



Fusing Rhythms: Integrating Hip-hop and Rajasthani Culture into the Jaipur Latin Festival 2025

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Abstract

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<p>In a world rich of culture and traditions, is it possible to merge Hip Hop and Rajasthani culture into Latin dance festival while preserving the unique beauty of each? This product-based thesis explores how storytelling, gamification and experience design can be used to bring these elements together in an engaging and meaningful way, through the creation of a new festival concept for the existing Jaipur Latin Festival.</p> <p>The Jaipur Latin Festival is a three-day long dance event where participants learn Bachata, Salsa, and Kizomba from different artists across India and abroad. In its first and only edition, organizer Girish Tiwari introduced Hip Hop and Indian cultural elements, such as belly dancing, as optional side workshop excluded from the main festival ticket. For the upcoming edition, the aim is to fully integrate these elements into the core of the festival. This is the part where the thesis is stepping in.</p> <p>The literature research explores the theories and frameworks of experiences, gamification and storytelling. Additionally, the author has explored Rajasthani culture, Latin dances and Hip Hop from a festival participant's perspective. A small research, including literature, online sources, and YouTube videos, was conducted to understand these festival elements more, and explore how they can be seamlessly merged.</p> <p>Combining semi-structured interview with literature research helped lay the foundation for developing the final product: a new concept for the Jaipur Latin festival which brings Hip Hop and Rajasthani culture into the core of the festival content and theme. The result is redesigned festival schedule. It was created by using the previous edition's workshop schedule as a starting point, gathering ideas for the new workshops, and blending them together in a fresh and creative way. As last, the whole concept was shaped and refined using three key frameworks: the Recipe for gamification, Freytag's Pyramid for storytelling and the Defining Moments framework for experience design.</p> <p>The writing process has been aided by generative AI in form of text checks, to maintain the readability without spelling mistakes. Sources have been cited following the Haaga-Helia's own citation style.</p>
Key words Gamification, storytelling, experience design, dance festival, traditions.

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1 Introduction

What if there is a way to grow the Latin community, represent the region's cultural heritage and spice up the already existing dance scene with other dance styles by one festival? This thesis is focusing on creating this new concept for the existing Jaipur Latin festival and it is written as a commissioned work for Girish Tiwari, the owner of Vida Loca Dance Company. He is one of the organizers of Jaipur Latin Festival and therefore being referred as an organizer in this paper. Jaipur Latin festival connected Bachata, Kizomba and Salsa dancers from Jaipur and other parts of India when it was organized for the first and only time in 2023. It was a sold-out event and brought new winds for Jaipur's Latin community as these kinds of festivals are not often happening in the area. Latin community in Jaipur is still rather small compared to bigger cities such as Mumbai or Delhi where several schools are teaching Bachata, Salsa or Kizomba and Latin dance festivals are a yearly thing, gathering dancers from all around India, sometimes even from abroad.

The author of this thesis shares a great interest towards Latin dances, Hip Hop, and the culture of Rajasthan, creating a personal touch for the paper. The learnings from lectures, and projects during study years sparked the interest of trying to combine the concepts of experiences, storytelling, and gamification into one event. Whereas the personal experiences of living in Jaipur for months and doing an internship with events there, alongside of dancing and participating in dance festivals around the world, intrigued the mind to create something new by using the existing culture. Something what has not been seen in this form in Rajasthan before. The author has not been able to find resembling events from the past, which would indicate, this indeed might be the first of its kind in that region combining Hip Hop, Latin dances, and Rajasthani culture.

Due to the nature of the thesