 1.2.4 Social Dancing

In the Netherlands, social dance events may exclusively spotlight one, two, or all three of the aforementioned dance styles. Attendees often arrive accompanied by friends from the community or meet them there. On the other hand, some individuals may attend solo, anticipating familiar faces from past interactions or hoping to make new connections. While it is typical for those acquainted to share a dance, it is equally common for a leader to invite a "stranger" follower to dance. While tradition dictated that the leader initiates the invitation, the norm has shifted, and it is now acceptable for followers to extend the invitation as well. Subsequently, the leader and follower partake in one or more dances together.

### 1.2.5 Gender roles in partner dances

When talking about partner/couple dances, it is important to explain its original gender roles. Like any partner dance, gender roles are also rooted in Ballroom Dancing. The lead-follow dynamic is central and usually consists of a man 'leading' while the woman is 'following'. Although nowadays gender roles are more fluid and having a certain gender does not automatically decide one's role in dance, it is still true that male and female dancers take up exclusive gender roles (Wong et al., 2021). Even in class, teachers often refer to followers as 'the ladies' and leaders as 'the men'. As 'leaders', male dancers assume a position of authority extending the woman an invitation to dance and navigating the couple through the dance. 'Followers' respond to the 'leaders' movement. At DanceSport events, competitive Ballroom events, followers often wear heels, glittery dresses and make-up, depicting hyper-femininity which may translate to the social dance floor and community for followers needing to look feminine (Wong et al., 2021). These distinct gender roles are highlighted by stories where women were taught to always 'say yes' to invitations of men to dance (McMains, 2022) and hearing from others in the community that only men could ask women to dance, not the other way around. Although the scene might be changing regarding gender roles, the original distinct gender roles are still rooted in the community.

## 1.4 Problem introduction

The rise of the #MeToo movement has significantly highlighted the prevalence of discussions surrounding (sexually) inappropriate behaviour across various social settings. Despite increased awareness, these conversations often remain challenging due to fears of negative repercussions, such as shame, loss of friendships, disbelief, and job loss (Alaggia & Wang, 2020), which results in numbers of reports remaining low (Hudson, 2018). According to a report by the Dutch broadcasting network NOS (2023), four out of ten active dancers in the Netherlands experienced inappropriate behaviour in 2022, with 11 percent encountering sexually inappropriate behaviour across diverse dance organizations. This behaviour predominantly occurred at higher dancing levels or in professional settings.

Furthermore, comparing settings to those of the dancing scene, sexually inappropriate behaviour has become something common during nights out for women aged 19-29 (Gunby et al., 2019). While some victims remain unaffected, others adopt safety strategies to mitigate risks. However, as these strategies are only preventative, assailants rarely face consequences to their actions.

Similar issues are present in the Latin social dance community, where dancers frequently attend social dance events to meet and dance with others. These events often involve dancing with strangers, and the sensual nature of some dances necessitates close physical contact, making dancers susceptible to inappropriate behaviour. Consequently,

some individuals exploit these conditions, disregarding their partner's boundaries.

This study seeks to explore how boundaries are perceived, talked about and handled by the Latin dance community in the Netherlands.



## **CHAPTER 2:**

# **DISCOVER**

In this chapter we are going to discover more about the context. The chapter will start with an outline on how the research has been done, with an explanation of the methods. Then, the results of this research will be delivered.

**2.1** Design Approach

**2.2** Inappropriate behaviour enablers

**2.3** Speaking up against inappropriate behaviour

**2.4** Respect and inappropriate behaviour in the Latin dance community

## 2.1 Design Approach

This chapter gives an overview of how the Discover phase of the project is constructed and introduces the research questions and topics.

### 2.1.1 Method

The overall method that is used in this project is the double diamond method. It consists of four phases: discover, define, develop and deliver (see Figure 5).

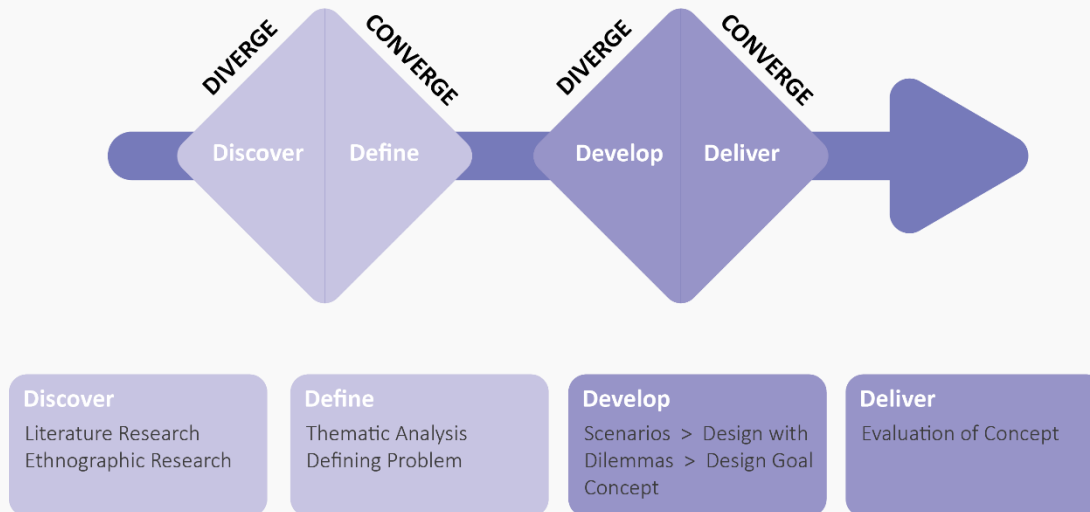


FIGURE 5: DOUBLE DIAMOND METHOD FOR THIS PROJECT

Within the discover phase, information is gathered through exploring a set of research questions through literature and ethnographic research, to then narrow it down to a design direction in the define phase. In the next phase, develop, ideas are generated based on the design direction

to come to a final concept, after which in the develop phase, this is prototyped and evaluated to come to a final set of recommendations for a design intervention.

### 2.1.2 Research Goals

The main goal of this research is led by the research question.

*“How are boundaries and consent perceived and talked about in the Latin dance community in the Netherlands?”*

This question is important to explore because it helps us understand what the current state is of how the community perceives these topics. To answer this research question, three main research areas are introduced and explored, each with its own sub-questions (chapter 2.1.3). The exploration of these areas contributes to a deeper understanding of the topic itself and the people involved. Results are analysed and used to determine a design direction.

### 2.1.3 Research Questions

#### Inappropriate behaviour enablers

In this research area it will be explored what conditions might enable inappropriate behaviour in different types of settings. The leading research question for this section is as follows:

*‘How does inappropriate behaviour exist in different contexts?’*

This question is explored by researching and interpreting literature. Inappropriate behaviour is analysed in different contexts to see

differences and patterns. Next to researching inappropriate behaviour in the dancing scene, it is compared to the clubbing scene and inappropriate behaviour on the workplace/office. Using scientific literature research tools like Semantic Scholar and Google Scholar, literature is gathered from the sociology field. When the current situation in the dancing scene is explained, perceptions of similar situations in the clubbing and workplace setting are compared.

### Speaking up against inappropriate behaviour

In this section, it will be examined what the consequences are when someone speaks up against a boundary being crossed, using the following question:

*‘What are consequences if boundaries have been crossed?’*

This will be explored in literature research where, in a general context, the consequences of acting out inappropriate behaviour and speaking up about it. It is important to understand these consequences to relate to why people make certain decisions.

### Respect and inappropriate behaviour in the Latin dance community

To explore this topic, an ethnographic research is set to examine how the Latin dance community of the Netherlands experiences respect and inappropriate behaviour on the social dancefloor. Section 2.4 presents a report of the results of the ethnographic research that has been carried out by the researcher in the community. The question that is explored here is as follows:

*‘How do members of the Latin dance community perceive respect and boundaries on the dancefloor?’*

### 2.1.4 Research activities

Both sections 2.3 and 2.4 are probed by a literature review, using search engines for scientific papers like Google Scholar and Semantic Scholar.

Section 2.4 will be explored using ethnographic research. Ethnography is a methodology using iterative-inductive research, which means it evolves in design throughout the study (O’Reily, 2009). The research consists of a combination of methods involving direct and sustained contact with individuals within the context of their everyday lives. This involves observing events, actively listening to conversations and asking questions. The results are richly written accounts that honor the complexity of human experiences, as well as the researcher’s own role. It regards humans as simultaneously subjects and objects of study. Exploring a context that might be sensitive and deeply personal to some people, it seems that ethnography is suitable for this context. It allows both the researcher and participant to build a relationship and connection before sharing something delicate. By establishing this relationship with a participant and looking at experiences and situations from a more holistic approach, the ethnographic study yields richer stories than a simple interview would.



The ethnographic research design for this study involves several key components:

1. **Participant observation:** This method entails the researcher becoming an active participant in the community, attending dance events, classes, and social gatherings. Through participant observation, the researcher gains a firsthand understanding of the community's social dynamics, behaviours, and interactions.
2. **In-depth interviews:** Semi-structured interviews will be conducted with a diverse range of community members, including dancers, and event organizers. These interviews will explore participants' experiences, perceptions, and interpretations of inappropriate behaviour within the dance community.
3. **Field notes:** Detailed field notes will be taken during and after observations and interviews to capture the nuances of social interactions and the researcher's reflections. These notes serve as primary data for later analysis.
4. **Reflexivity:** The researcher maintains a reflexive journal to critically reflect on their own biases, assumptions, and influence on the research process. Reflexivity enhances the credibility and validity of the ethnographic study by acknowledging the researcher's role in data interpretation (O'Reilly, 2009).

Figure 6 shows a table of information about the data entries for the ethnography: what did I do, who did I talk to/observe, where was it and when?

	What?	With whom?	Where?	When?
1.	Observations	Me, strangers	Striktly social, Rotterdam, the Netherlands	21/11/2023
2.	Observations	Me, strangers	Afterworkz social, Rotterdam, the Netherlands	21/11/2023
3.	Observations	Me, P1 (m), P2 (m)	Sosalsa social, Delft, the Netherlands	27/11/2023
4.	Conversation	Me, P3 (f)	In apartment near Malaga Temptation Festival, Fuengirola, Spain	03/12/2023
5.	Focus group / group discussion	P3 (f), P4 (f), P5 (f), P6 (f),	In apartment near Malaga Temptation Festival, Fuengirola, Spain	04/12/2023



		P7 (m)		
6.	Conversation	Me, P8 (m)	Outside of the BP dance school, Rijswijk, the Netherlands	05/12/2023
7.	Interview	Me, P9 (f)	The Social Hub, Delft, the Netherlands	20/01/2024

FIGURE 6: TABLE WITH DATA ENTRIES ETHNOGRAPHY

## 2.1 Inappropriate behaviour enablers

In this section, it is explored through literature research first, what sexual harassment means according to literature, and then how it takes place in different settings like the dancing and clubbing scene and in the workplace.

### Sexual harassment

Sexual harassment encompasses a range of behaviours that are deeply embedded in social power dynamics and gender hierarchies. Fitzgerald et al. (1997) categorically defined sexual harassment into three distinct types: gender harassment, sexual coercion, and unwanted sexual attention. Gender harassment, identified as the most prevalent form, includes verbal, physical, or symbolic actions that communicate hostile, offensive, and misogynistic attitudes. Unwanted sexual behaviour involves any sexual attention that is unwelcome by the recipient, while sexual coercion refers to subtle or overt attempts to demand sexual cooperation in exchange for rewards or benefits.

Berdahl (2007) provides a critical perspective on sexual harassment, positing it as a manifestation of power and dominance. This behaviour functions as a mechanism to protect or enhance one's sex-based social status, thereby reinforcing existing gender hierarchies that privilege men over women. Such an interpretation illuminates why men are more frequently the perpetrators of sexual harassment. Empirical data supports this view: a study of federal workers in the US revealed that in 82% of incidents with the greatest impact on victims, the harasser was male (USMSPB, 2018). Similarly,

among former reservists who experienced sexual harassment, 78% of men and 88% of women reported their worst incidents involved a male perpetrator (Street et al., 2007).

Importantly, sexual harassment is not solely directed at women. Men, too, can be victims, often subjected to a distinctive type of gender harassment. Berdahl et al. (1996) highlight that men who deviate from traditional heterosexual male gender roles may face humiliation and harassment, typically at the hands of other men. This insight highlights the intricate relationship between gender norms and power dynamics in the perpetuation of sexual harassment. It reveals that this issue goes beyond individual behaviour and is deeply rooted in systemic inequalities and cultural attitudes towards gender and power.

### Dancing scene

In couple dance communities, it is important for everyone to establish their own boundaries, however, boundaries are easily crossed. Juliet McMains (2019) has gathered a set of reasons why protecting boundaries on the dance floor is complicated. (1) People bring the memory and fear of sexual assault into dance spaces, (2) everyone has different boundaries based on their cultural history, (3) distinct gender roles are often still maintained in social dance communities, (4) dance is nonverbal, (5) there is a social pressure to say 'yes' to every invitation to dance, (6) people are confused about the meaning of consent and (7) people do not want to make a fuss by

confronting someone. All of these reasons contribute to why people struggle to protect their boundaries and prevent them from speaking up or taking action when they are crossed.

Although ballet is not always danced in couples, boundaries are crossed in different ways. When professional ballet dancer Jayne Friscia (2021) was speaking up about harassment at her dance institute, she was told she was overreacting and some people can just be creepy. Nowadays, in the upper tiers of the ballet scene, there is a lack of female choreographers (Carlés, 2019). In the last decades of the 20<sup>th</sup> century, choreography had developed new forms that showed violence against women and professional ballet dance schools have not always been the safest spaces for young pupils (Friscia, 2021), making it a less attractive professional scene for women.

### Workplace

Inappropriate behaviour in the workplace encompasses a wide range of actions that undermine the professional environment and the well-being of employees. These behaviours include, but are not limited to, verbal and physical harassment, bullying, discrimination, and microaggressions. Such actions can create a hostile work environment, leading to significant psychological stress and decreased job satisfaction among employees (Lim & Cortina, 2005).

Inappropriate behaviour in the workplace is a persistent issue that has recently gained more visibility due to movements like #MeToo

and increased media coverage. Despite this growing awareness, the majority of individuals who experience sexual harassment—both women and men—often refrain from filing formal complaints.

This reluctance to report is rooted in several critical factors. Firstly, the process of filing a complaint requires victims to relive and recount their traumatic experiences, which can be deeply humiliating and distressing (Cortina & Areguin, 2021). The investigative process itself can exacerbate this trauma, as victims often feel they lose control over the narrative and outcome, further discouraging them from coming forward (Ilies et al., 2003).

Moreover, the decision to report is frequently seen as a last resort. Victims typically turn to formal complaints only after all other attempts to stop the harassment have failed (Cortina & Areguin, 2021). This suggests a significant gap in the support systems available to victims within the workplace. The fear of retaliation, damage to one's professional reputation, and the often inadequate response from organizational structures contribute to this hesitation.

### Clubbing

The prevalence of inappropriate behaviour within nightclub settings, particularly in Rotterdam (Seidler et al., 2018), underscores a concerning intersection between alcohol consumption and sexual misconduct. This correlation, recognized by professionals, implicates both victims and assailants, who are more likely to engage in or experience sexual misconduct under the influence of alcohol

(Testa et al., 2006). Despite the disturbing frequency of such incidents, respondents often paradoxically report feeling safe within these environments, as highlighted in the study by Seidler et al. (2018). However, this false sense of security may be rooted in a normalization of sexual misconduct, leading victims to modify their behaviour and employ coping strategies out of fear of negative repercussions.

Moreover, the issue transcends geographic boundaries, as evidenced by studies on sexual assault among college students in the US. Parties and social gatherings serve as common settings for such assaults, with alcohol frequently implicated in the dynamics of the incidents. Abbey et al. (2003) shed light on the complex interplay between alcohol and perception in forced sex situations. In their study, participants interpreted persistent verbal pressure for sex as appropriate, rationalizing it based on the perceived sexual arousal of the female character. This finding underscores the distorted perceptions and justifications often associated with sexual misconduct, perpetuating a culture where such behaviour is normalized or excused.

### 2.3 Speaking up against inappropriate behaviour

A study (Arellano & Socorro, 2020) about who is willing to speak up of employees within higher education institutions found that this depends on organizational factors more than individual factors of employee behaviour. These organizational factors include communication climate and organizational climate. Employees in academia are more inclined to speak up when they perceive the communication climate as open and welcoming.

Rape survivors who speak up about their assault experiences are often punished for doing so when receiving negative reactions from support providers (Ahrens, 2006). 1) negative reactions from professionals made survivors question whether future disclosures would be effective; 2) negative reactions from friends and family reinforced feelings of self-blame; 3) negative reactions from either source reinforced uncertainty about whether their experiences qualified as rape.

Thus, speaking up about inappropriate behaviour remains something difficult to initiate for victims and while a pleasant and open culture climate might help advocate for speaking up, it does not necessarily solve the problem of the assault being executed or initiated by the assailant. Girls and women are at greatest risk of rape during adolescence and young adulthood (Muehlenhard et al., 2016) and when entering college, first-year students are at greater risk in the US (Muehlenhard et al., 2016) and the risk declines in the subsequent years. While young women get messages of risk, disease, and immorality, young men face pressure to be sexually active in society (Muehlenhard et al., 2016). Although this double standard does not

explain why inappropriate behaviour is executed, it does help us understand why the behaviour is established.

## 2.4 Respect and inappropriate behaviour in the Latin dance community

The ethnographic research is captured in an ethnographic report. This report contains information participants have given in seven different occasions and includes reflections and interpretations of the researcher. It is then followed by a Reflexivity chapter where the researcher critically looks back at the research.

### Ethnographic report

In September 2022 I started dancing Bachata at the student Latin dance association of my University. I was inspired to learn how to dance Latin couple dances by my two best friends and watching them dance beautifully with complete strangers at organized social dance events. I often visit social dance events, organized by my own dance schools or external parties and run into a lot of different people. At some events, my friends would tell me to perhaps not dance with a certain person, but when this person asked me to dance, I was afraid to say 'no', since that response is sometimes not desirable, as some people take the rejection hard. After the dance, I told my best friends what happened, because I felt weird about it: why would I rather give a response that is more desirable to the other person than myself? My friends recognize the situation and then started telling me about their own bad experiences and encounters with people, but how in the dance scene, boundaries seem fuzzy and certain behaviours are tolerated, seemingly normal. All the stories my dance friends have told me, together with my own experiences, were the drive for me to research inappropriate behaviour in the dancing community.

I commenced the research at social dance events where I sometimes go to as a visitor myself and where I would now observe the room, the people and the atmosphere. The social event with Salsa and Bachata dance conveyed a warm atmosphere, people were talking on the sides while waiting and while dancing, as well as smiling to each other. In contrast, the Kizomba social event felt more intimate, since the lights were turned down more and less people were waiting and talking on the sides. Additionally to the intimate atmosphere, I noticed that people dance with each other for like a minimum of 3 songs, compared to only dancing one song with someone at the Salsa and Bachata event, which perhaps means that dancers feel more connected, which creates this ambience. In Kizomba this connection is a bit more important, since you are really leading and following the movements with your entire body. Compared to the Bachata and Salsa social, where couples dance one song together and then part again, resulting in people trying to show off their moves more to their partner, but also the people waiting, watching and chatting on the sides of the dancefloor. I always understand that people want to show off their fancy moves, but it does not always contribute to a strong connection with the person you are dancing with. Although I only wanted to observe and stay in the background, I noticed that it was hard to do that for me since a lot of people asked me to dance anyway, resulting in me often refusing. However, I decided that the next event, I should just try to fully emerge into the context and dance as well, while observing at the same time. Nevertheless, I noticed it was hard to get into the context again to observe as a researcher, as I am required to pay much more attention to details than I would regularly do.

The next event was the social dance event of the student dance association I am a member of. When arriving at the event, I immediately had P1 (m) offer a hand to me, expecting to accept it to dance. Although reaching out a hand to ask someone to dance is normal, it felt a bit rude to me since I was just greeting someone else and he kind of interrupted this and did not apologize or ask me verbally. On the other hand, I do not really like to refuse dances, especially because I have known P1 for a long time and we have danced together several times before. After finishing the dance I decided to keep track of the behaviour of P1 throughout the night. I noticed how he, despite being an experienced dancer himself, he often asked women to dance who are new to the association and to the dance styles, while other leaders, who know as many followers in the association as P1 does, merely ask people to dance they know or dance well. As a leader, it is very important to adjust to the level of the follower, however, I saw P1 trying complicated moves with followers, which they did not seem to understand and he tried dips (the follower is dipped towards the floor) and lifts (the leader lifts the followers weight in the air), which are forced since the follower cannot do anything else than following the moves in this case. This stood out to me since some dancers dislike dips and lifts, so it is important to ask the follower for consent (McMains, 2019) and most followers seem surprised every time they are lifted by P1. At some point I am talking to a friend while P2 (m) interrupts the conversation, stands in front of me and demands I have to dance with him, again sounding a bit rude to me. When dancing with P2, I often notice how he is very confident in his dancing, even when he is wrong, he never seems to admit it to me. Perhaps it is because he wants

to create an image of himself that radiates confidence, or maybe it is one of the ways he wants to show his 'manliness'. Either way, I myself have expressed to feel uncomfortable to my friends, who agreed with this feeling, before when dancing because P2 maintains piercing eye contact and has made comments like 'you look hot while dancing'. Nevertheless, I was wondering whether the behaviour I noticed could actually be classified as inappropriate behaviour on the dancefloor as it does not immediately mean that someone is (sexually) harassed, however, I think that any behaviour that is perceived as uncomfortable should be tackled, to prevent it getting more problematic as dancers get more experienced (, for instance, pressing other dancers for sexual coercion).

This problematic behaviour by experienced dancers came to light when visiting a Kizomba and Bachata festival in Spain, where there were workshops throughout the day by 'well-known' dancers in the dance scene, social dances in the afternoon and parties throughout the night, for four days straight. The location of the festival was in a hotel (it often is), but we booked a hotel a bit further away to save money and I would share the apartment with five people (1 male (P7), 4 female (P3), (P4), (P5) & (P6)), of whom I would only know my best friend (P3). I noted that staying in an apartment with four complete strangers who seem invested as members of the dance community was my unique shot to do a focus group type of activity to find out more about their experiences of inappropriate behaviour in the dancing scene. I realized that it would require me to build a relationship with the possible participants at first, to be able to ask questions about a quite sensitive topic, while at the same time, it was important to have a good atmosphere within the group for



everyone to also feel comfortable with each other, as I was not sure of the connections and relationships between people were. Before traveling, I would try to be nice to people and answer questions in the group chat and when my best friend and I arrived a day before the festival, we met up with one of the other people in our apartment to get to know each other better already and explore the city we were visiting. When we got to the hotel near the festival, I was a bit worried my roommates would not want to connect with me, but this quickly changed when we were getting ready for the festival and I helped everyone with their make-up for the pharaoh-themed party. I guess the generosity of sharing my make-up palettes with the rest established our relationship. My only other worry was to connect with P7, but I soon realized he felt very comfortable around the other ladies, which I think also made him comfortable around me, since the others accepted me as well.

At the festival, I noticed that the level of bachata dancers was very high, compared to socials I went to before. Especially the level of Bachata Sensual was high and every leader who I danced with tried to show his best sensual moves. Although I was apologizing to leaders for my lower level of dancing and messing up a couple of things, everyone remained super nice. It was interesting, however, how comfortable everybody was with connecting through touch, compared to the Netherlands. Normally, when I finish a dance, people give a high-five and continue. However, in Spain I noticed how almost all the dances ended with a hug. For one reason, normally I feel uncomfortable when people do it in the Netherlands, but I did not feel uncomfortable in Spain. Perhaps it is because we already danced sensual, and perhaps that unknowingly

created a connection that made sure I felt more comfortable hugging this stranger. I can imagine that also the atmosphere had an effect on my own response: when you see more people hugging, it seems that it is more normal and you start doing it yourself as well.



FIGURE 7: THE WORKSHOP ROOM AT THE FESTIVAL (SOURCE: MTF2023)

On the final day at the festival, P3 danced Kizomba for an hour with one of the workshop-givers (or artists you may call them) at the day social. She added him on Instagram and when we were all at the apartment to take a nap before the party, P3 got a direct message of the artist, asking her to

‘make a pre-party’ with her. We immediately started laughing hysterically because to us it sounded like maybe he wanted to dance a bit, but that he mostly wanted to meet-up to possibly have sex. We checked it with some of the others and they confirmed that mostly a pre-party was either with more people, or it meant to have sex with someone. P3 was not interested in the proposal, she thought it weird: ‘He expects me to walk all the way to his hotel by myself, find his hotel room, knock on the door, and probably have sex? That just feels weird because I don’t really know him, we just shared a long dance.’ So she denied the request, telling the artist she wanted to take a nap but really wanted to share a dance together that night at the party. Unfortunately, at the party, P3 was dancing next to the artist and it seemed he tried to ignore her, this attitude kind of confirmed our thoughts about the other intentions than just dancing.

This example really interested me. When the roommates and I were told about the artist’s message, we jokingly all said ‘Take one for the team!’, meaning we wanted to know what it was like to be with someone ‘famous’ (we did not push her but it was just an ongoing joke throughout the festival). However, when thinking about it longer, it is in fact quite weird that this artist expected a stranger (almost) to accept an invitation to a hotel room like that. I was wondering whether this artist had tried this before and succeeded, or whether he assumes people will accept because he is more famous and a good dancer. According to Zsila et al. (2021) It can be theorized that individuals who are captivated by a celebrity of the opposite gender might experience stronger romantic or erotic feelings toward these celebrities, which might be a reason some women are interested in these male artists at festivals. Perhaps these

female dancers are not extremely fascinated by the male artists, but I can imagine them feeling a bit starstruck when being asked by someone ‘famous’ to dance or meet up.

On the final night of the festival, I felt that my roommates and I could trust each other, so I introduced them to my topic and asked if I could ask some questions, let them discuss among each other and audio record the setup. After everybody consented, I was still a bit worried about P7 being the only male in the room and I was afraid he would feel attacked at some times, since all women understandably only have experiences dancing with men and they would possibly share stories about other men. However, the moment I started the recording and said what the study was about, I was happy to hear that P7 was the first one to talk, which meant to me that he felt comfortable to share his thoughts.

I started with the first question: What is inappropriate behaviour on the dancefloor according to you? My roommates answered that not respecting one’s boundaries feels inappropriate to them. For example, dancers often try to show their boundaries by immediately taking a position with their dance partner that creates a bit of distance, however, sometimes their partners will push anyway or put their face against yours. P3 explains how these boundaries shift for her when she is dancing Kizomba compared to Bachata. She mentions how in bachata, she does not like people to touch her face, but in Kizomba she does not mind. She thinks it is because in Kizomba there is more time to create a connection,

whereas in Bachata, you only have three minutes to connect. However, my female roommates noticed that when dancing close, mostly in kizomba but sometimes also in bachata, they would feel that their dance partner is getting an erection. They mentioned perceiving it as inappropriate behaviour whenever the erection was pushed against the follower intentionally. Nevertheless, during the festival P7 was dancing with a female who licked/kissed his neck, making him feel very uncomfortable because he was not flirting. He sounded shocked and annoyed, 'What are you doing? This is no longer dancing. I'm not looking for this.' he said. Having a male perspective like P7 present was really pleasant, it showed me how the problem definitely exists in both ways.

I then asked the participants what happens after they experience such behaviour. Most women in the room agreed that not a lot of female dancers will say something of the behaviour. They will likely just walk away and hide from the person. But some people should be able to feel in your body language that you are feeling uncomfortable. It was also mentioned that 'It is a sensual dance so it kind of is part of the dance, it is okay', which is an interesting observation to me, because doing this type of research makes me realize that not everyone is okay with the behaviour, so this one person saying they are okay with it, does not make it okay for every single person as everybody has their own boundaries. However, P4 mentions that some people might have been raised with the notion that they are not aware of expressing inappropriate behaviour and doing something wrong if they have been doing the same thing for a long time. A discussion started on whether it is just misreading someone's boundaries, or whether people will show inappropriate behaviour on

purpose. 'It might be a bit of (their) upbringing, the lack of respect, but also from culture and the past.' This is interesting, because it means that there is not one solution to 'solving' inappropriate behaviour, as there are many different actors with different boundaries, pasts and beliefs.

At P6's dance school, it has even been mentioned that as a leader (man) you should always respect the woman and as a woman you can show what distance you prefer by for instance walking towards the dance partner in a semi-closed hold (instead of closed/cuddle position). It is interesting that dance schools teach students these things, but I wonder why they only mentioned about female safety. I am intrigued by how P6's dance school, but also my own, only mention how to prevent the behaviour and what to look out for, while there is not much education on how to handle it. Right now, it is easy to prevent conflict or escalation (which might happen when telling someone about their inappropriate behaviour) because you can just walk away and find someone else to dance, 'You want to have a fun night and not think about it too much.' Women will probably tell each other to watch out for a certain inappropriate dancer, but my roommates also mentioned that people might change and this could damage someone's image in the community. However, I do sometimes experience dancing with people who did not take dance classes, so in reality, there could not have been a teacher who taught them about these boundaries and safety.

Once, P3 mentions, she told her teacher about some uncomfortable behaviour she encountered in class. The teachers wanted her to mention the name of the student in question and they were called upon their behaviour. However, P3 felt weird about it, because the teacher has a reputation of sleeping with a lot of people in the community. P5 added that he is known for letting students pay 'in natura' (which means with favours, probably sex). P3 notices in class how this teacher flirts with certain students and asks them to stay behind to try out some moves or asks if they want to have private classes, inviting students to his house. Interestingly, the teacher did help P3 solve the issue, although she would have been more appreciative when the teacher would have been more sensitive with the issue.

Furthermore, P6 mentioned that she sees a lot at parties who the 'newer' girls are. There are some leaders she sees at a lot of parties, who will always invite the new and less experienced girls to dance. This is something she experienced herself as well when she was new. Then, you think certain behaviour is just normal, or you think he dances well, so it must be right. And as a newer dancer it is hard to show your boundaries if you have not decided yet what they are so you just dance along. Now, you realize what is wrong and you do not dance with this person, but it is not nice for these girls because you know they do not really know any different. P7 also sees the inexperienced girls getting picked to dance with more experienced male dancers. But it seems like women 'hunt' less on inexperienced men. In fact, women 'hunt' more on experienced men, but it seems 'Men kind of 'abuse' the inexperienced girls'. Interestingly, I feel like this was something I also picked up when I was

observing at the social dance event of the student association, where I noticed that P1 was for instance dancing with newer dancers and showing off his complicated moves.

At some point we finished the discussion to go to the final party of the festival, but on the way there, everybody kept talking about the topic and sharing stories with each other. I feel happy and proud that my participants seem to feel so much at ease to share their stories. However, I am also worried about the stories my roommates shared. To me they sound quite alarming, and I think they will shock people from outside of the dance community, but I am afraid that the 'negligence' of dancers to these situations is causing people to think it is normal and part of the scene. This also worries me that the deeper people are in the community (I mean: the longer they are heavily invested in the community), the harder it is to distinguish appropriate behaviour from inappropriate behaviour, as it might be seen as 'normal'.

When I got back home from Spain, I immediately missed dancing so I joined a dance class at my (new) dance school. After class I started talking with one of my classmates (P8 (m)) who wanted to add me to a Bachata/Salsa dancers group chat/community on WhatsApp. In this community, which P8 founded, they would post parties and go to parties with a bigger group. P8 mentioned to me that he was very serious about creating a safe community, thus people have to be accepted by a couple of people to join the group. At some point, a big group with P8 and about

14 followers in it, went to a party where a large part of the followers had danced with a leader who made all of them uncomfortable. To him, it was very striking that all of these women felt uncomfortable so he took the responsibility to step towards the organization of the party. The organiser of the party showed photos where A could point out the leader in question, who then would be blacklisted, meaning they could not join another party. Although I felt so inspired and proud for P8 to speak up, I was wondering whether this blacklisting would actually work and stop the person from joining a party or doing inappropriate behaviour.

I was wondering whether my new dance school had told students before about inappropriate behaviour. It is not something I see advertised a lot when looking for festivals, events or dance schools. Additionally, I never found anything about it on the website of the dance school but I thought it might have been mentioned in the first classes, but P8 did not hear it at this dance school either. He did say when I would ever encounter something, just to address the office team of the dance school, but this is his own interpretation. I then did a small search on parties, dance schools and festivals throughout Europe, but I could barely find something. I feel this is more common in the United States, where I think it is more encouraged to create a code of conduct to help students feel more safe (Philipp, 2023). Recently, P3 forwarded me a message she received from a dance group about an organization VaCiD (<https://www.vacid.nl>) that was setup to receive anonymous complaints of harassment in dance, who will then redirect victims to the right organizations when necessary. I think this is a good initiative because the independence of the organization and the fact that one can create a

report quickly online keeps the hurdle low, however, it is now up to the community to do something with it and share the initiative.

Although my previous findings are very interesting, I wanted to gain more knowledge on how event organizers or teachers look at the problem, which is why I invited P9 for an interview, a bachata teacher who has also organized events with workshops of artists before and used to be a contact person of confidence for the dance school. I introduced the topic to her through Whatsapp and invited her to drink coffee and talk about the topic to me. We sat down and immediately started talking about her role as contact person of confidence. She mentioned that there are no requirements from the union or university (as it is a student association) to have a person of confidence in place, which is surprising to me, since incidents of inappropriate behaviour seem to be recurrent in different types of sports. At the student dance association, they quickly realized that they were in a vulnerable situation as there are not many associations/dance schools with such high concentrations of young people. Besides, the organization is even more vulnerable, P9 mentions, when they organize social dance events, since they are open to everyone, so also non-members who might have bad intentions.

Within the dance organization she is teaching for, P9 notices that all teachers are allowed to fill in their own teaching programs and are free to teach whatever they want. As a result, there has been an interesting inconsistency: although the bachata teachers teach students that it is

okay to say no to a dance and you do not have to give this person an explanation, the salsa teachers seem to teach students to always say yes to every invitation (if everyone always says yes, you dance with everyone). As P9 and I were reflecting on it, we noticed that when following the advice of the salsa teachers, someone denying your request to dance might feel much harsher, because you expect everyone to accept your dance, this might feel like a very big rejection. Nevertheless, it seems that dancers at this student dance association do still feel comfortable to report their problems, as P9 mentions that there have been quite some reports, she thinks it is because the organization and teachers talk about the topic of inappropriate behaviour is keeping the hurdle of reporting low. It means that teachers have a large influence on student behaviour and the establishment of boundaries.

One of the drivers for P9 to become a contact person of confidence was because when she started dancing herself, she did not really know where here boundaries lie, what is normal and what is not. She recommends her students to speak up whenever something is making you uncomfortable. In the end, she believes, the goal should always be that you are both enjoying the dance. Now, P9 is also good at showing her own boundaries and is more aware of where they lie. She does mention however, that her boundaries are quite far, but it is hard to define, when something does not feel good, you immediately notice it. She then creates distance between her and the other dancer and when this is not respected she will tell the other dancer off and perhaps even quit the dance. She believes that if you never show your boundaries, the other person might not know they have crossed it. Which is something that I

would believe as well, but I am a bit sceptical about whether it should be the boundaries which should be more explicit or whether it should be more explicit how people cross these boundaries.

### Reflexivity section

It is important for me to reflect on my own position within this project as well. There obviously has been a reason why I started researching this topic of inappropriate behaviour on the dancefloor. The reason is that it has happened to me and my friends before and I basically condemn it, hence my activism to change something about it. However, this does mean that before I started the project, I did not go into the research completely blank, which has a couple of advantages and disadvantages. One disadvantage is that I could be stirring the conversation towards the topic that I am trying to research, while in Ethnographic research it is important to take a step back and let the participants tell me what they want to tell. This intertwines with another disadvantage, which is that I could be judging certain behaviour. I think all of my participants kind of know my stance towards inappropriate behaviour on the dancefloor since this is the topic of my research. It might scare people to say what they really think, while at the same time, I should be careful to not let my activism show throughout an interview. I sometimes feel this is hard, for example, in the focus group I did in Spain, one participant said that perhaps these people who do inappropriate behaviour do not know they are in the wrong, when nobody has ever told them their behaviour is wrong. My next question was: 'But do you really think these people were never told? Or is it something else?' I think here I was in the wrong,

because with this question, it sounded like I disagreed with one of my participants. I try really carefully to think about what I am going to say and I have learned from this instance.

At the same time, another thing I should be aware of is that I am in fact a woman who is already a member of the community. This kind of means to me that it is almost not possible to not have an opinion. But at the same time, this makes it hard for me to question people who I have danced with before and who I might know do this behaviour. As a researcher I do not want to have an impact on another person for the worse. There might be a chance that I ask questions to someone and they feel judged by me, this might hurt them, which is something I would want to prevent. At the same time, it is important to keep my own safety in mind and this could create a hostile environment for me if I am possibly talking to the wrong person.

There are also advantages to being a member of the community. I did not have to take the time to get to know the community first, which is something that would have to been done first otherwise. Besides, because I was familiar with the terms and normalities, it was easier to connect with dancers, be trusted with their stories and carry on a nice conversation by sharing experiences, rather than just listening.





## CHAPTER 3:

### DEFINE

In this chapter we are going from the wideness of the research phase, to analysing it and narrowing it down to a problem definition. By narrowing it down, we can start designing in the right direction.

**3.1** Analysis of results

**3.2** Problem definition

### 3.1 Analysis of Results

This chapter outlines how the results of the Discover phase are analysed using thematic analysis to answer the research questions.

#### 3.1.1 (Thematic) Analysis process

Having gathered all data, Thematic Analysis is conducted to find out what themes emerge from the collected comments of participants through ethnography. Thematic analysis involves several key steps, which are followed and as outlined by Braun and Clarke (2006):

1. Familiarization with data: The researcher begins by immersing themselves in the data, reading and re-reading textual data (such as transcripts, field notes, or documents) to become intimately familiar with the content. This initial step also involves noting initial ideas for potential codes.
2. Generating initial codes: After familiarization, the researcher systematically codes interesting attributes of the data across the entire data set. Coding involves organizing the data into meaningful groups. Codes are typically short labels that describe the content and meaning of a segment of data.
3. Searching for themes: Once the data has been coded, the researcher collates the codes into potential themes. A theme is a pattern that highlights something important about the data in relation to the research question, reflecting a certain degree of consistent response or meaning within the data set.

4. Reviewing themes: In this phase, the researcher refines the themes. This involves verifying whether the themes align with both the coded extracts and the entire data set. Themes may be reworked, combined, or discarded based on their relevance and coherence.
5. Defining and naming themes: After reviewing, the researcher defines and names each theme. Defining involves refining the specifics of each theme and the overall story the analysis tells. Naming themes provides a clear and concise label for each theme, capturing its essence.
6. Producing the report: The final phase involves writing the report. The researcher provides a detailed analysis of the themes, supported by compelling data extracts. The write-up aims to tell a coherent and persuasive story about the data within the context of the research question.

The first step for Thematic Analysis (Braun & Clarke, 2006) is to familiarize again with the fieldnotes and transcripts. This was done by reading through the notes again and creating cards of quotes that seem to be interesting to the research questions. These cards include a title, quote of the participant's data, and explanation (Figure 9).

### **It should be easy and low-key to report something**

If you make the step too big, by going to police or GP, people might be less likely to get into contact about an incident so that is why it is important to keep the hurdle of reporting as low as possible.

*"So it is important to keep the hurdle as low as possible."*

FIGURE 9: CARD ON MIRO BOARD

In the next step, codes were created that seemed interesting, connected to the data. After the codes were created, these were put into themes whenever a pattern was found.

The themes that were then found consisted of:

- Beginning dancers (followers)
- Educating dancers
- Responses to inappropriate behaviour
- Creating a connection on the dancefloor
- 'Hunting' behaviour

- Respecting boundaries which differ for everyone
- Having different expectations
- Confronting inappropriate behaviour
- Atmosphere

However, the themes could be redefined further and connected more to the research questions.

In the final step of Thematic Analysis, the research question, 'How do members of the Latin dance community perceive respect and boundaries on the dancefloor?' Was central and based on that, new themes were formed and labelled. The themes were divided into two sides: intentional inappropriate behaviour and unintentional inappropriate behaviour. In intentional inappropriate behaviour, the themes

- Couple dances put people in vulnerable positions;
- Taking advantage of dance rules and ignoring safety;
- Undesirable behaviour happens

Emerged, while on the unintentional inappropriate behaviour side:

- Boundaries are different for everyone;
- Boundaries have to be taught/learned;
- Expectations are different or misunderstood

Were themes that emerged. Additionally to these themes, other themes about responding to the behaviour returned, which may be analysed with the ethnographic data. These strategies are interesting to further understand the handling of boundaries on the dancefloor. There was a difference in how dancers would respond to these situations of inappropriate behaviour, which resulted in the following three themes:

- Active response;
- Passive response;
- Prevention

### 3.1.2 Discussion of Results

The final step of Thematic Analysis consists of writing up the analysis of the themes in a small report.

#### Understanding inappropriate behaviour on the dancefloor

On one hand, it seems that intentional inappropriate behaviour takes place: these dancers know what behaviour they are expressing and that it may harm others, but they still seem to carry on with the behaviour. Apparently there are factors that enable intentional inappropriate behaviour to take place. One of them seems to be that couple dances put people in vulnerable positions. Especially since social dance events are places where people with all different levels of experience come together. When someone is rather new to dancing, they do not know what their boundaries are and what is normal and what is not. People with bad

intentions might take advantage of the dance rules and ignore boundaries and the other person's safety. As a result, undesirable behaviour happens, as one participant described:

*"... but at the moment it does not feel good, which is super hard to define..."*

- P9

Meaning it is hard to define what is actually seen as inappropriate, because boundaries are shifting with every person, however, the moment something bad happens, you can immediately tell as a victim identity.

On the other hand, unintentional inappropriate behaviour might take place. This might happen because boundaries are different for everyone and changes depending on the person you dance with:

*"But that's the thing: with some people you're okay with the closeness and others not."*

- P5

This could shift depending on the background and culture of a dancer, but also whether they know the person they dance with or perhaps even the mood they are finding themselves in. At the same time, it might depend on what boundaries were taught by teachers or surroundings. For instance, if a teacher teaches to always say yes to every invitation to dance, hearing 'no' from someone might feel very harsh, when you are expecting everybody to say yes, while, if teachers taught you to be able to

deny without giving an explanation, a 'no' means something way less harsh. When unintentional inappropriate behaviour happens, it comes down to expectations being different and misunderstood by the other person. For instance, one time during the research, a participant was asked to 'make a preparty' in someone's hotel room, probably meaning to have sexual intercourse, however, the fact that we are in a dance environment could lead someone to think about dancing, rather than sex, where a comment like this could be seen as inappropriate due to a difference in expectations.

### Showing boundaries on the dancefloor

It can be seen from the data that there are very different ways in which people respond to inappropriate behaviour, as some people respond in a more passive way and other more active. Active responses include dancers immediately telling their dance partner that something they are doing is wrong, or creating distance between the two by adjusting the (dance) frame. Another active response is to push back the hips or let something know using body language, however, it is not always picked up, which might change it into a more passive response. In this case, dancers expect their partner to pick up on their body language, but will not directly tell the person what is wrong. Another passive response is to not confront the other person, by just walking away from the conflict, rather than towards. It does often happen that dancers will warn their friends not to dance with the person acting out inappropriate behaviour.

At the same time, there were multiple prevention methods mentioned. In one case, a dancer who danced inappropriately was prevented from entering another dance event by the same organizers. On the other side,

teachers have a lot of influence on prevention methods, as they can teach what to do in such a case. At the same time, teachers and organizers could inform students on what is seen as inappropriate and talk about the matter more, to make it less of a taboo than it seems to be.

### Inappropriate behaviour enablers

In section 2.1.3 we questioned how inappropriate behaviour exists in different contexts. With the help of the literature review, comparing inappropriate behaviour in different settings, we can state that it is not something that only takes place in the dancing scene. What we do see, however, in the dancing scene, is that it seems rather male-dominated and keeps distinct gender roles in charge.

### Speaking up against inappropriate behaviour

In this section, we discovered what happens after the inappropriate behaviour has happened. Reporting still seems like a big hurdle to overcome, but it shows that people are more likely to report and speak up when the atmosphere is open.

### Respect and inappropriate behaviour in the Latin dance community

Members of the Latin dance community have taught us that boundaries differ from person to person and from time to time. Although members struggle to label exactly what is inappropriate and what is not, most people seem to agree it is when your boundaries are crossed, making it

super important to show them to your dance partner. Unfortunately, dancers have shown it is not always easy to be clear about these.

create an atmosphere where inappropriate behaviour still takes place and almost seems tolerated.

### 3.1.3 Conclusion of Results

Getting back to the research question as stated before, “How are boundaries and consent perceived and talked about in the Latin dance community in the Netherlands?”

From the ethnographic research, it can be understood that it is hard to define what is actually seen as inappropriate behaviour by dancers. However, something a lot of people seem to agree on is that something is seen as inappropriate when boundaries are crossed. At the same time, boundaries are dynamic and change depending on the person, type of dance style and knowledge about the dance. As a result, dancers might struggle establishing their own boundaries and respecting those of the other person. Additionally, protecting ones boundaries by speaking up or taking action proves to be a difficult task as well, since dancers are dancing with different people (constantly changing partners), where boundaries and dynamics are also constantly changing.

Unfortunately, some dancers with bad intentions will try to take advantage of dance rules by crossing boundaries without consent. The sensual nature and close connection of the dance styles, in combination with the rooted dance culture where speaking up is not always a given,



### 3.2 Problem Definition

In this chapter, the problem is defined based on the findings of the research. A dilemma-driven approach is introduced to tackle the problem.

#### 3.2.1 The problem

Inappropriate behaviour remains a problem while people are still exposed to (sexually) inappropriate behaviour in various social settings. The #MeToo movement helped bringing the problem to light but showed the world that there is still a long way to go. Ethnographic research enlightened that the problem seems to lie with differences in background, culture, identity and exposure of people. While victims try to change their own actions to prevent getting into unsafe situations, it is not possible to avoid every single setting. At the same time, while some assailants might not have wrong intentions, how would they know if they have not been taught or have been taught to behave inappropriately? The problem seems to lie with consent and boundaries, which is something the dance community is struggling with at the moment.



FIGURE 10: ACTIVE OR PASSIVE RESPONSE? THIS IS A DILEMMA

In the Latin partner dance community, dancers will share a dance with someone they just made eye-contact with for the first time. On the dancefloor it is important to establish a quick connection to be able to follow, but also lead the dance well. There is barely any talking on the dancefloor, so connections are made through moving the body. But how does one show their boundaries when dancing? And how do you establish consent? And how does one respect those boundaries if it is different for every dancer? Because boundaries are hard to set and respect on the dancefloor, inappropriate behaviour remains a problem at Latin social dance gatherings.



Seeing the differences in responses to inappropriate behaviour on the dancefloor shows that talking about boundaries and consent is still something that is considered sensitive in the community. The sensitivity to which the community reacts to the subject is what we could consider our biggest challenge and seen as the problem. Because this sensitivity persists, dancers constantly have to make the choice between choosing to be passive and remaining respectful, or perhaps having an active response that concerns self-respect (Figure 10).

*The problem is that talking about boundaries and consent remains a topic of sensitivity which results in people keeping quiet about it.*

As a result of people keeping quiet about it, perpetrators can continue their behaviour and people do not feel empowered to speak up. This reinforces normalization of the behaviour within the community.

### **3.2.2 Design with Dilemmas approach**

As I identified that dancers struggle with personal dilemmas, I thought it would be important to design to problematize these dilemmas to the community. Targeting dilemmas helps us understand design problems and helps us to proceed with the design process. In dilemma-driven design, a dilemma is defined as the need to choose between two mutually exclusive options, each addressing personal concerns, where fulfilling both at the same time is challenging or impossible (Desmet et.al., 2017). In the context of this project, written scenarios (Appendix E) are used to identify dilemmas based on relevance for the target group.

The target dilemmas were selected based on common themes in the research findings and relevance.



## **CHAPTER 4:**

# **DEVELOP**

In this chapter, the Develop stage of the project will be explained. For this, the approach of this stage will be introduced first. In the explorative phase, possible design ideas are explored, a design intervention is put into the context and evaluated.

**4.1** Approach of design phase

**4.2** Idea exploration

**4.3** Design Intervention

**4.4** Evaluation Plan

## 4.1 Approach of design phase

After scoping the research to the problem, it is analysed how the use of scenarios and a dilemma-driven approach result into the design goal. Then, the design direction is presented.

### 4.1.1 Two scenarios on the dancefloor

As mentioned before, there seems to be a problem with consent and boundaries in the community as something dancers might struggle with. However, as these boundaries change interpersonally, it is important to take all of the scenarios and actors into account. As an example, two different scenarios were crafted that could have taken place on the social dance floor. The scenarios are based on situations that participants have described in the ethnographic research and demonstrate the two different types of detected inappropriate behaviour (intentional (active) & unintentional (passive)). However, when writing the scenarios, it was important to capture certain details like feelings of the actors and consequences of certain actions. At the same time, as we are talking about dancing with a partner, it is always important to look at the story from the perspective of both dancers. This is why both scenarios have two point of views: one for the follower (in both scenarios female and receiver identity), and one for the leader (in both scenarios male and sender identity). The written scenarios are based on the distinction between having an active or passive response as a sender or receiver of behaviour and how these may influence each other on the dancefloor.

In the first scenario, we find Eva, a follower, going to her first social dance event and Jhon, a leader, spotting her, noticing she is a new dancer and asking her for a dance. Jhon tries to get closer to Eva (intentional

inappropriate behaviour) and as a result she feels uncomfortable, but she does not dare to tell the leader (a passive response to the behaviour).

In the second scenario, we find Britt, an experienced follower, visiting a social dance event where she is invited for a dance by Mike, a less experienced leader. Mike attempts to do a move but for Britt the hand placement does not feel right. She immediately stops the dance and confronts Mike (active response) about the behaviour, leaving him offended as he did not mean to do it (unintentional inappropriate behaviour).

Although the scenarios do not capture every single issue with consent and boundaries on the social dancefloor, these written scenarios help to give an overview of what seems to be happening and seen as the problem on the dancefloor. The written scenarios are used as a tool to apply the Design with Dilemmas approach to: it is adopted to find relevant dilemmas and acquire and understand the target dilemmas concerning these dancers.

### 4.1.2 Triggering dilemmas

The two scenarios, with two different perspectives, are then used to discover what dilemmas seem to be going through minds while on the dancefloor.

The two target dilemmas have been selected because they represent common themes that have emerged from the research findings and are as follows:

1. I want to dance and act the way I want to (concern for self-expression = A) but I also want to respect the person I am dancing with (concern for understanding = B)

This first dilemma is based on the person who is responsible for ‘sending’ the behaviour, whom we will call the sender in this case. They are struggling between the choice of behaviour A, wanting to act the way they want to (inappropriately), to satisfy their own needs and expressing their self. Compared to behaviour B, where they respect the person they are dancing with and do not act on the thought of possibly doing something inappropriate.

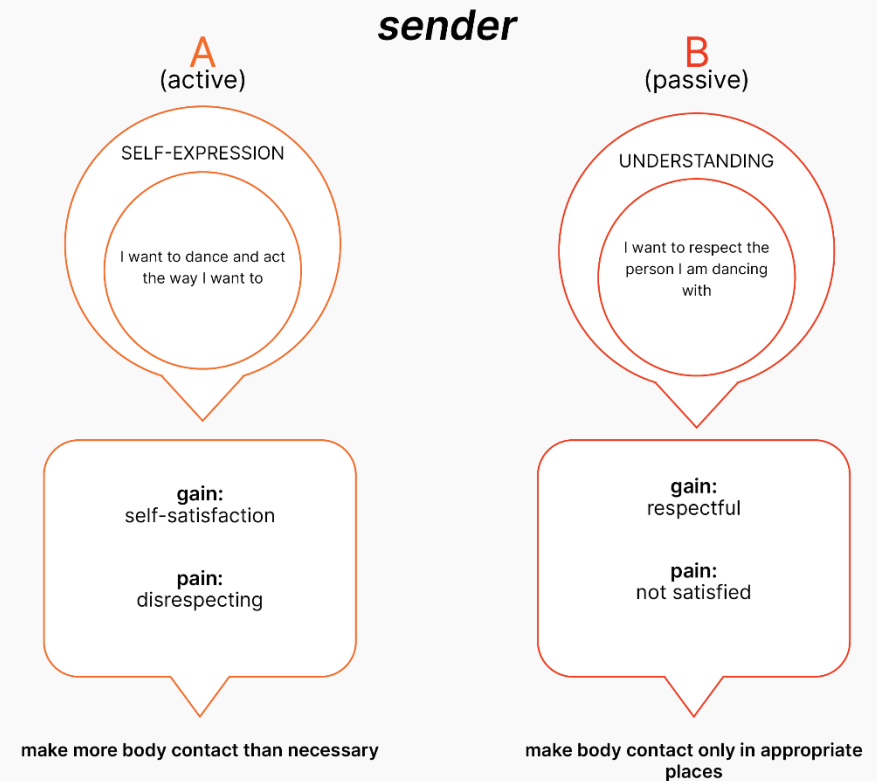


FIGURE 12: SENDER DILEMMA

2. I want to stand up for myself (concern for self-expression = A) but I also want to be polite to the other person (concern for belonging = B)

The second dilemma happens after the inappropriate behaviour has happened and is received (by the other person). The receiver is struggling between showing and telling the other person about their boundaries being overstepped, or keeping quiet and in that way ignoring their own boundaries.

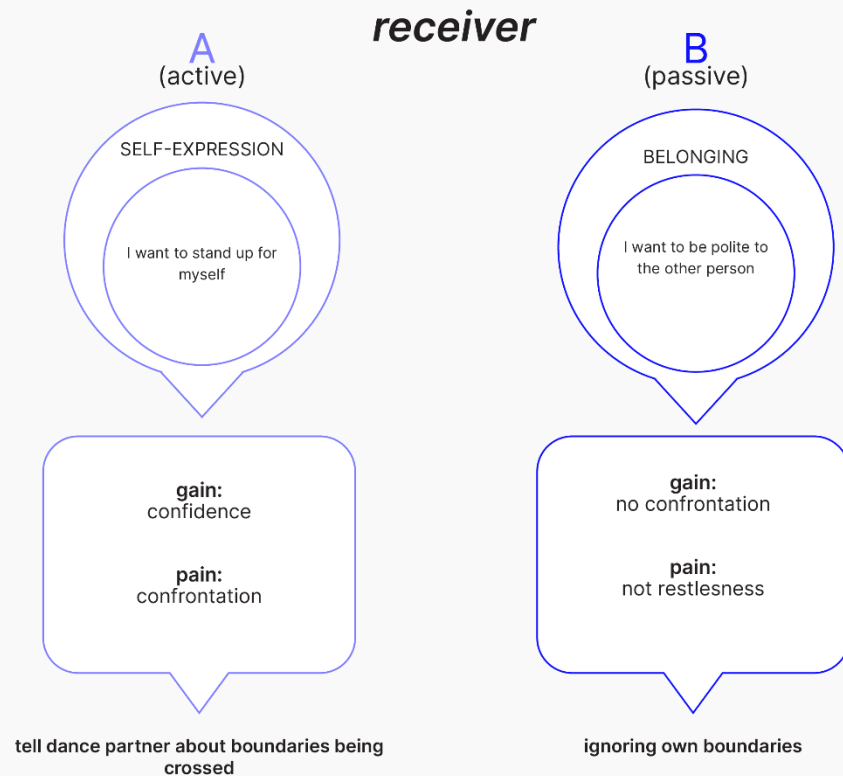


FIGURE 13: RECEIVER DILEMMA

The reason why there are two main dilemmas is because we are dealing with the relationship between two people on the dancefloor, so focussing on just one of the two dancers is not enough. It is almost as if, instead of having two actors dancing (a follower and a leader), there is a ‘third actor’ we need to take into account, which is the relationship between the two people (Figure 14). Although the target dilemmas are different and take place at different times on the dancefloor, it seems that one comparison is that both dancers involved are concerned about/torn between doing something for themselves (A=active) or respecting the other person (B=passive).

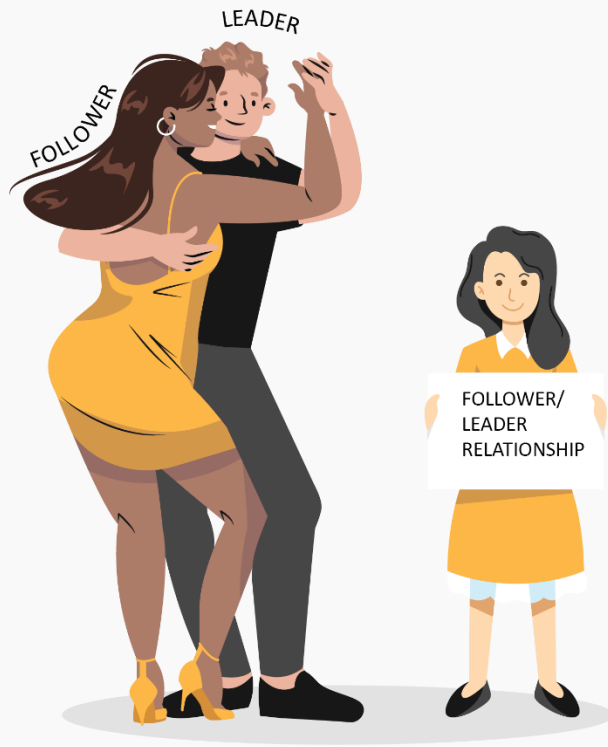


FIGURE 14: THE 'THIRD PERSON' THE RELATIONSHIP

I think this is a problem rooted in the community, but within the community the differences between people are huge, meaning there is not one solution to the problem to be found. A design intervention will not have the capability to solve the problem, but an intervention might change how people think and act within the community with regards to behaving appropriately. A design intervention should create awareness about the dilemma itself, without necessarily solving the concerns, which refers to triggering dilemmas (Ozkaramanli et al., 2016).

#### 4.1.3 Design Goal

The scenarios (Appendix E) have illuminated the two different, but most important, dilemmas that various dancers face on the dancefloor.

Elaborating further on triggering dilemmas as introduced in previous chapter, designs that trigger dilemmas aim to engage users by prompting moments of personal reflection or discussion, thereby raising awareness of the dilemma (Ozkaramanli et al., 2016). A design intervention for this project should give dancers a 'stop and think' moment, which may be conveyed by presenting people with the ambiguity of the dilemmas. However, as mentioned before, there is not just one dilemma or actor to take into account for the design intervention, but the relationship between two people. Within this relationship, as mentioned in chapter 7, one can find a common concern for respecting the other person, which conflicts with the concern for choosing something that is just for themselves. This is why my design goal is to:

*“Trigger debate among the Latin dance community in the Netherlands about common respect on the dancefloor to fight normalization”*

Whereas triggering debate is meant to raise awareness among the community on this ambiguity between choosing for yourself or to respect the other person on the dancefloor.

#### 4.1.4 Inspirational activities

Next, different ideation strategies have been taken to spark creativity and find ideas that answer to the design goal.

Two different group ideation sessions were done, where the researcher and a total of three participants worked together to inspire. With the use of the scenarios as introduction to the topic, we tried to 'solve' a design question using a technique called 'Worst Possible Ideas', where we think of the worst possible ideas to solve the design question. These 'bad ideas' are then dissected to see why these are bad ideas and what would be the opposite of that bad attribute to think of good ideas to solve the design question.

After doing the group sessions I realized that most generated ideas were trying to solve the problem in some way, instead of problematizing it and trying to show what the exact problem is. I understand that the problem is rooted in the community, and is not something we can solve easily. This means that it is important for the community to first realize that there is in fact a problem, and then how to understand the problem by discussing it with others.

#### 4.1.5 Design direction

The direction the design would go into, is a design that is triggering dancers to stop and think about, be confronted with, the dilemma: should I do what I want or respect what the other person wants? To enlighten this way of thinking, and how it might be different for every single individual, the direction the design goes into is a design that promotes honesty about respect on the dancefloor. It is envisioned that the design intervention will confront people with honest truths about respect on the dancefloor and is slightly provoking to trigger a response. This is meant to make dancers more critical about their behaviour on the dancefloor.

It seems that the placement of such an intervention on the dancefloor is not suited, because the dance should not be disrupted. Rather, the design intervention will be placed in the other areas, like the lounge area or cloakroom, where dancers gather to either change shoes, sit, talk and/or drink, as this is already a place where discussion is seen as normal, rather than talking on the dancefloor, which is in most cases a bit undesirable.

*The final design direction is a critical design intervention that triggers debate amongst the Latin social dance community to fight normalization.*



## 4.2 Idea exploration

In this chapter it is explained how ideas are explored to find a possible design intervention that could trigger reflection and debate on respect, consent and boundaries on the Latin social dance floor.

### 4.2.1 Confronting dancers with a dilemma

When confronting dancers with the dilemma of mutual respect, it might be provoking to let dancers speak their honest truth about respect and boundaries on the dancefloor. Because it is expected that people will give a more desirable answer, than one that might be classified as inappropriate, anonymity is important in this case.

One idea that emerged was to give dancers some kind of ‘free pass’ to share everything they always wanted to do on the dancefloor, but never did because it is undesirable for the other dancer. It would look a bit like having a confession booth, where dancers, without any personal consequences, share their feelings. These feelings could be anonymously published and shown to the people at the event on for instance a poster board, to provoke reflection and discussion. However, as these ‘undesirable’ feelings are published, it might not invite people to write something undesirable, which in turn minimizes the dilemma in a way, because the most desirable outcome seems to be the forced choice.

Another idea that emerged is to anonymously answer a survey question, for instance in the bathroom stall, that is forcing dancers to pick between two choices, either respecting the other person or choosing to pick yourself. The anonymous answers are then showed in the lounge area,

provoking dancers in the lounge area to talk about it. In this idea, the dilemma is very literal, and again it might result in dancers choosing the most desirable outcome, minimizing the duality of the dilemma.

One metaphor for the dilemma is a seesaw: you have to think about the other person, because if one person stands up without communicating well, the other person will be plummeting to the floor. However, a design intervention that is a seesaw needs to be supplemented with something else to be sure it is understood by dancers and triggers debate on mutual respect and boundaries on the dancefloor.

### 4.2.2 Reflecting on dancers’ behaviour

Another idea to trigger debate on mutual respect on the dancefloor, is to let dancers reflect on their own behaviour on the dancefloor. A mirror seems to be a perfect metaphor, as it is already literally showing ones’ reflection. Using a mirror as a medium makes it approachable for everybody. It shows: these dilemmas and thoughts can pop up in the minds of everybody, it is something human. At the same time, as your mirrored reflection is showing the thought, it creates a bit of a personal thing between the thought and you(r reflection). By looking at yourself in the mirror you can ask yourself: is this a thought I have had before? Or did someone ever have this thought about me? Besides, mirrors are usually not new objects to bring into the space of a social dance event: if the events take place in a dance school, there are usually big floor length mirrors present. Also, some mirrors can be found close to restrooms or in lounge areas for dancers to check up on outfits, hair and make-up. It must be noted, however, that not every single social dance event location



has big mirrors in place, but it can be stated that placing a mirror in a social dance event location will fit seamlessly.

#### 4.2.3 Mirror prototype exploration

To implement something to a mirror to make it interactive, the idea was to create a smart mirror (a reflective surface with integrated digital displays). To prototype this, a two-way mirror could be created. A two-way mirror is slightly see-through from one side and in this way, when a light source is beamed behind it, it lets it through, showing an image when looking into the mirror. The two-way mirror prototype is made using PMMA Plexiglas, with a mirrored window foil on top of it (Figure 18). This does not look very neat as it had a lot of air bubbles, but it still affords people to see a reflection in the mirror. It was then tested using a drawing made in the Notes app on an iPhone to see if the image was visible from the other side (Figure 15). It did seem, however, that a more low-light setting will be necessary for the message to be highly visible.

Unfortunately, direct sunlight on the mirror makes messages unreadable, so this would have to be taken into account.

Nevertheless, the lack of visibility of the screen behind the two-way mirror makes it a risky option to evaluate the idea in relation to the design goal with. Since the test with the prototype is meant to validate whether the design goal has been reached for the Latin dance community with the design intervention, it is certainly desirable, but not necessary to have a working interactive prototype. Simply having participants be confronted

with the quotes stuck on top of a mirror would yield the same results, if not with less chances of mistakes (due to an over lit surface).



FIGURE 15: TWO-WAY MIRROR EXPLORATION WITH PHONE



FIGURE 18: THE WOODEN FRAME WITH THE TWO-WAY MIRROR FIXED ON TOP

#### 4.2.4 Social dance event floorplan

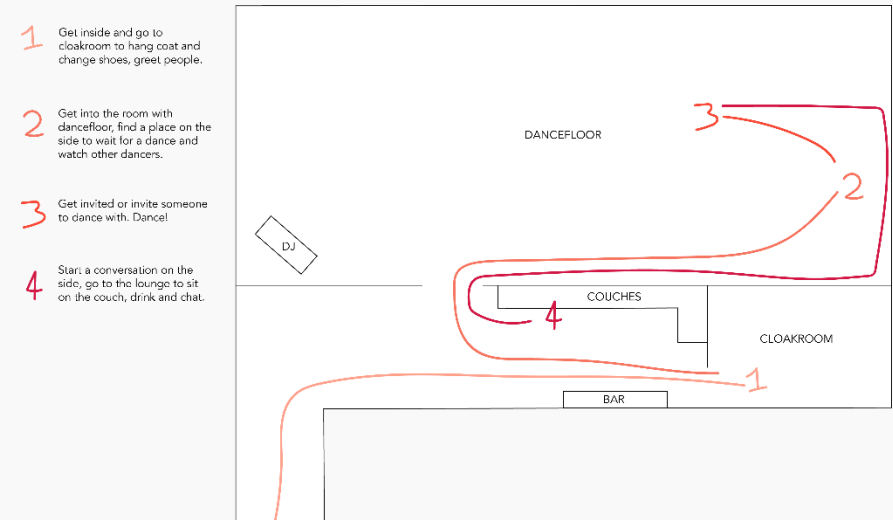


FIGURE 16: FLOORPLAN PART 1

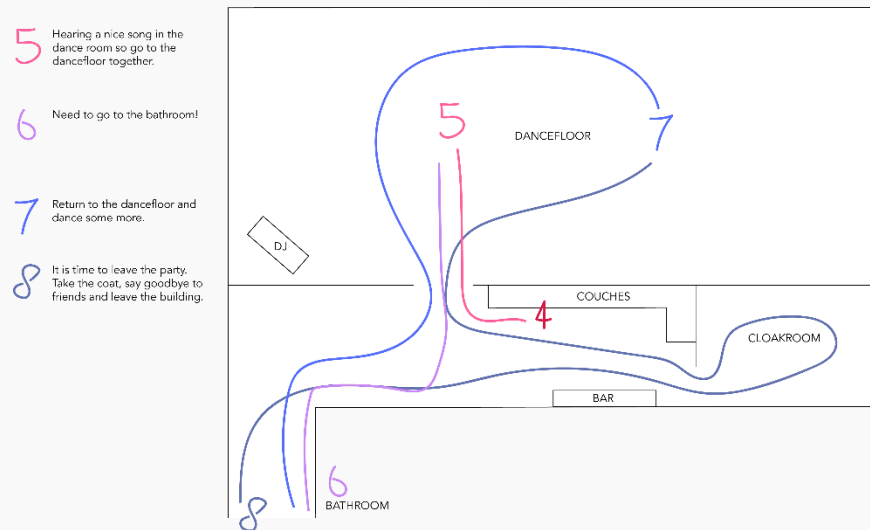


FIGURE 17: FLOORPLAN PART 2

To find out what would be the best place to implement such a design intervention, a floorplan with timeline can be found in Figure 16 & 17 (and Appendices H&J for the full-page version). The floorplan is based on the floorplan of a social event of a dance school. The timeline shows how a dancer gets into the party, hangs their coat, goes for a dance, perhaps chats with a couple of people and gets a drink, dances some more and eventually goes home. It was then identified at what timestamps prompts for a design intervention could take place:

1. At timestamp (1), when someone is putting their coat and/or bag away in the cloakroom and perhaps changes in dance shoes.
2. At timestamps (2) and (7), right before or when a dancers enters the room with the dancefloor. *(this position was not used as a*

*prompt placement due to possibly obstructing the doorframe to the dancefloor).*

3. At timestamp (4), when a dancer is taking a break to get a drink.

The idea of implementing a design intervention in a mirror prompt would fit most seamlessly at timestamp (1), when a dancer is going into the cloakroom to hang coats. A mirror in this room affords people to check out their outfit before entering the dancefloor and usually is a moment where dancers are alone: a nice spot for introspection and reflection.

Moreover, the moment the dancer takes a break (4) to get a drink is another timestamp where we can prompt dancers with a design intervention. Dancers normally sit down for a bit and chat with other people who are taking a break, which is a nice moment to trigger debate.

### 4.3 Design Intervention

Two evaluate whether the design intervention will tackle the design goal, two different prompts are designed to confront dancers with. They are both based on four curated 'thoughts', which have been selected from research as thoughts that dancers might have on the social dancefloor. The design intervention will be at a social dance event, such as a party.

#### 4.3.1 Thoughts

As previously noted, the design intervention prompts dancers to confront thoughts they may or may not have had before, rooted in the dilemmas faced by both the 'sender' and 'receiver' in interactions. These thoughts are categorized into 'active' and 'passive' perspectives for each identity. They are derived directly from quotes collected during ethnographic research and are intentionally somewhat graphic to provoke a response.

#### Passive Sender

"I felt sexually aroused so I kept body contact minimal."

This was derived from the card in Figure 18, where an erection being pushed into someone is seen as inappropriate, so when this happens, the Passive Sender is trying to keep the body contact with the other person minimal so they are not bothered by it.

**It is inappropriate when an erection is pushed against a follower while dancing.**

Sometimes men will get erections while dancing which followers might feel. It is seen as inappropriate when it is being touched against the follower.

*"You sometimes feel in kizomba, sometimes also bachata, that your dance partner is getting an erection, it is seen as inappropriate when it is being pushed against the follower."*

FIGURE 18: PASSIVE SENDER STATEMENT CARD

#### Active Sender

"I want to make as much bodily contact as possible with dance partners."

In the card of Figure 19, you see the participant describing the Active Sender, trying to get as far as possible with everyone they dance with. They try to cross the borders of their dance partners by for instance making more bodily contact than necessary.

## **You can often spot the 'hunters' in the crowd who try to find single women.**

You can often spot the 'hunters' in the crowd who try to find single women. You can see the way they look at someone.

"But there are also men who are basically hunting, you see them going around the room. They are trying to get as far as possible with every single woman."

FIGURE 19: ACTIVE SENDER STATEMENT CARD

### **Passive Receiver**

"I pushed back my hips and hoped they would take the hint."

This was based on the statement card of Figure 20, where the Passive Receiver push back their hips when they feel something uncomfortable.

## **Women often push back their hips when they feel an erection**

Sometimes when ladies feel an erection of a man while dancing, they try to push back their hips to prevent feeling it, but also sometimes grow numb and don't know what to do.

"Then the woman mostly pushes their own hips back, distancing and perhaps grow numb."

FIGURE 20: PASSIVE RECEIVER STATEMENT CARD

### **Active Receiver**

"I stopped the dance the moment I felt their hand on my butt."

The Active Receiver immediately tells their dance partner off when something is uncomfortable.

## Stopping the dance, telling off, warning friends.

Once in a dance she got sexually assaulted and she immediately stopped the dance and told the leader off, she then warned her friends about the leader, not to dance with him.

*"so she stopped dancing and told the leader 'this is not okay, stop' and told the students not to dance with the guy."*

FIGURE 21: ACTIVE RECEIVER STATEMENT CARD

### 4.3.2 Prompt 1: The Reflection

The Reflection is an interactive mirror placed at social dance events in the Latin dance community. When it is approached by dancers, dancers will be given a randomly selected thought by the Reflection. These thoughts might be relatable to these dancers, but they also might be controversial to some. Although based on real quotes by real dancers, the selected 'thoughts' the mirror will confront dancers with might not be recognizable by everyone, thus might spark curiosity and provoke dancers to reflect on the assigned, random thoughts.

The Reflection will invite people to reflect on their behavior on the dancefloor. The mirror is literally and figuratively speaking telling the user to 'look at yourself in the mirror' and reflect. The thoughts will be randomly assigned to users, which change on every visit, which are supposed to spark both reflection and conversation. At first, it might give users a 'stop and think' response: what does this say about me and how I am behaving on the dancefloor? Some thoughts might be confronting to users or deemed as controversial.

The Reflection mirror will be prompted to dancers in the cloakroom: the area where people go to put their coats and/or bags and change shoes when necessary. It is usually the first place dancers enter and perhaps greet a couple of people.

### 4.3.3 Prompt 2: Consumption coins

The second prompts of the design intervention consist of consumption coins. Consumption coins are common at social dance events for dancers to get their drinks. In the design intervention, dancers receive one half of a full coin that contains the same quote as was written on Prompt 1 (the Reflection mirror). When they link up with another dancer who has the other part of the coin, they may both get a free drink in return of the coins. In this way, dancers are promoted to talk to other people and ask whether their coins may link up. They then have the possibility to read both quotes and are invited to discuss their opinions, experiences and reflections on the matter. It also leaves space for people who do not feel comfortable discussing these topics to refrain from doing so.





FIGURE 22: JOINING THE COINS TOGETHER

#### 4.3.4 Response to design intervention

As identified before, there are two different behavioural dilemmas which have been defined based on the thematic analysis and scenarios that were defined. One dilemma is based on the person that might 'send' inappropriate behaviour (sender) and one that might receive the behaviour (receiver). As we can expect the sender and receiver to act in an either passive or active way to these dilemmas, we can also expect them to respond in a certain way to being confronted with the design intervention.

##### Passive Sender

The Passive Sender is concerned about wanting to respect the other person and understand them. We may say we expect this Passive Sender to be more reflective to their own behaviour as they notice their interest in self-satisfaction, but choose to remain respectful to the other person. It is expected that a Passive Sender will recognize the 'sender'-thoughts as something familiar. At the same time, as Passive Senders are more reflective, the 'receiver'-thoughts may cause a bit of shock, but also understanding for receivers.

##### Active Sender

The Active Sender might feel less shocked when being confronted with the 'sender'-thoughts, as it is something they might have thought of before. It is expected that the 'receiver'-thoughts might make them reflect on their own past experiences: did I ever notice someone doing this to me?

##### Passive Receiver

The Passive Receiver will most likely feel shocked of the 'sender'-thoughts. The Passive Receiver is concerned about belonging, and their almost naïve-like nature will have them second-guess inappropriate behaviour: "did I feel that right? Maybe it is just me." The 'sender'-thoughts might thus be confirming feelings of doubt for the Passive Receiver. The Passive Receiver-thought will likely be familiar, but the Active Receiver-thought might be unknown to this person and feel mythical. Perhaps a discussion with an Active Receiver will empower them.

##### Active Receiver

The Active Receiver is aware of the 'sender'-thoughts as they come as no surprise. They have likely heard of or experienced inappropriate behaviour before and now exactly what it feels like when their own boundaries are crossed. Next to knowing their boundaries well, Active Receivers also know how to stand up for themselves. The 'receiver'-thoughts will be familiar as well and Active Receivers will likely not feel afraid to start a discussion with other people on the presented thoughts.

There are also people who might not be able to identify with any of these labels. This could be because they are oblivious to it happening (to them or others), for instance because they have never heard someone talking about it or experienced it themselves, perhaps because they are rather new to the community. This does not mean that the design intervention is not relevant to them, on the contrary, giving these people a little bit of an insight into the minds of other people on the dancefloor and open the door towards reflection on this behaviour within the community.

#### 4.3.5 Alignment

It is important to understand how the design intervention aligns with previous research. To illustrate this, we can refer back to the research question, problem statement, design goal, and design direction, as summarized in Figure 23.

Research Question:

"How are boundaries and consent perceived and talked about in the Latin dance community?"

Problem Statement:

"The problem is that talking about boundaries and consent remains a topic of sensitivity which results in people keeping quiet about it."

Design Goal:

"Trigger debate among the Latin dance community in the Netherlands about common respect on the dancefloor to fight normalization"

Design Direction:

"The final design direction is a critical design intervention that triggers debate amongst the Latin social dance community and fights normalization."

FIGURE 23: ALIGNMENT

The goal of the project was to trigger debate among the Latin dance community in the Netherlands about common respect. The prompts have been constructed to help dancers reflect on respect on the dancefloor. Moreover, the prompts give space for critical reflections of ones self to its users and in this way, provokes to trigger debate.



## 4.4 Evaluation plan

The aim of evaluating the design intervention is to find out whether the concept might trigger debate among the Latin dance community about common respect on the dancefloor (design goal). Insights from the evaluation are considered to recommend implementation changes.

### 4.4.1 Evaluation Goals

The goal of the evaluation is to gather meaningful insights as to whether the proposed design helps achieve the design goal and proposed experience the intervention is meant to convey. The following evaluation goals are meant to guide the evaluation process. The evaluation will be successful when these goals are explored.

#### Triggering reflection

It is desired that the concept will act as a trigger in a two-step process, of which triggering reflection is the first step. The concept should be able to give dancers a 'stop and think' response and make them reflect and think about their own behaviour on the dancefloor, as well as the behaviour of their past dance partners.

#### Triggering debate

The second step of the process is to trigger debate amongst dancers. The prompts (messages/thoughts) that participants are confronted with should be enticing to start a (critical) conversation on the topic and reflections.

#### Fight normalization

Then, to see whether the design intervention might fight normalization of crossing boundaries on the social dancefloor, it is examined whether there is a willingness amongst the community to adopt this strategy and whether lessons that have been learned are taken onto the dancefloor.

### 4.4.2 User test prompts

The user test will be evaluating two different types of prompts that are connected to each other.

The first prompt exists of cut-out cartoon thought bubbles with the mentioned quotes of section 4.3.1 printed on top. These are then stuck on a mirror to make it look like the bubble is hovering above one's head (Figure 24).

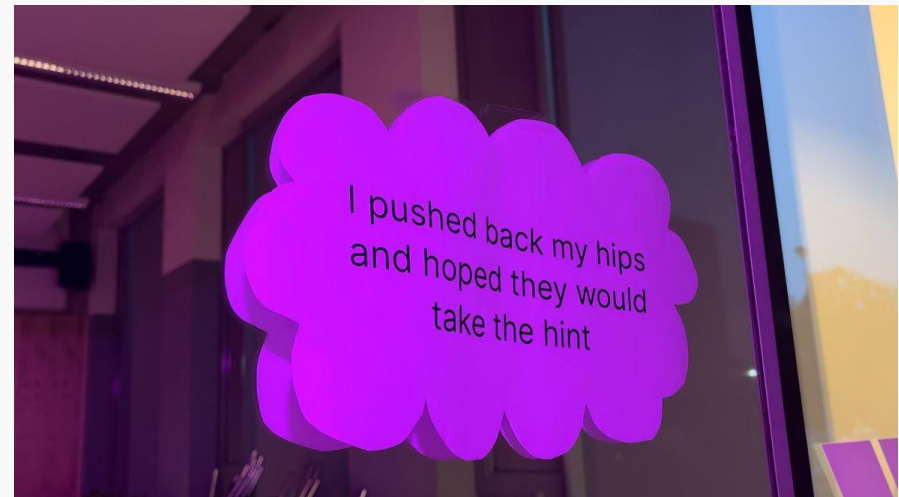


FIGURE 24: PROMPT 1 ON THE MIRROR

Participants are then handed a half of a 'coin' (consumption coins) that has the same quote printed on it as the one that was printed on the thought bubble when they were looking in the mirror. The coins are either blue (which is a 'receiver'-quote) or orange (which is a 'sender'-quote) and the two different colours match up with each other to make up one consumption coin (Figure 25).



FIGURE 25: PROMPT 2, THE COINS

The prompts are used as a means to evaluate what is necessary to trigger people of the Latin dance community to reflect on respect and boundaries on the dancefloor and start a discussion within the community. These prompts will give more information on what type of intervention is necessary: something personal or something that connects? And what would be an ideal place at a social dance event to find this intervention.

#### 4.4.3 User test context & setup

For the user test, a social dance event will be imitated and organized by the researcher. For this, the researcher will book a room at the student sports facility and re-arrange the room as can be seen in Figure 26.

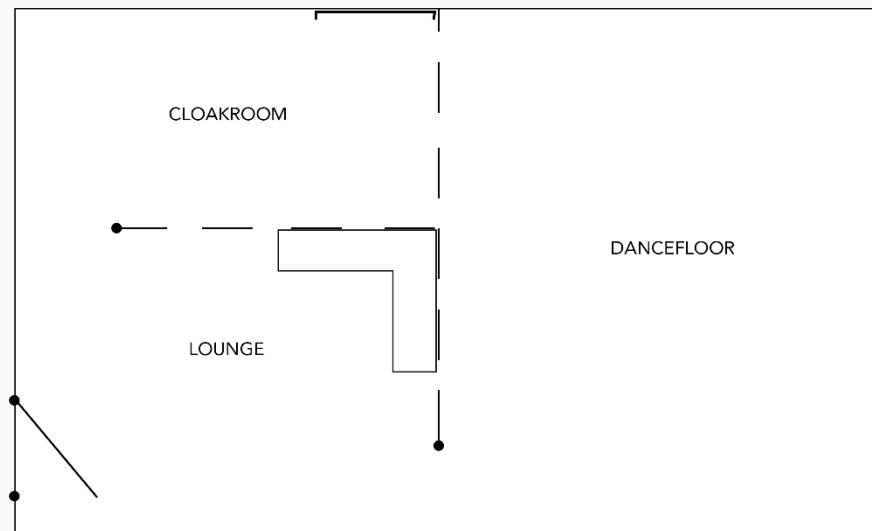


FIGURE 26: FLOORPLAN TEST

Participants can leave their coats and/or bags in the cloakroom-area. There they will be introduced to the first prompt with the mirror. After that, participants may continue to the lounge area or dancefloor as they want to. The second prompt has been handed to participants right after interacting with the mirror, participants are told they can start interacting with it at any given time.

#### 4.4.4 Test storyboard

The following steps will be followed for every user test.

1. Participant enters the room. The researcher tells the participants they can put their coat and other stuff in the cloakroom. Participant is asked (one-by-one, not together) to enter the

cloakroom with the mirror (other 'new' participants wait in the lounge). On the mirror, one of the four quotes is stuck.

2. The researcher asks the participant to bring their attention to the mirror with the quote, in case it was not remarked yet by the participant.
3. The researcher asks questions:
  - a. Why did you/didn't you remark that there was something stuck on the mirror?
  - b. What is your first thought/response to the prompt on the mirror?
  - c. Does the prompt relate to any of your past experiences as a social dancer?
  - d. How would you go into the party/to the dancefloor after reading this?
4. Then the researcher hands the participant the half consumption coin that belongs to their prompt, telling them that this coin now belongs to them and is connected to the prompt. When the other participants join, dancers might join with someone who has a half-coin of the opposite colour to each get a free drink.
5. The participants can either go to the dancefloor or chat in the lounge, as they normally would at a social dance event. The researcher observes to see whether people talk about the quotes written on the prompts or consent, boundaries and respect on the dancefloor.
6. When a couple wants to hand in their coins in return for two drinks, the researcher asks questions to the couple:

- a. Did you discuss together what was written on the coins? (Or did you just go here for the drink?) How was it/did it feel to discuss about it? If not, why didn't you decide to discuss it?
- b. Would you be willing to discuss about the quotes/prompts at a bigger social dance event? Why would or wouldn't it be an appropriate place?
- c. How would you compare your first interaction with 'your' quote/prompt at the mirror to the second interaction together with someone else?
- d. Did you learn something new about boundaries, consent or respect on the social dancefloor today?

7. Continue with the social dance event.

8. Thank everyone for being there and being amazing!

#### 4.4.5 Data collection

The data is collected in different ways. When participants first interact with the first prompt, this is voice recorded. Next to that, the researcher may scribble some quick annotations on paper. Then, participants are observed to see whether they talk about/discuss the quotes, boundaries, consent and respect. This is recorded in notes of the researcher. Then, for the final prompt and set of questions, this is voice recorded again and supported by quick notes from the researcher. The recorded voice excerpts are then transcribed and prepared for analysis.

#### 4.4.6 Participants

The participants who are invited to do the user tests are three members of student dance association SoSalsa and have experience dancing at least salsa, bachata or kizomba. The participants are dancers who have visited social dance event settings before. These participants range from the ages between 21 and 30 years old and are either currently studying at the Delft University of Technology or finished their study there recently. Participants will much likely know each other and have already established a relationship, as well as some sort of mutual understanding of their boundaries.



## CHAPTER 5:

## DELIVER

In the Deliver chapter, the results of the evaluation for the design intervention are presented. The discussion will compare the results to the initial research question and design goal. Then, recommendations are presented for an improved design intervention.

### 5.1 Evaluation Results

### 5.2 Discussion

### 5.3 Limitations

### 5.4 Recommendations

## 5.1 Evaluation Results

This evaluation aims to determine whether the design intervention successfully aligns with the intended design direction. The process employs Thematic Analysis (Appendix K), where interview data is documented and statement cards are created to highlight notable findings related to the design goal. These findings are then coded, and themes are identified. Upon finalizing the themes, the design direction is assessed based on three criteria: whether it triggers reflection, whether it sparks debate, and whether it challenges normalization.

### 1. Does it trigger reflection?

#### Individual reflection on quotes

Participants demonstrated increased awareness of their behaviour and interactions. For instance, one participant noted that the quote made them more conscious of their interactions with others. However, the awareness was more focused on how they are perceived rather than on their own behaviour, as they felt confident in their respectfulness. Another participant reflected on the quote by comparing it to their own experiences, although they found it unfamiliar and somewhat strange. Several participants directly related the quotes to their own actions. One participant immediately associated the quote with her own experience and described how she would act in a similar situation. This direct connection suggests a strong reflective process, where the participant not only understands the quote but also internalizes it by considering her own potential reactions.

*“Ja dat zou ik ook denk ik doen, stoppen met dansen.” (“Yes, I think I would do the same, stop dancing.”)*

A participant also engaged in deeper reflection by contemplating whether the scenario described in the quote had ever occurred in their own lives.

*“Denkt na: is het mij ooit gebeurd? Niet in zoverre, maar wel iets wat die kant op zou kunnen gaan.” (“Thinks: has this ever happened to me? Not exactly, but something similar could have happened.”)*

This process of introspection indicates that the quotes effectively prompted participants to revisit and evaluate their past experiences, thereby facilitating personal reflection.

In summary, the design intervention successfully triggers reflection among participants by prompting them to consider their own behaviour, relate quotes to their personal actions, and reflect on past experiences. This reflective process is a critical component in evaluating the effectiveness of the design direction, as it indicates a deeper engagement with the presented material.





FIGURE 28: REFLECTING ON THE MIRROR PROMPT

## 2. Does it trigger debate?

### Debating

The design intervention's ability to trigger debate among participants is evaluated through their discussions about the quotes presented. The statement cards and gathered data provide insights into how these quotes sparked conversations, revealing both the depth and nature of these debates.

Some participants reported that the quotes did not introduce new concepts to them, as they were already familiar with the topics. These individuals had previously engaged in similar discussions, suggesting that the intervention may not have been as impactful for them in terms of

learning new information. For example, one participant noted that he did not learn anything new because he often talks about these issues.

A notable portion of the debates was characterized by laughter and surprise, particularly due to the explicit language used in some of the quotes. This reaction led to participants comparing the quotes, discussing their explicitness, and finding amusement in the perceived absurdity. While this type of debate might seem less serious, it still indicates engagement with the material and a shared analysis of the content's presentation. Participants expressed surprise at the explicit language, which sparked a light-hearted comparison of quotes.

Despite some participants' familiarity with the topics, there were instances where individuals learned new perspectives from their peers. For instance, one participant realized that harassment issues also affected men, a perspective she had not considered before. This exchange of knowledge indicates that the quotes facilitated a broader understanding of the issues among the participants. Another participant mentioned learning something new and being surprised because he had never discussed the topic before, highlighting the intervention's potential to introduce fresh insights.

However, in some cases, the debate did not extend beyond the initial conversation. Participants sometimes chose not to continue discussing the quotes after the initial engagement, when they were invited to get a drink with the completed coin. This suggests that while the quotes may have sparked initial debate, they did not always sustain long-term discussion.

In summary, the design intervention successfully triggers debate by engaging participants in discussions about the quotes. While some debates are characterized by humour and surprise at the language used, others lead to new insights and learning. The intervention's effectiveness varies depending on the participants' prior knowledge and the context in which the quotes are discussed.

### **Sharing experiences**

Participants, particularly females and those in follower roles in dance, are usually more likely to talk about the issues highlighted by the quotes. This is partly because they feel comfortable discussing these topics, confident that they were not violating dance norms themselves. A female participant noted that the 'follower' or 'female' side of the coin was more frequently discussed, which is interesting because it was never stated that there was a follower and a leader side, so it is something that was implied. Another participant felt at ease discussing these matters, as he was confident in his own respectful behaviour, allowing him to relate the quotes to his personal experiences without feeling accused or defensive.

*"This side of the coin, the female one, is at least to me, talked about more than the other side."*

The discussions often led to participants educating each other on different perspectives and experiences. For instance, one participant initially thought harassment only occurred from males to females, but others in the group explained that it can also happen from females to males. This exchange of views facilitated a deeper understanding of the issues and showcased the importance of peer learning in these debates.

Another participant realized, after discussion, that while they might not have personally experienced a particular issue, it could still be a significant concern for others.

*"I haven't thought of that to be honest, because it never happens to me on socials that I'm feeling aroused."*

In some cases, participants found certain quotes surprising or unbelievable. For example, a female participant thought one quote was strange because it didn't align with her experiences, whereas the quote she had seemed more plausible. This type of reaction can stimulate debate as participants compare their perceptions and challenge each other's viewpoints, ultimately leading to a broader discussion about the range of experiences people have.

In summary, the design intervention effectively triggers debate by encouraging participants to share and reflect on their experiences. It fosters an environment where individuals feel comfortable discussing sensitive topics, educates them through peer interactions, and prompts them to reassess their assumptions. This dynamic interaction enhances understanding and highlights the diverse perspectives within the group, demonstrating the intervention's success in sparking meaningful conversation.





FIGURE 29: PARTICIPANTS SHARING EXPERIENCES

### 3. Does it fight normalization?

#### **Willingness of the community**

Participants expressed a desire to discuss important topics, even if they were hesitant about the explicit language used in the quotes. This indicates a willingness to confront issues that are often normalized within the community. One participant mentioned they would prefer to discuss related topics rather than the explicit ones presented on the coins, suggesting that while the intervention prompts reflection, the manner of presentation can influence the willingness to engage.

*"Topics would want to be discussed, but not with the explicit language as on the coins."*

Comfort levels in discussing these topics varied, with females generally feeling more at ease talking about these issues with other women rather than male friends or strangers. This highlights the role of social dynamics and trust in facilitating open conversations. One female participant noted that she would be more likely to discuss these topics at a social event, but predominantly with other women, emphasizing the importance of creating safe spaces for these discussions.

Overall, the design intervention plays a significant role in fighting the normalization of inappropriate behaviours within the Latin dance community by fostering a culture of open discussion and reflection. While the explicit language of the quotes can be a barrier for some, the willingness of participants to engage in these conversations, particularly in trusted environments, indicates a positive step towards challenging and changing normalized behaviours.

#### **Taking lessons to the dancefloor**

One participant noted a newfound awareness of the subtlety of certain encounters, leading him to question whether he should be more vigilant in preventing such interactions. This reflection indicates that the intervention successfully prompts dancers to reconsider their actions and the dynamics on the dancefloor, encouraging a more mindful approach to interactions.

The intervention also introduces dancers to clear behavioural expectations, signalling what will and will not be tolerated on the dancefloor. Participants recognized that the quotes serve as a guide, helping dancers understand the boundaries of acceptable behaviour. This clarity can reduce the likelihood of inappropriate actions, as dancers become more conscious of the standards upheld within the community. One participant felt that if leaders were also exposed to these quotes, it would reinforce the message that certain behaviours are unacceptable. This shared understanding can create a safer and more respectful environment, as dancers become aware that their actions are being monitored and that inappropriate behaviour will not be overlooked.

*"The participant does feel like when leaders would also see this quote, it might signal that this is an area where this behaviour is not tolerated and they are less likely to do it."*

Overall, the design intervention effectively combats normalization by encouraging dancers to translate the insights gained from discussions into concrete actions on the dancefloor. By raising awareness of subtle encounters, setting clear behavioural expectations, and promoting a culture of accountability, the intervention helps to create a more respectful and conscious dance community.

#### 4. Implementation of the design intervention

The design intervention was implemented by strategically placing prompts in two locations: on a mirror and handed directly to participants

on coins. The gathered data provides insights into the effectiveness of these methods in capturing attention and fostering reflection and debate.

#### Placement

Handing out the quotes on coins proved to be a more effective method for ensuring participants engaged with the prompts. One participant mentioned that receiving the quote on a coin made them more aware of it, as it was harder to ignore compared to seeing it on a mirror. This suggests that the tactile and personal nature of the coins heightened participants' attention and consideration of the quotes.

In contrast, placing prompts on the mirror was less effective. Several participants noted that they were unlikely to notice something on the mirror when entering a social event, as their focus was primarily on other tasks such as finding where to put their coats and greeting other attendees. The hustle and bustle of the entrance area meant that the mirror prompts often went unnoticed.

*"Op een social zou ze meer letten op iedereen die op de social is en waar je je jas kan ophangen." ("At a social event, she would pay more attention to everyone who is there and where to hang her coat.")*

Furthermore, some participants found the idea of seeing a quote on a mirror at a social event to be somewhat random and out of context. This perception further diminished the impact of the mirror prompts, as participants were not primed to engage with reflective material in that setting. However, there were instances where participants did notice the quotes on the mirror, indicating that while less effective overall, this method still had some impact.

In summary, the implementation of the design intervention revealed that handing out quotes on coins was a more effective way to capture participants' attention and prompt reflection compared to placing quotes on a mirror. The coins provided a tangible and personal way for participants to engage with the prompts, making it harder for them to ignore and increasing their likelihood of considering the content. Conversely, the mirror prompts were often overlooked due to the participants' focus on other activities upon entering the social event.

### Prompts

When quotes were handed to participants on coins, they garnered more attention and reflection compared to those stuck on mirrors. Participants found the coins to be more engaging, as they were tangible and directly handed to them, making it harder to ignore the message. One participant noted that receiving a quote on a coin made him more aware of it than seeing it on a mirror, where it could easily be overlooked amidst the distractions of entering a social event.

However, the context in which the quotes were presented sometimes led to confusion. Participants were unsure if the quotes represented thoughts they might have themselves or comments they could receive from others. This ambiguity affected their ability to fully grasp the intended message.

*"Is it a thought I might have myself or a comment I could receive from someone else?"*

Additionally, some participants interpreted the quotes as general feedback on their dancing rather than comments about boundaries and

harassment. This misinterpretation highlights the need for clarity in conveying the intended context of the quotes. Moreover, the need to explicitly state that the quotes were about sexual harassment was evident. Without this clarification, some participants did not recognize the intended focus of the messages.

The design intervention also revealed an implicit understanding of roles based on the colours of the quotes, with one participant suggesting that blue quotes were for followers and orange ones for leaders. This color-coding was not explicitly stated, but participants inferred it based on their experiences and recognition of certain statements.

*"Participant implied that the blue ones were follower quotes and the orange ones were leader quotes."*

Despite these insights, some participants found the quotes confusing or uncomfortable, indicating that the language used might have been too explicit or specific for casual conversations, especially with strangers. They suggested that less explicit language might be more effective in initiating discussions.

*"Maybe these coins are a bit explicit for my taste, especially with a stranger. The terms are very specific."*

In summary, the design intervention implemented through coins and mirrors had varying degrees of effectiveness. Coins proved to be a more engaging medium, capturing participants' attention more effectively than mirror prompts. However, clarity in the messaging and context is crucial to ensure participants understand the quotes' focus on boundaries and harassment. Explicitly stating the purpose of the quotes and using

appropriate language can enhance the intervention's impact,  
encouraging meaningful reflection and discussion on the dancefloor.

## 5.2 Discussion

In the discussion we are looking back at the research question presented at the start of the report, as well as the design goal and how we can interpret the results of the evaluation.

Returning to the research question, "How are boundaries and consent perceived and discussed in the Latin dance community in the Netherlands?", the ethnographic research reveals the complexity of defining inappropriate behaviour among dancers. While many agree that behaviour becomes inappropriate when boundaries are crossed, the fluid nature of these boundaries—varying by individual, dance style, and familiarity with the dance—complicates the issue. This variability can make it challenging for dancers to establish and respect personal boundaries. Furthermore, the task of protecting one's boundaries, whether by speaking up or taking action, is complicated by the social dynamics of the dance environment, where partners frequently change and each interaction may involve different expectations and norms.

Unfortunately, some individuals may exploit the ambiguous nature of these boundaries, taking advantage of the dance rules to engage in behaviour that crosses lines without explicit consent. The sensual and intimate nature of Latin dance, combined with a cultural context where addressing such issues openly is not always encouraged, creates an environment where inappropriate behaviour can persist and even appear to be tolerated.

This is why it is important to fight normalization of this type of unwanted behaviour within the community, which may be tackled by letting dancers reflect on their own experiences and start debate on the matter. This was

explored through testing a design intervention and evaluating how the intervention tackles this problem.

The design intervention effectively triggers reflection among participants by prompting them to consider their own behaviour, relate quotes to their personal actions, and reflect on past experiences. This reflective process indicates a deeper engagement with the material and is a critical component in evaluating the effectiveness of the design direction.

The intervention also successfully engages participants in discussions about the quotes, sparking debate. Some of these debates are characterized by humour and surprise at the language used, while others lead to new insights and learning. The effectiveness of the intervention varies depending on the participants' prior knowledge and the context in which the quotes are discussed. By encouraging participants to share and reflect on their experiences, the intervention seems to foster an environment where individuals feel comfortable discussing sensitive topics, educating them through peer interactions, and prompting them to reassess their assumptions, which demonstrates the intervention's success in sparking meaningful conversation.

The intervention plays a significant role in tackling the normalization of inappropriate behaviours within the Latin dance community by fostering a culture of open discussion and reflection. While the explicit language of the quotes can be a barrier for some, the willingness of participants to engage in these conversations, particularly in trusted environments, indicates a positive step toward challenging and changing normalized behaviours. It encourages dancers to translate the insights gained from discussions into concrete actions on the dancefloor. By raising

awareness of subtle encounters and promoting a culture of accountability, the intervention helps to create a more respectful and conscious dance community.

The implementation of the design intervention revealed that handing out quotes on coins was more effective in capturing participants' attention and prompting reflection than placing quotes on mirrors. The coins provided a tangible and personal way for participants to engage with the prompts, making it harder for them to ignore and increasing the likelihood of considering the content. In contrast, the mirror prompts were often overlooked as participants focused on other activities upon entering the social event. Clarity in messaging and context is crucial to ensure participants understand the quotes' focus on boundaries and harassment. Explicitly stating the purpose of the quotes and using appropriate language can enhance the intervention's impact, encouraging meaningful reflection and discussion on the dancefloor.

Research Question:

"How are boundaries and consent perceived and talked about in the Latin dance community?"

Problem Statement:

"The problem is that talking about boundaries and consent remains a topic of sensitivity which results in people keeping quiet about it."

Design Goal:

"Trigger debate among the Latin dance community in the Netherlands about common respect on the dancefloor to fight normalization"

Design Direction:

"The final design direction is a critical design intervention that triggers debate amongst the Latin social dance community and fights normalization."

FIGURE 30: ALIGNMENT TO COMPARE TO RESULTS

### 5.3 Limitations

While the study offers valuable insights into how boundaries and consent are perceived within the Latin dance community, there are some limitations to consider.

First, the study relied on self-reported data from participants, which can sometimes lead to social desirability bias. This means that people might have given responses they thought were more acceptable or expected, rather than sharing their true feelings. Additionally, the explicit language used in some of the intervention materials might have made some participants uncomfortable or hesitant to engage fully, which could have influenced the depth and honesty of the discussions.

Another limitation was the relatively small number of participants involved in the study. A larger and more diverse group would have provided a broader range of perspectives and more robust data. Furthermore, the setting of the study was somewhat artificial, as it simulated a social dance event rather than taking place in a natural, everyday dance environment. This lab-like setup might have affected how participants behaved and interacted, possibly not reflecting typical behaviour in actual social dance events.

Despite these limitations, the study still sheds light on important aspects of navigating consent and boundaries in the dance community, but further research with a larger participant base and in more naturalistic settings would be beneficial.



## 5.4 Recommendations

Based on what was learned from the research and the evaluation of the design intervention, this chapter provides suggestions to help improve the way boundaries and consent are understood and respected in the Latin dance community.

### 1. **Clarify prompts:**

Clearly define the purpose and context of the quotes used in the intervention to ensure participants understand that the messages are about boundaries and harassment. This may help to prevent misinterpretation of quotes and guide the conversation more effectively.

### 2. **Soften language:**

To make the intervention more accessible and comfortable for all participants, it is recommended to use less explicit language in the quotes provided on the prompts. Some dancers may feel uncomfortable by direct or graphic language, which can hinder open discussion and reflection. By softening the language and framing the quotes in a more neutral manner, participants may feel more at ease engaging with the material.

### 3. **Enhance engagement:**

Continue using tangible items like coins to present quotes, as they have proven to be more engaging than static displays like mirrors. However, consider refining this to include more diverse methods. Tangible items are more likely to prompt reflection and discussion,

especially in environments where participants may be distracted by other activities.

### 4. **Promote long-term change:**

To sustain the impact of the intervention, participants need continuous engagement and reinforcement of the principles discussed. This helps embed consent and respect more deeply within the community's culture. Follow-up initiatives may be developed to reinforce the messages conveyed during the intervention and support long-term behavioural change. This could include regular reminders, additional educational materials, or continuous community engagement.



## ***CHAPTER 6:***

# **CONCLUSION**

In this chapter, the conclusion to the project and report will be presented.

## 6. Conclusion

This report delves into how boundaries and consent are understood and discussed within the Latin dance community in the Netherlands, revealing the complexities involved. The research indicates that while there's a common recognition that inappropriate behaviour occurs when boundaries are crossed, these boundaries can be quite fluid. They vary greatly among individuals, different dance styles, and levels of experience, making it challenging for dancers to set their own boundaries and respect those of others.

The design intervention, which was created to encourage reflection and discussion, has been successful in raising awareness and sparking conversations on these issues. Participants were encouraged to think critically about their own behaviours and experiences, leading to meaningful dialogue and a deeper understanding of the matters at hand. This is vital for addressing the normalization of inappropriate behaviour and fostering a culture of respect and consent within the community.

The way the intervention was implemented also underscored the importance of context and presentation. Using less explicit language and more engaging formats, such as distributing quotes on coins instead of placing them on mirrors, can make these interventions more effective.

In conclusion, this study highlights the ongoing need for education and engagement in the Latin dance community around the topics of boundaries and consent. By promoting open dialogue and self-reflection, we can strive towards creating a safer and more respectful dance environment for everyone involved.

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# Appendix A: Design Brief

DESIGN  
FOR our  
future

TU Delft

## IDE Master Graduation

Project team, Procedural checks and personal Project brief

This document contains the agreements made between student and supervisory team about the student's IDE Master Graduation Project. This document can also include the involvement of an external organisation, however, it does not cover any legal employment relationship that the student and the client (might) agree upon. Next to that, this document facilitates the required procedural checks. In this document:

- The student defines the team, what he/she is going to do/deliver and how that will come about.
- SSC E&SA (Shared Service Center, Education & Student Affairs) reports on the student's registration and study progress.
- IDE's Board of Examiners confirms if the student is allowed to start the Graduation Project.

**USE ADOBE ACROBAT READER TO OPEN, EDIT AND SAVE THIS DOCUMENT**  
Download again and reopen in case you tried other software, such as Preview (Mac) or a webbrowser.

### STUDENT DATA & MASTER PROGRAMME

Save this form according to the format "IDE Master Graduation Project Brief\_ familyname\_firstname\_studentnumber\_dd-mm-yyyy".  
Complete all blue parts of the form and include the approved Project Brief in your Graduation Report as Appendix 1!

family name \_\_\_\_\_  
initials \_\_\_\_\_ given name \_\_\_\_\_  
student number \_\_\_\_\_  
street & no. \_\_\_\_\_  
zipcode & city \_\_\_\_\_  
country \_\_\_\_\_  
phone \_\_\_\_\_  
email \_\_\_\_\_

Your master programme (only select the options that apply to you):

IDE master(s): ☐ IPD ☐ DR ☐ SPD

2<sup>nd</sup> non-IDE master: \_\_\_\_\_

individual programme: \_\_\_\_\_ (give date of approval)

honours programme: ☐ \_\_\_\_\_

specialisation / annotation: ☐ \_\_\_\_\_  
☐ \_\_\_\_\_  
☐ \_\_\_\_\_

### SUPERVISORY TEAM \*\*

Fill in the required data for the supervisory team members. Please check the instructions on the right!

\*\* chair \_\_\_\_\_ dept. / section: \_\_\_\_\_

\*\* mentor \_\_\_\_\_ dept. / section: \_\_\_\_\_

2<sup>nd</sup> mentor \_\_\_\_\_

organisation: \_\_\_\_\_

city: \_\_\_\_\_ country: \_\_\_\_\_

comments (optional)  
:  
:  
:

Chair should request the IDE Board of Examiners for approval of a non-IDE mentor, including a motivation letter and c.v.

Second mentor only applies in case the assignment is hosted by an external organisation.

Ensure a heterogeneous team. In case you wish to include two team members from the same section, please explain why.

IDE TU Delft - E&SA Department /// Graduation project brief & study overview /// 2018-01 v30

Page 1 of 7



**APPROVAL PROJECT BRIEF**

To be filled in by the chair of the supervisory team.

chair Deger Oziaramelli date - - signature \_\_\_\_\_**CHECK STUDY PROGRESS**

To be filled in by the SSC EASA (Shared Service Center, Education &amp; Student Affairs), after approval of the project brief by the Chair. The study progress will be checked for a 2nd time just before the green light meeting.

Master electives no. of EC accumulated in total: \_\_\_\_\_ EC

Of which, taking the conditional requirements into account, can be part of the exam programme: \_\_\_\_\_ EC

List of electives obtained before the third semester without approval of the BoE

☒ **YES** all 1<sup>st</sup> year master courses passed

☐ **NO** missing 1<sup>st</sup> year master course are:

name \_\_\_\_\_ date - - signature \_\_\_\_\_**FORMAL APPROVAL GRADUATION PROJECT**

To be filled in by the Board of Examiners of IDE TU Delft. Please check the supervisory team and study the parts of the brief marked \*\*. Next, please assess, (dis)approve and sign this Project Brief, by using the criteria below.

- Does the project fit within the (MSc)-programme of the student (taking into account, if described, the activities done next to the obligatory MSc specific courses)?
- Is the level of the project challenging enough for a MSc IDE graduating student?
- Is the project expected to be doable within 100 working days/20 weeks?
- Does the composition of the supervisory team comply with the regulations and fit the assignment?

 Content: ☒ **APPROVED** ☐ **NOT APPROVED**

 Procedure: ☒ **APPROVED** ☐ **NOT APPROVED**


comments

name \_\_\_\_\_ date - - signature \_\_\_\_\_

## Tackling Inappropriate behavior in the dancing community project title

Please state the title of your graduation project (above) and the start date and end date (below). Keep the title compact and simple. Do not use abbreviations. The remainder of this document allows you to define and clarify your graduation project.

start date 23 - 10 - 2023 26 - 03 - 2024 end date

### INTRODUCTION <sup>\*\*\*</sup>

Please describe, the context of your project, and address the main stakeholders (interests) within this context in a concise yet complete manner. Who are involved, what do they value and how do they currently operate within the given context? What are the main opportunities and limitations you are currently aware of (cultural- and social norms, resources (time, money,...), technology, ...).

With the rise of the #MeToo movement, speaking up about (sexually) inappropriate behavior has become more apparent in various social situations. However, these conversations remain difficult to have in fear of a negative response.

An article by Dutch broadcasting network NOS (NOS, 2023) reads that four out of ten active dancers have experienced inappropriate behavior in 2022 in the Netherlands, of which 11 percent sexually inappropriate behavior across various different dance organizations. Inappropriate behavior in the researched settings mostly took place in higher level or professional situations, however, official reports of accusations remain low as victims are afraid of consequences. These consequences mainly consist of shame, fear of losing friends, disbelief and fear of job loss (Alaggia & Wang, 2020) and are applicable to the dancing scene, as well as other workplaces such as an office (Hudson, 2018).

However, on the other side, sexual inappropriate behavior has become regular on night's out clubbing for women in the ages 19-29-years old (Gunby et al., 2019). While some victims are unbothered by the behavior, others implement safety strategies to reduce risk. However, while victims implement safety strategies, assaults are not always punished or activated to change inappropriate behavior.

Although speaking up about inappropriate behavior is encouraged, in most cases only victims are really confronted with consequences. It is generally assumed that (possible) victims should be shielded and protected from (possible) assailants. However, if assailants should be confronted with inappropriate behavior, the problem could be minimized. This study is set out to answer the following research question: 'What conditions enable (sexually) inappropriate behavior in assailants?' The research question can be distributed in subquestions: (1) What is inappropriate behavior in this context? (2) How does inappropriate behavior exist in different contexts? (3) What happens after the inappropriate behavior has happened? After, possible design opportunities may be explored using the design question: 'How to prevent inappropriate behavior through design?'

An extended literature research on inappropriate behavior in different settings (like the (professional) dancing community (office) workplaces and clubbing) will be carried out to answer said research question. The Design with Dilemma's framework will help to understand the social issue better, while Ethnographic Research will be done to understand the people, their customs, habits and mutual differences by interviewing, doing observations and focus groups. Following the research, concepts are generated and tested to help answer the design question with a Co-Design approach.

Alaggia, R., & Wang, S. (2020). "I never told anyone until the #metoo movement": What can we learn from sexual abuse and sexual assault disclosures made through social media? *Child Abuse & Neglect*, 103, 104312.  
<https://doi.org/10.1016/j.chabu.2019.104312>

Gunby, C., Carline, A., Taylor, S. P., & Gosling, H. (2019). Unwanted sexual attention in the Night-Time Economy: behaviors, safety strategies, and conceptualizing "felicitous femininity." *Feminist Criminology*, 13(1), 24–46.  
<https://doi.org/10.1177/1557085119865027>

NOS. (2023, May 12). Onderzoek: Grensoverschrijdend gedrag komt veel voor in danswereld. NOS.  
<https://nos.nl/collectie/13887/artikel/2474856-onderzoek-grensoverschrijdend-gedrag-komt-veel-voor-in-danswereld>

Unl, I. Q. (2018). Workplace harassment after #MeToo. Industrial Relations Centre - Queens University.  
<https://irc.queensu.ca/workplace-harassment-after-metoo/>

space available for images / figures on next page

## PROBLEM DEFINITION \*\*

Limit and define the scope and solution space of your project to one that is manageable within one Master Graduation Project of 30 EC (~20 full time weeks or 100 working days) and clearly indicate what issue(s) should be addressed in this project.

Within many different social settings, (sexually) inappropriate behavior remains a problem. It seems, while victims implement safety strategies and try to reduce risk, assailants are hardly caught and continue with their behavior. This has become visible in the (professional) dancing environment, but also in a clubbing environment and even in other workplaces like an office and has been becoming more evident due to the #MeToo movement. In all of the afore-mentioned settings, behaviors can easily be adjusted by the assailant, while often the victim ends up having to change their actions to stay safe. The problem seems that assailants hold most power in these situations and are hardly faced with the consequences, while their behavior is the problem. The social issue is that there seem to be conditions that enable (sexually) inappropriate behavior in assailants. By researching and tackling these enablers, we can find a way to minimize the inappropriate behavior and create a safe space for everyone.

## ASSIGNMENT \*\*

State in 2 or 3 sentences what you are going to research, design, create and / or generate, that will solve (part of) the (issue(s)) pointed out in "problem definition". Then illustrate this assignment by indicating what kind of solution you expect and / or aim to deliver, for instance: a product, a product-service combination, a strategy illustrated through product or product-service combination ideas, ... In case of a Specialisation and/or Annotation, make sure the assignment reflects this/these.

I am going to research different settings where inappropriate behavior might take place to find the conditions that enable this type of behavior. After deeply understanding the people involved, I expect to co-design concepts together that will help possible assailants to minimize the behavior.

Addressing complex social issues such as inappropriate sexual behavior requires thorough exploration of the issue, including the social, cultural, political and economic factors that underpin it. Therefore, it is challenging to know where the design opportunities lie from the beginning. Hence, I intend to approach this project with a two-fold strategy, incorporating a bottom-up (ethnographic) and a theoretical (dilemma-driven) perspective. Through this combination, I anticipate that this project will lead to a critical and/or speculative design that stimulates discussion and debate. It is important to note that the likelihood that this project will lead to an actual product to be purchased and used by people or a product/service that will 'solve' this issue in a conventional problem-solving manner is minimal.

## PLANNING AND APPROACH \*\*

Include a Gantt Chart (replace the example below - more examples can be found in Manual 2) that shows the different phases of your project, deliverables you have in mind, meetings, and how you plan to spend your time. Please note that all activities should fit within the given net time of 30 EC = 20 full time weeks or 100 working days, and your planning should include a kick-off meeting, mid-term meeting, green light meeting and graduation ceremony. Illustrate your Gantt Chart by, for instance, explaining your approach, and please indicate periods of part-time activities and/or periods of not spending time on your graduation project, if any, for instance because of holidays or parallel activities.

start date 23 - 10 - 2023 end date 28 - 3 - 2024



I decided to take 20 weeks for graduation, meaning that this will be full time for me, as I do not have any other courses open at the same time. This means that for now, my graduation date is scheduled on the 28th of March.

I decided to give myself some extra time during the holidays by taking 2 full weeks off. During these weeks, I could catch up on some work when necessary and feeling like I am behind. In week 49 I have planned to go to an international (bachata & kizomba) dance festival and took a week off as well. However, this week might come in helpful for Ethnographic research.

As can be seen in the Stages, the biggest weight of the project lies in the exploring of the social issue (Literature & Ethnographic Research). Around project week 13 I expect the Ethnographic Research to slide into the Concept Creation phase.

#### MOTIVATION AND PERSONAL AMBITIONS

Explain why you set up this project, what competences you want to prove and learn. For example: acquired competences from your MSc programme, the elective semester, extra-curricular activities (etc.) and point out the competences you have yet developed. Optionally, describe which personal learning ambitions you explicitly want to address in this project, on top of the learning objectives of the Graduation Project, such as: in depth knowledge in a specific subject, broadening your competences or experimenting with a specific tool and/or methodology, .... Stick to no more than five ambitions.

After doing my Internship at ABN AMRO, I realized that I enjoyed the work I was doing as an Interaction Designer and I might be interested in doing something similar within a company of this size. However, I realized that the work I was doing was not making a big difference for anyone, except for improving the usability of a system. I realized I wanted to do my final MSc graduation project about a topic that might make a significant difference in people's lives. This is when my friends who are both in the (professional) dancing scene, shared some disturbing facts about dance partners with me. It bothered me that it seems to be a topic that is quite complex within a context like dancing because people might not understand boundaries as they seem to fade when dancing with someone in a sensual way. I was intrigued by the fact that this might be a very complex but versatile topic and I wanted to explore this further and find out whether there is a way to help people have a conversation about this complex topic or try to prevent it from happening.

I understand that this project requires me to talk to a lot of different people to find out motivations, which is something that I practiced during my MSc programme and Internship and I really want to prove that I can do. Besides, I am intrigued by the fact that there are so many ways to look at this complexity, for instance, what are cultural values and needs and how do different types of people experience this phenomenon? But before I start talking to people, I want to have done some literature research on the topic, on which I can later base the interview/focus group sessions to hear directly from people. Additionally, I want to find out why in some settings, people can speak up about inappropriate behavior, while in other situations, it feels difficult to speak up. What elements make complex conversations about inappropriate behavior a bit less complex? Then, when creating concepts, I might want to do a co-creation session with involved people. It is something I have been a part of a couple of times before but not something I have organized by myself yet, so I feel motivated to try it out. Last, I want to try and include stakeholders in the process more. It is something I had to do for the first time during my MSc programme, but during this graduation project I would like to keep in contact with some stakeholders like a dance school, a person of confidence or someone working at a night club, who might benefit from the end-result of the project.

#### FINAL COMMENTS

In case your project brief needs final comments, please add any information you think is relevant.

## Appendix B: (old) Research plan ethnography

### Research Goals

- Find out what conditions enable (sexually) inappropriate behavior in the dancing community.
  - What is inappropriate behavior according to the community, in this context?
  - What happens after the inappropriate behavior has happened?
  - Why does one do inappropriate behavior?
- The study will be 'successful' when the afore-mentioned sub-questions can be answered and the research question can be explored.

## Ethnographic Research

Ethnography is a methodology using iterative-inductive research, which means it evolves in design throughout the study. The research consists of a combination of methods involving direct and sustained contact with individuals within the context of their everyday lives. This involves observing events, actively listening to conversations and asking questions. The results are richly written accounts that honor the complexity of human experiences, as well as the researcher's own role. It regards humans as simultaneously subjects and objects of study.

I aim to apply Ethnographic research within this project to understand the community and the people within better. In order to find out what conditions enable (sexually) inappropriate behavior in the context, it is important to listen to people, gain their trust and understand their differences. The research will help me answer the research question and subquestions.



## Context

The context in which the Ethnographic study will take place is that of the Latin dance community within the Netherlands. I will be focusing on the dancing community that is mainly dancing salsa, bachata and kizomba; three different types of partner dances. These styles are chosen because these are the most common Latin dance styles at Latin dance schools and social dances in the Netherlands.

### Salsa

Salsa is a dance style that originates from Cuba, the dance is led by a leader who tells the follower what moves to do by moving their bodies. There are multiple different types of salsa, like Salsa LA style, Salsa New York style and Salsa Cubana. However different in the count and figures, each of these styles can be danced on the same Salsa music. Salsa is known for incorporating a lot of follower and leader turns into the dance, which mainly leads to dancers dancing in a more open position, because it is hard to turn a lot in a closed position. Thus, Salsa is viewed as a less sensual dance than the other two dance styles.

### Bachata

Bachata is a dance style that originates from the Dominican Republic, again, the dance is shared by a leader who leads most of the moves and the follower who follows. Different types of Bachata consist of Dominican Bachata, which is a more laid-back 'everything is okay' type of bachata which concentrates more on individual footwork of the leader and follower, while keeping connection. Another type of Bachata is Bachata Moderna, which is more focused on upper-body movements and lends a lot of moves from Salsa. Then there is also Bachata Sensual, which, as

the name already suggests, is the most sensual of all types. This type of bachata again involves a lot of upper-body movements which include multiple types of body rolls which require upper-body connection, as well as sometimes leg and hip connection.

### Kizomba

Kizomba is a couple dance style from Angola which requires the leader and follower to make connection with their upper body to follow the steps, consisting of smooth body movements and footwork. Urban Kiz, a derivative of Kizomba, has become more popular in the Netherlands nowadays, and is more commonly danced at socials. Urban Kiz does not always require this upper-body connection, but can still look and feel sensual as dancers remain in close contact.

### Social Dancing

In the Netherlands, you may find parties or socials only focusing on one, two, or maybe all of the three before-mentioned dance styles. Some people enter the party or social with a group of friends from the community, or meet their friends there, yet, some people might enter the party by themselves, expecting to know some people they have met before or shared a dance with before, but it is also not uncommon to enter the party without knowing someone yet. It is common for people who know each other to share a dance, however, it very commonly happens that a leader asks a 'stranger' follower to dance. Although it used to be custom for the leader to ask a follower to dance, and not the other way around, it has become acceptable for the follower to ask a leader to dance as well. The leader and follower then share one or more dances.

## Participant access

The participants I want to access for this study are people who participate in social dancing activities. These participants are ‘members’ of a community, whether they are aware of it or not, and regularly meet up at social dance events to dance with people who might be strangers, but are part of the same community.

The people that participate in the study will be selected because of their participation in the social dance community. There are no restrictions of age, gender, dance style preference or experience.

I will be focusing on two different groups: victims of the assault and assailants who initiate the inappropriate behavior. It must be noted that from the outside, I cannot grasp who might be a victim or assailant. At the same time, people might be both. In order to classify comments and quotes I will collect, I will need to gain trust and listen to stories.

### Victims

I understand that it might not be easy to share a story about assault for a lot of people I will meet. I also realize that my role as interviewer (asking a lot of questions) can push people to sharing things they do not want to. I need to be careful and not ask too many piercing questions as it might scare my key informants away. Instead, I have realized from my own experience, that it might help to open up myself as well, as I have experienced that others feel more comfortable sharing more as well.

### Assailants

I expect my biggest hurdle to be getting into contact with people who have, or still, practice(d) inappropriate behavior on the dance floor. First of all, I expect that people who practice the inappropriate behavior are aware of it, but want to act like they are blissfully unaware of it. For me, it will be very important to prepare how to address this group.

Most importantly, I should not let my own judgement stand in my way. I personally feel resentment towards people who practice inappropriate behavior, however, if I let my judgement take the lead, I will not be able to reach a certain depth with these people/quotes I will classify as people who practice inappropriate behavior. I must put my own morals aside and try to refrain from judging my subjects.

Furthermore, although the people who practice the inappropriate behavior might not speak up to me eventually, I could also learn a lot from the people I do talk to instead. For instance, gatekeepers could share stories with me that they have heard from people who have done inappropriate behavior before. In this way, I might not directly talk to assailants, but maybe I will talk to their acquaintances.

## Recruiting and introducing

I want to invite people who visit social dances to talk about their experiences to me. These conversations and interviews could take place at a social dance, but also in and around dance lessons or other social setting where I meet people of the community.

When I have found a person I want to introduce to my study, I need to introduce the topic well. However, I want the subject to not feel like they are being interviewed, but instead, I would prefer to start a conversation with the subject, lead the conversation towards the topic and then introduce and ask to participate.

*I was actually asking about this topic with a reason. Namely, I am a graduation master's student at the Delft University of Technology and I am currently studying inappropriate behavior in the Latin social dance community for my graduation project. The goal of this project is to explore why this behavior is happening and how this might be minimized. I would really like it if you would be open to talking with me a little bit more about this topic. It would entail us talking about this topic a little bit more over time. Anything you will tell me will be anonymized, meaning that I will not share your name or someone else's with anyone, but I will use the anonymized experiences as data in my research. Please note that you can withdraw from the study at any time, if under any circumstance you would like me to delete your data, I will gladly do it. If you want some additional information, I can send you a small document with a bit more information.*

The setting and relationship will determine next steps. Perhaps some more questions can be asked at the social dance, however, at some point, dancers will want to dance (obviously) and not talk. Perhaps, the conversation can progress over a cup of coffee, while traveling home, when preparing for a new event, right before class, or perhaps over text when someone feels the need to share something quickly. It is important to keep the relationship with the subject friendly and trusting. Also, the relationship should not feel like I only want to talk with them for the project. For the subject it should feel like I am genuinely interested and want to hear about them. I want to avoid setting up the 'sessions' like a closed interview. Instead, it should be like a conversation between friends. In this way, hopefully I am able to sustain the relationship between me and the subject and have multiple conversations over the study period. I intend to keep my subjects updated about the final result of the graduation project as well and show them how they helped me.

## Way of approaching

When I first start the Ethnographic research, I will start by doing (covert) observations. This means that I will be observing and writing fieldnotes in a way that is not noticeable for the surroundings. At social dances it is very common to sit or stand at the sidelines and just watch the dancers, so that would be my place. Besides, the fieldnotes I will take will be on my phone, so it looks like I am just texting.

When I find someone who I want to know more about, I approach the person and start a conversation. Then I will slowly guide the conversation towards inappropriate behavior (although, I'm struggling, because it is hard to naturally guide the conversation towards inappropriate behavior without being judgemental...). Then, I ask them to participate.



## My role

As I am already part of the 'community', as a female follower dancing salsa, bachata and a little bit of kizomba, I can keep this role within the context. However, instead of dancing I will be spectating more. As I am a female dancer myself, I am knowledgeable about the culture within the community. As I have experienced some inappropriate behavior myself on the dancefloor before, it is easy to empathize with other victims, understanding why they might have acted, or have not acted in a certain way. However, I should be careful and not let my own experience overrule the other's. It is still very important to listen deeply.

However, as I do not empathize with or consider myself an assailant of inappropriate behavior on the dancefloor, it might be hard to connect with this group or have them tell me about their lives. Perhaps, gatekeepers are very important here. The gatekeepers could be closer friends who have heard experiences from their friends and are willing to share these stories with me.

## What do I want to know?

It is important to establish what I want to find out about my subjects. In this way I make sure that I grasp the most important information from the conversations with study subjects. The goal of this research is to answer the Research Question and sub-questions as follows:

- Find out what conditions enable (sexually) inappropriate behavior in the dancing community.
  - What is inappropriate behavior according to the community, in this context?
  - What happens after the inappropriate behavior has happened?
  - Why does one do inappropriate behavior?

These are also questions I could ask to people of confidentiality of dance schools, and then confirm it with participants of the ethnographic research.

# Ethics

## How to deal with difficult conversations and topics

I am aware that the topic I am going to discuss with my subjects is sensitive and might be hard for some people to talk about. I am also aware that for some people, they might not know that something that has happened to them was inappropriate, so to say. I mean that some people might assume that certain types of behavior just fit within the dance culture. To my close friends I would come in strong and tell them that it is wrong to protect them, however, when a relationship with this person might not be fully developed, it could scare off subjects, who do not want to talk with me anymore. I understand that in this way I can have an impact on somebody's life and I need to be careful with my questioning, perhaps do more listening.

...



## Research planning

### Stage 1: Explore the topic

Before I start the ethnographic research, I want to explore the topic. In this way, I will already know and understand a couple of things before I start creating relationships. Hopefully, this preparation will help me gain trust with the study subjects.

The exploration consists of a literature study of the topic, as well as the ethnographic research method, and is followed by interviews with persons of confidence of dance schools or organizations. These are people assigned within an organization to share confidential information with. This information must stay confidential, meaning they cannot share specific information with me. However, in these interviews I am looking to explore and they might help me prepare to answer the sub questions.

The interview would be an semi-open interview revolving around the sub questions:

- What is inappropriate behavior according to the community, in this context?
- What happens after the inappropriate behavior has happened?
- Why does one do inappropriate behavior?

### Stage 2: Observe and recruit participants

In the next stage I want to go to social dances, as this is the context I will be studying. I already know what it is like to dance in this context,

however, for the observations I need to be more in the background instead.

Then I want to connect with people and ask to recruit them. This will be done in a friendly way, not sounding too interviewy, but keeping it friendly. I will introduce the topic and we might talk about it a little bit.

### Stage 3: Deep conversations

I want to take the time to have deeper conversations about the topic. At social dancing, there is not much space, so that is why I want to meet with these people outside of a social dance. For instance, we could have dinner before an event or travel somewhere together or get a coffee and talk about it. However, I do not want the entire meeting/conversation to revolve around the topic of inappropriate behavior, I also want to talk about regular stuff or other dancing themes.

In calendar week 49 I will visit a Bachata & Kizomba festival in Spain with a couple of people from another dance school. I will be staying in a (small) 6-person apartment of which I only know one person well. I want to take this opportunity to start a group discussion about the topic, when possible and everybody feels comfortable. This, however, very much relies on the relationships I develop with these people. Moreover, we will be with one man and five females, so I need to check the 'vibes' to see whether it would be comfortable for the male to join in on this group discussion or not.

### Stage 4: Keep the contact

I want to stay in contact with the people I talk to. Like I do with other friends, I could text study subjects asking how they are doing and we

could talk about the dancing. We could even meet-up multiple times. Once again, I stress that I do not want to talk about the project all of the time because I want people to trust me and know that I am not only talking with them because of the project, but because I want to know about them really. Perhaps we end up talking about the project anyways or they share with me immediately after something has happened that made them feel uncomfortable on the dancefloor.

# Test plan Malaga Temptation Festival

What do I want to do?

I want to use the unique opportunity of going to a bachata & kizomba festival with 5 other Dutch dancers (and there will be even more Dutch people of the community present!).

I want to ask my roommates in Malaga to partake in a focus group study one day. This will probably look like a dinner or something. If less people participate than all 5, that is totally fine as well. But I think it is interesting to have these people talk about it in a group with me, since I don't know them personally yet.

## Before focus group

Get comfortable with all people, gain their trust. I need to build a relationship before asking the difficult questions. I also need to look at the relationships the people have between them and ask myself, would this be a group comfortable enough to talk about these topics with each other? Make sure the study is introduced individually before the focus group takes place. Make sure everything is understood well and consent is given.

## Focus group

Make sure it is not too formal, rather something over dinner or breakfast or so.

- What is inappropriate behavior according to the community, in this context?

- What happens after the inappropriate behavior has happened?
- Why does one do inappropriate behavior?

Additional questions from observations:

- Why does one visit a social dance event? (just dancing or also meeting people)
- Why do you talk or do not talk to your dance partner while dancing?
- Why do you ask someone to dance who has more/less/even experience as you?
- Do you want to show off to your dance partner or the people around you? → perhaps this question is more appropriate next to the dancefloor

## At festival

At the festival I can talk to some people who are from the Netherlands as well. I think there should be people at the festival who are from Bachata Passion as well, which might be a nice connection point.

The research questions can be discussed at the festival as well.

## Appendix C: Consent form

### Consent Form

I invite you to participate in a research study titled 'Tackling inappropriate behaviour in the dancing community'. This study is conducted by Sabine Prins from the Delft University of Technology.

The purpose of this research is to find out how people in the Dutch Latin dance scene experience inappropriate behaviour in their community. The study would entail you, the research participant, and me, the researcher (Sabine Prins), meeting to talk about the topic and your beliefs of the dancing scene. These conversations will be used for better understanding the challenges for the people involved and eventually to tackle these challenges through a design intervention.

As with any online activity the risk of a breach is always possible. To the best of our ability, your answers in this study will remain confidential. We will minimize any risks by making sure what you share is not linked to any identifiable personal details. Anonymized data will be kept in a private OneDrive of the researcher, Sabine Prins.

Your participation in this study is entirely voluntary and you can withdraw at any time. You are free to omit any questions. The data will be removed one year after finishing the study.

For this study, it is recommended to talk to a contact person of confidence when necessary. One is provided and may be contacted when desired, without notifying the researcher. XXX can be contacted through e-mail ([xxxxx](#)).

PLEASE TICK THE APPROPRIATE BOXES		PLEASE TICK THE APPROPRIATE BOXES	
		Yes	No
<b>A: GENERAL AGREEMENT – RESEARCH GOALS, PARTICIPANT TASKS AND VOLUNTARY PARTICIPATION</b>			
9. I understand that after the research study the de-identified information I provide will be reported.		<input type="checkbox"/>	<input type="checkbox"/>
10. I agree that my responses, views or other input can be quoted anonymously in research reports.		<input type="checkbox"/>	<input type="checkbox"/>
1. I have read and understood the study information dated [13/11/2023], or it has been read to me. I have been able to ask questions about the study and my questions have been answered to my satisfaction.		<input type="checkbox"/>	<input type="checkbox"/>
2. I consent voluntarily to be a participant in this study and understand that I can refuse to answer questions and I can withdraw from the study at any time, without having to give a reason.		<input type="checkbox"/>	<input type="checkbox"/>
3. I understand that taking part in the study involves: <ul style="list-style-type: none"> <li>Anonymized, written notes of your shared stories within conversations of our encounters.</li> </ul>		<input type="checkbox"/>	<input type="checkbox"/>
4. I understand that the study will end by June 30th 2024.		<input type="checkbox"/>	<input type="checkbox"/>
<i>Please keep in mind that the study is ongoing and will progress for a longer period of time.</i>		<input type="checkbox"/>	<input type="checkbox"/>
<b>B: POTENTIAL RISKS OF PARTICIPATING (INCLUDING DATA PROTECTION)</b>			
6. I understand that taking part in the study involves the following risks: psychological discomfort or feeling unsafe when talking about the topic of inappropriate behaviour. I understand that these will be mitigated by knowing any identifiable data remains anonymous, as well as I do not have to share when not feeling comfortable and I can withdraw from the study at any moment, however I can still contact the contact person of confidence when necessary.		<input type="checkbox"/>	<input type="checkbox"/>
7. I understand that personal information collected about me that can identify me, such as my age and nickname, will not be shared beyond the study team.		<input type="checkbox"/>	<input type="checkbox"/>
8. I understand that the data I provide will be destroyed within one year after finishing the study (30-06-2024).		<input type="checkbox"/>	<input type="checkbox"/>
<b>C: RESEARCH PUBLICATION, DISSEMINATION AND APPLICATION</b>			

**Signatures**

\_\_\_\_\_  
Name of participant [printed]

\_\_\_\_\_  
Researcher name [printed]

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Signature

Study contact details for further information: Sabine Prins, [s.prins-1@student.tudelft.nl](mailto:s.prins-1@student.tudelft.nl)

## Appendix D: Midterm Evaluation



## The Midterm Evaluation Form

>> Complete the form to prepare for the midterm evaluation, and send it to your supervisors, at least 3 days prior to your midterm evaluation session. <<

Name student	Sabine Prins	
Student number	5601983	
Name chair	Deger Ozkaramanli	
Name mentor	Gijs van Leeuwen	
<b>Interim/In-between results</b>		
<p>Short description of realised interim results:  <i>&lt;to be filled in by the student&gt;</i>          Interim results have been combined in a midterm report. It includes an introduction and background to the topic, as well as an ethnographic reporting part and an analysis of the preliminary results of the research.</p>		
<p>Reaction on description interim results:  <i>&lt;to be filled in by supervisory team&gt;</i></p> <p>The ethnographic report is interesting to read and provides relevant insights and observations on the research topic and questions. The way that the results are reported can be improved upon, as well as the structure of the literature review and data analysis section. It would be good to review the research questions based on your progress and insights. Going forward, the report should become a more cohesive whole with a red thread running throughout.</p>		
<b>Reflection<sup>1</sup></b>		
<i>&lt;take the course's learning objectives as starting point when reflecting on the topics below<sup>2</sup>&gt;</i>		
Reflection on quality	<p><i>&lt;to be filled in by the student&gt;</i>          I feel like the quality of the literature review part could be more elaborate and is still weak right now. I do feel more confident about the ethnographic reporting part, as I feel it is quite elaborate and reflective. Then, I also feel good about the analysis, although I did not do the full ethnographic research yet, I think the data analysis went well and I created some interesting themes.</p>	<p><i>Good effort in learning and applying ethnographic research techniques. The literature review can indeed be written in a more cohesive manner, looking for and explaining relations between different streams of literature. Literature insights can also be integrated more in the ethnographic report.</i></p> <p><i>Use more storytelling and perhaps some statistics to communicate urgency of the topic.</i></p> <p><i>The insights are very interesting but the way they are communicated are not yet well structured.</i></p> <p><i>Thematic analysis needs to be explained in much more detail. In general, the research methods need to be explained in much more detail – (i.e., someone reading your report should be able to repeat it)</i></p> <p><i>The choice of the dancing context needs to be motivated – it cannot only be because you are a dancer but because this is a context in which the conditions for sexually inappropriate behavior exist,</i></p>
Reflection on planning	<p><i>&lt;to be filled in by the student&gt;</i></p>	<p><i>&lt;to be filled in by supervisory team&gt;</i></p>

<sup>1</sup> A short indication of your thoughts and considerations with regard to the graduation project up till now.

<sup>2</sup> Learning objectives are to be found in the Course Manual, and in the IDE Study guide.

	<p>I am a bit disappointed by my own planning. I wanted to do the midterm a bit earlier than I ended up doing. Besides, I set a deadline for myself on Friday and I ended up delivering it on Sunday instead. Although perhaps taking this extra weekend to work on the report is not a big problem, I still think this should have been finished in advance. I feel like the reason is because I sometimes spend days not being able to concentrate, but the past week of the deadline I finally started feeling more productive and hopefully I am able to keep this up.</p>	<p>A two-day delay is not a big problem, but indeed the project could have been further in terms of the analysis of insights (or at least a plan of systematic analysis).</p> <p>Also, think further than the mid-term – what's your plan to make the planning work in the rest of the project?</p> <p>It would be good to plan ahead and make a rough schedule for the coming few months: how will you structure your design phase, what are the different parts and how long will they take?</p>
Reflection on personal ambitions (if formulated in project brief)	<p><i>&lt;to be filled in by the students&gt;</i></p> <p>One of the big things I wanted to do was keeping stakeholders involved. Last Saturday (which is not taken into the midterm report yet) I had my first talk with someone from a dance school who is also organizing events. Although this is quite late in the project, I am happy I did and we made the decision to keep in touch also later in my project, in case I want to test something. I feel like I could keep this up with more people though.</p>	<p><i>&lt;to be filled in by supervisory team&gt;</i></p> <p>Agreed, at the same time, it is important to know when to stop researching and start thinking of how you will tackle this social issue. It will be important to consider the scope and direction of your design intervention: what can you do within your project to address the issue you have researched?</p>
Reflection on supervision and/or project context	<p><i>&lt;to be filled in by the students&gt;</i></p> <p>To be honest, I am having a hard time working on a project like this completely by myself, I think mainly because it feels like the only person I am disappointing this way is myself, and it is pressuring me less than when I am working in a team with set deadlines. However, sometimes this disappointment in myself is preventing me from seeking help and planning meetings with the supervisory team, as I just never feel proud and confident about the things I</p>	<p><i>&lt;to be filled in by supervisory team&gt;</i></p> <p>Sabine and the supervisory team agreed to have short meetings and set deadlines to keep the project on track. In this reflection, I get a sense of 'perfectionism' which is not productive. It will be good to remind yourself to work in a more tentative manner, and to be comfortable with uncertainty.</p>

<p>did. At the same time, I really want to create a beautiful project here because the context is something I feel very passionate about. I also think the supervisory team is giving very good feedback in the meetings we have had. Perhaps something that could personally help me are plenary meetings, biweekly for instance.</p>		
<p><b>Decision supervisory team concerning progress graduation project at this moment:</b></p>		
<input type="checkbox"/> Continue	<input type="checkbox"/> Adjust	<input type="checkbox"/> Discontinue
<p><b>Substantiate the decision:</b>  <small>&lt;to be filled in by supervisory team&gt;</small>          Sabine is motivated and enthusiastic about the project. Although the mid-term report could have been of higher level, more regular meetings and being more communicative towards the supervisory team about progress and achieved/desired milestones in the rest of the project will help increasing the quality.</p>		
<p><b>Adjustment of Project Brief: new arrangements</b></p>		
<p><b>Propose new arrangements based on this midterm evaluation:</b>  <small>&lt;to be filled in by the student, based on the above reflection. If applicable: add appendices&gt;</small></p>		
<p><b>Final arrangements</b>  <small>&lt;describe here the agreed on new arrangements, to be filled in during/after meeting&gt;</small></p>		
<p><b>Signatures (name, date and signatures of student, chair and mentor)</b></p>		
<p><i>Sabine Prime</i>          Name student: Sabine Prime          Date: 14 February 2024</p>	<p><i>Deger Ozkaramanli</i>          Name chair: Deger Ozkaramanli          Date: 7 February 2024</p>	<p><i>[Signature]</i>          Name mentor: Gijze van Looswen          Date: 8 February 2024</p>

At the end of the Midterm Evaluation meeting: Please hand-in the filled-in form on Brightspace, upload to 'IDE Master Graduation Project' organisation.

## Appendix E: Scenarios

### Scenario 1: Follower POV

It was a Friday night when Eva was getting ready to go to her first ever social dance party of salsa and bachata. She would meet two other girls at the venue who she met in her salsa class and she heard that some leaders she danced with before would also be at the party. Knowing there would be more people that had the same level of experience as her made her feel more at ease. When she arrived at the party she immediately noticed a group of people of her dance class on the side and joined them. A new song started and a leader asked her to dance. The first dance was a bit stiff but she got the hang of it after dancing more and more. At some point, some leaders she did not know asked her to dance, she would then warn them about her lower level of experience, but the leaders said they did not care and told her to enjoy the dance. She twirled and turned and even did some moves she had never done before. She felt comfortable: in between dances she would watch others dance or talk to her peers and when she danced herself, it actually went well. At some point Jhon asked her to dance bachata. He started in the closed position, but after the intro of the song had faded and the bongos started playing, the leader moved into the open position and made Eva do a couple of basic turns. Eva noticed that Jhon knew what he was doing and he had great musicality, which made Eva think he would probably have more experience dancing than her. Then, the music started slowing down again and Jhon went back into the closed position. Jhon did not lead much in the closed position but they were twirling around a bit, then they started doing the basic in place and no longer moving around. Eva noticed Jhon getting a bit closer and holding her very tight. She felt a bit weird as she was used to dancing

more in the opened position, but she kind of trusted Jhon, knowing he was probably a more experienced dancer and he knew what he was doing. She felt Jhon coming even closer and their hips were touching while still doing the basic in place. Eva at first thought that perhaps he did not notice their hips were touching, so she pushed back her hips a bit. As a response, she noticed Jhon's hips again moving closer and his hold getting stronger. At this point, Eva started realizing that Jhon was pushing their hips together on purpose. Eva started getting annoyed with the leader and tried to push back her hips even more, but Jhon was trying to prevent this, trying to move to connect with their crotches. Eva's mood completely changed, from feeling comfortable to feeling miserable. Eva kept putting resistance and trying to push back, while trying not to make a scene on the dancefloor, but she did not dare to tell him directly what was wrong. Then she heard the song ended. She immediately released, but as an automatic response after finishing a dance with someone she still said a quick 'Thank you' before turning around and storming off to her friends. Her friends were not suspecting a thing, but Eva told them: 'Do you see the guy I was just dancing with? The guy in the white blouse? He made me feel super uncomfortable and was trying to push his crotch into mine! You really should not dance with him! Try to avoid this guy!' The next time Jhon looks into the direction of the girls, they try to look away, not to make eye contact or turn around when he tries to approach them.

### Scenario 1: Leader POV

Jhon was going to the social dance party on Friday night, which he visited almost every month. He goes to the parties by himself, but always sees a couple of leaders and followers he knows from visiting the party often. Jhon likes to look around for people he wants to dance with. He watches

followers dance with other leaders on the dancefloor and then decides to dance with them afterwards. He especially likes to dance with women who seem to have just started dancing, because these beginners do not yet know a lot about the community, dancing and rules and it makes Jhon look like a good dancer. The fact that the rules of dancing are so intimate and sensual make Jhon want to look for the boundaries and he knows that newer dancers are still struggling to find these. At some point, Jhon notices Eva. She is on the dancefloor dancing with another leader and Jhon notices that Eva makes a couple of mistake and seems to be apologizing to the leader. Jhon decides to ask Eva to dance with him next because Eva seems to be new to the community and to dancing. When the song has ended and the new song starts, Jhon immediately approaches Eva and asks her to dance. Jhon starts doing some basic moves with a lot of confidence. He tries to show off how comfortable he is dancing and with his musicality. Then the song slows down and Jhon goes back into the closed position. He does not lead much in this position, but after some time not having felt much resistance from Eva and her not saying anything about it either, Jhon tries to get even closer to her, because she does not seem to mind it. Jhon does notice that Eva is a bit tense, but perhaps this is because she is a newer dancer. Jhon slowly tries to push Eva a bit further and tries to get closer with his crotch to her crotch. He tries to create a stronger hold and slow down the basic even more to prevent moving around too much, but he is unsuccessful to actually let the two crotches touch. He notices the song is ending and he slowly releases his hold. They both say thank you and Jhon is going to the side again to watch who he is going to dance with next.

## **Scenario 2: Follower POV**

On Saturday night, Britt is going to her regular spot to dance: a bar downtown that offers a kizomba night weekly. When Britt enters the bar, she immediately sees a couple of people she has met before, hugs them, starts chatting and starts dancing with one of her friends. Britt feels like she is in her element, her dances are going great and she knows a lot of the people on the dancefloor. At some point she is approached by Mike, someone she has never seen here before. Mike asks Britt to dance and they start dancing. Because the two have never danced before, Britt is struggling to find a quick connection on the dancefloor. However, she knows when dancing with someone new it sometimes takes a bit of time. Then, Mike makes Britt twirl and end up in shadow position. However, it does not feel right for Britt, she feels that they end up in a wrong position where her butt is led too close to his crotch area and Mike's hand has end up almost pushing up her breasts. Britt feels uncomfortable and immediately reacts by releasing herself from his grab, turning around and telling Mike 'Stop doing that, I don't like that'. She catches Mike staring at her in disbelief, while he answers: 'I'm sorry! What is it you don't like?'. While the two are standing still in the middle of the dancefloor Britt tries to explain what made her uncomfortable but Mike claims he did not do it on purpose. Britt notices that Mike gets a bit offended and she decides to leave the dancefloor, going back to her friends and telling them about her experience.

## **Scenario 2: Leader POV**

Mike is going to a kizomba social on Saturday night for the first time. He often goes to salsa and bachata socials, but this is the first time he is going to a kizomba-only social by himself. Prepared he does not know a lot of people in the room, he sets foot in the bar. Mike is watching a lot of people dance before he takes the courage to ask someone to dance. His first dance went pretty well and Mike is feeling more and more confident on the kizomba dancefloor. While standing on the sides of the dancefloor, he sees Britt dancing with someone. She looks like a nice woman with quite some experience so Mike asks her to dance. The two start dancing together and Mike thinks it is going quite fine. He decides to show Britt some creative moves and borrows a couple of moves from bachata for kizomba. While Mike is trying to finish the creative move, he feels Britt letting go and she turns around to tell him to stop doing what he was doing. Mike is a bit in shock by what happened and asks Britt to elaborate. She tells Mike that he was not holding her right after which Mike apologized but immediately tried to defend himself. He never meant to make her feel that way. But it seems like Britt felt that he did it on purpose, making Mike feel offended. Mike's efforts to defend himself did not seem to work as Britt walks away, which makes Mike feel bad because it was on the middle on the dancefloor and basically everyone could see the two arguing. Mike goes to stand on the side of the dancefloor again and looks over to Britt when he sees that Britt is talking expressively to her friends and they were looking at him. Mike feels shocked and bad and does not dare to dance with anyone else tonight so he decides to leave the bar.

## Appendix F: Collaboration workshop

tackling inappropriate behaviour on the dancefloor

Britt, a regular at the kizomba social is dancing the night away with people she knows from the past socials. Mike is new to the social, but sees Britt dancing and she looks nice because she is smiling and talking a bit with her partner so Mike asks Britt to dance. However, because they have never danced before, Britt is struggling to find a connection. At some point Mike tries to do a bachata-like move and twirls Britt into shadow position. However, it does not feel right for Britt, she feels that they end up in a wrong position where her butt is led too close to his crotch area and Mike's hand has ended up almost pushing up her breasts. Britt feels uncomfortable but finds herself presented with a dilemma:

Should Britt (A) speak up for herself and confront the behaviour or (B) ignore the behaviour and leave it?

Although the choice might seem easy, both choices have consequences. In my research I have found that the source of this ambiguity triggering the dilemma is the fact that consent and communication about boundaries are not common in the community. As a result, dancers are struggling with boundaries and often have people challenging them. At

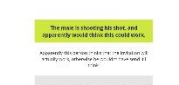
the same time, not everyone knows that this is a struggle certain dancers are faced with. This is why I want to tackle inappropriate behaviour on the dancefloor by facing dancers with the difficulty of this dilemma.

How can we trigger dancers to stop and think about the duality of the decision to either show your boundaries or let them be crossed on the dancefloor?

## Appendix G: Thematic Analysis results



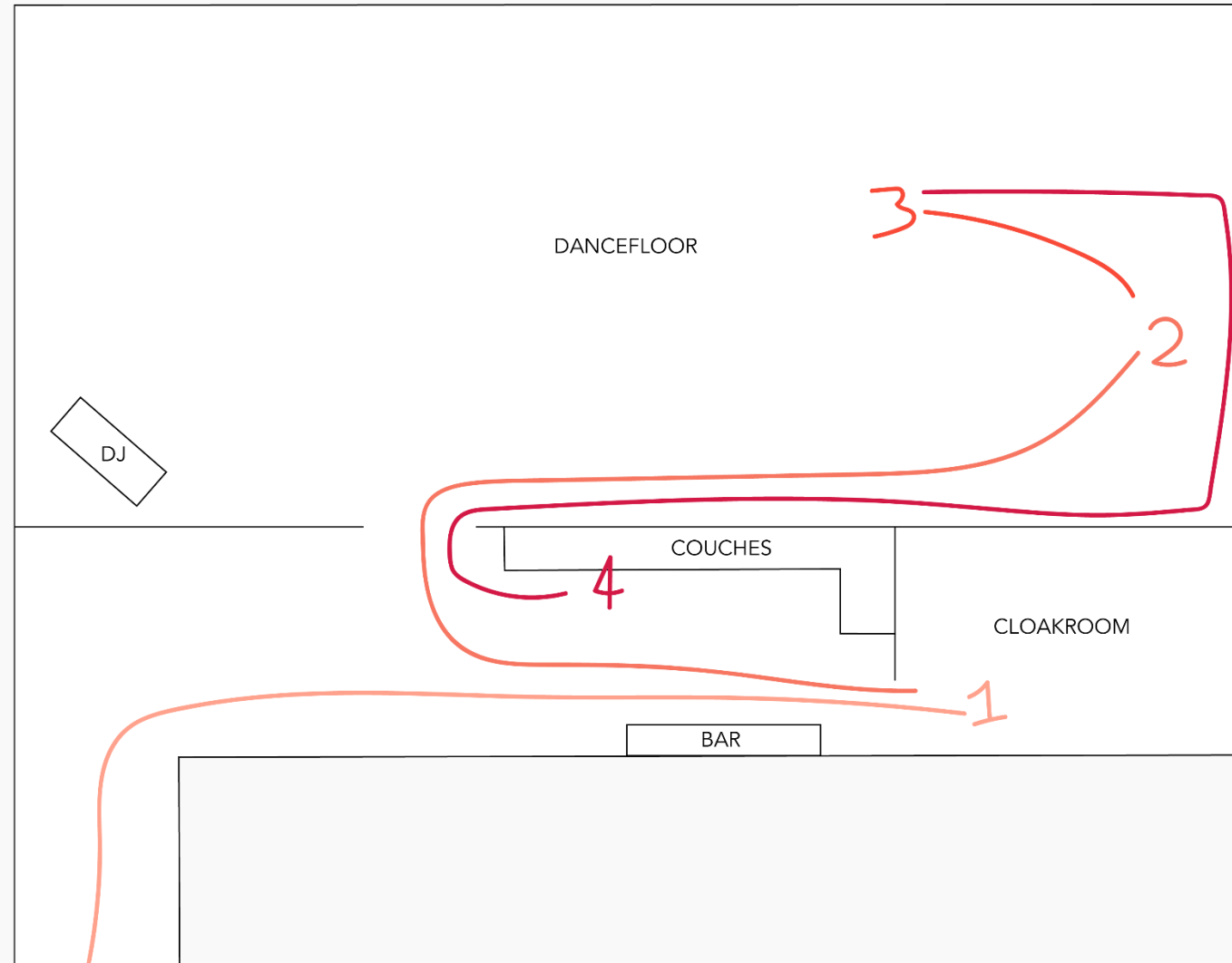
### How do people react to inappropriate behaviour?





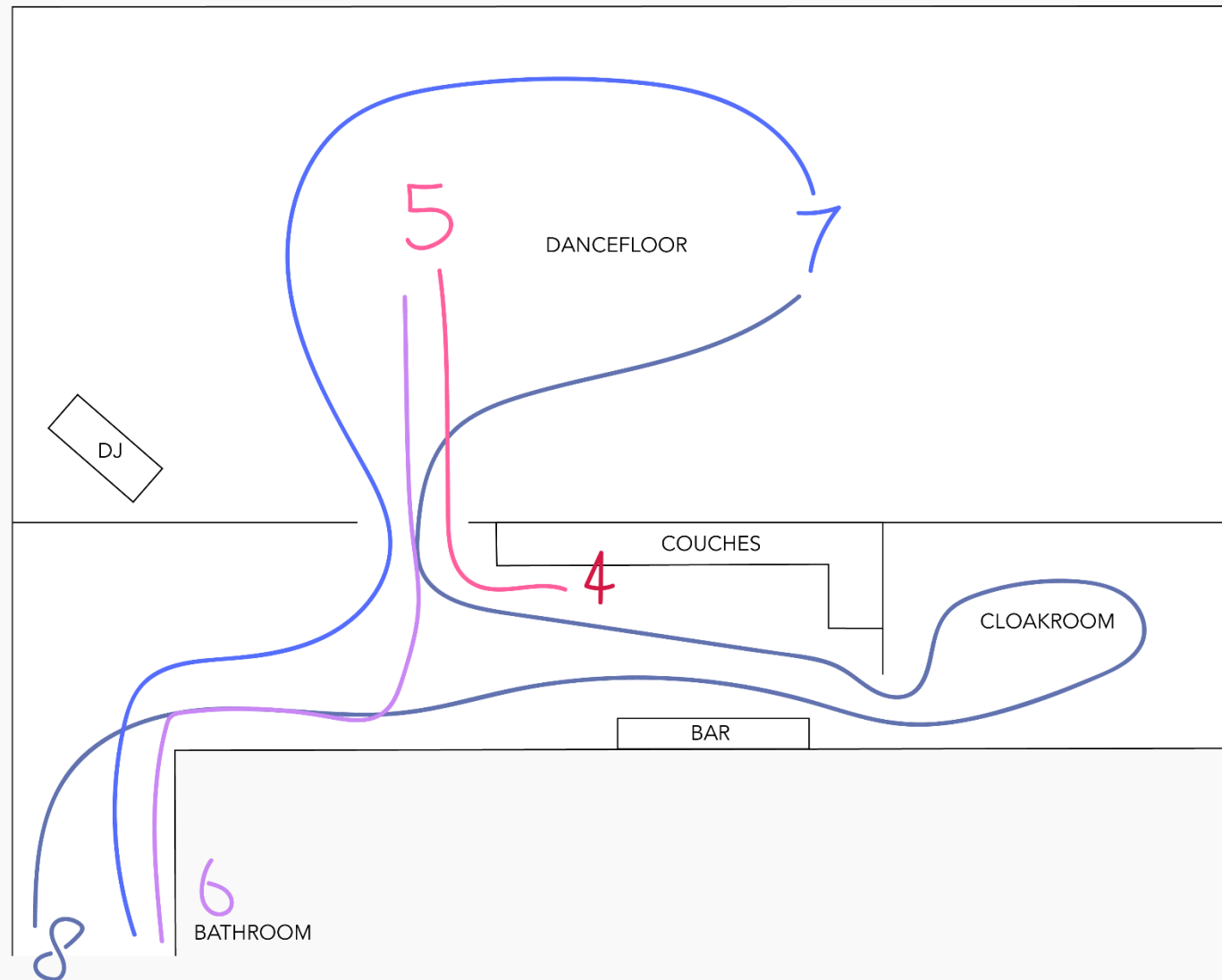
## Appendix H: Floorplan+timeline 1

- 1 Get inside and go to cloakroom to hang coat and change shoes, greet people.
- 2 Get into the room with dancefloor, find a place on the side to wait for a dance and watch other dancers.
- 3 Get invited or invite someone to dance with. Dance!
- 4 Start a conversation on the side, go to the lounge to sit on the couch, drink and chat.

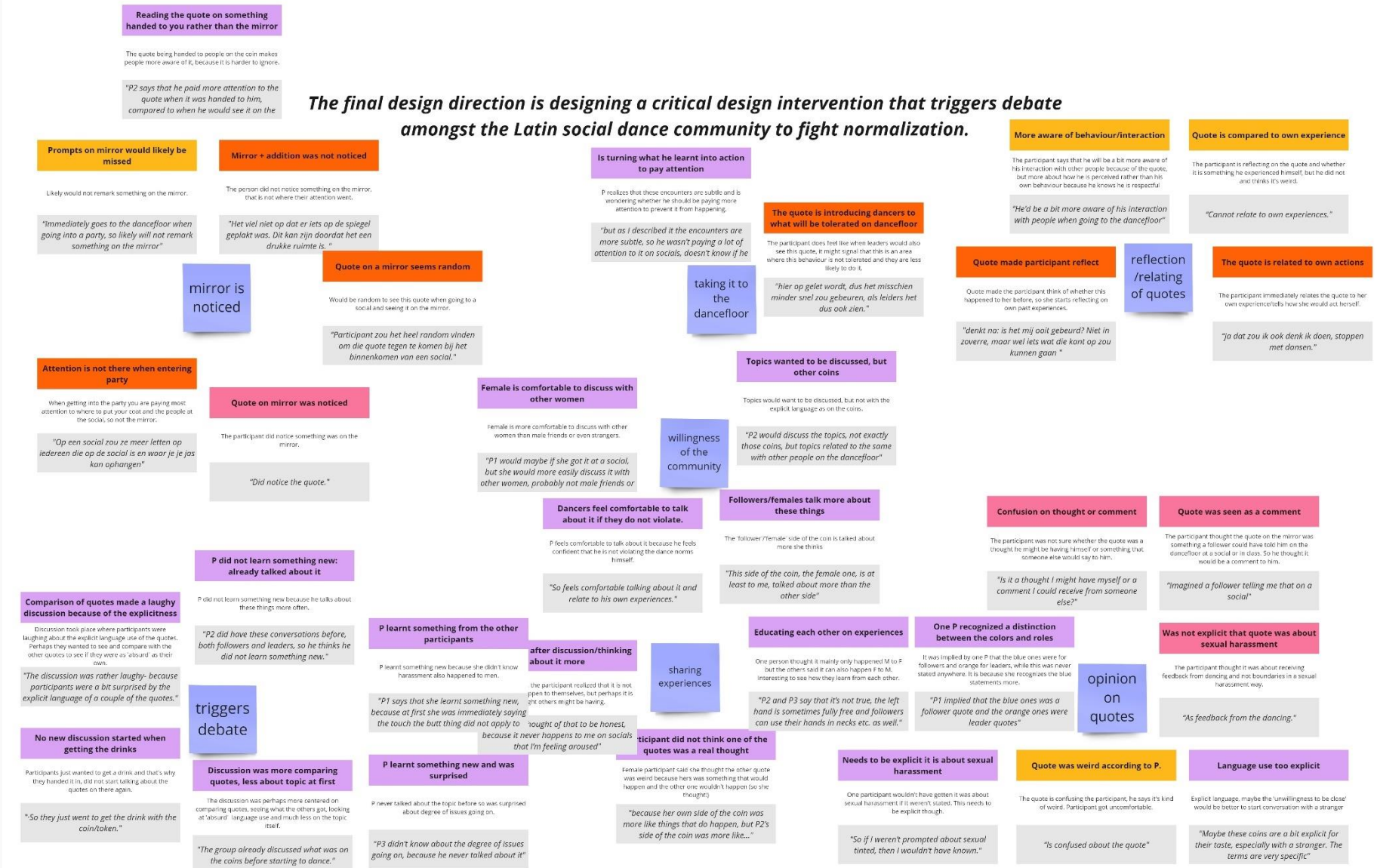


## Appendix J: Floorplan+timeline 2

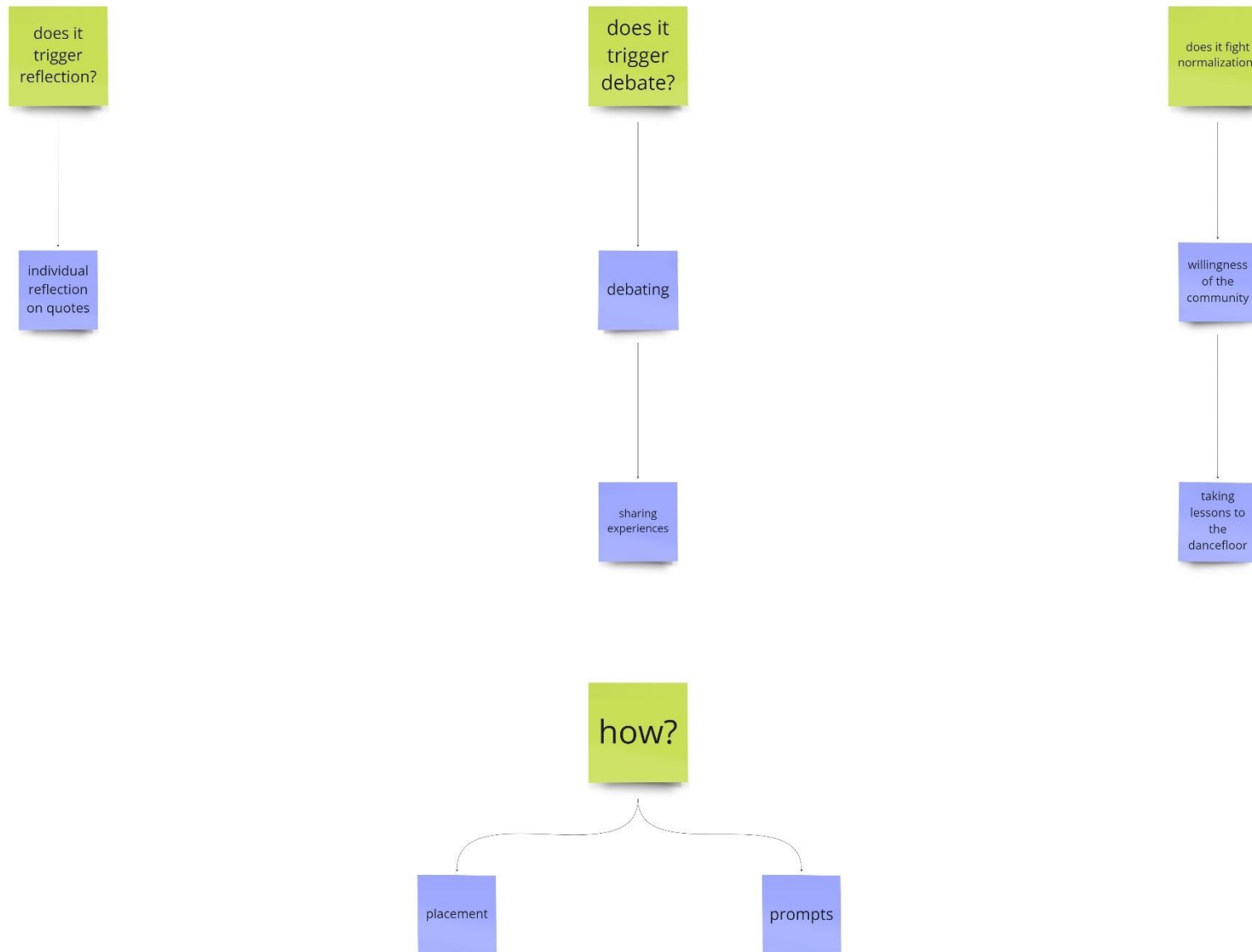
- 5 Hearing a nice song in the dance room so go to the dancefloor together.
- 6 Need to go to the bathroom!
- 7 Return to the dancefloor and dance some more.
- 8 It is time to leave the party. Take the coat, say goodbye to friends and leave the building.



## Appendix K: Analysis after evaluation



***The final design direction is designing a critical design intervention that triggers debate amongst the Latin social dance community to fight normalization.***



## Appendix L: Dilemmas

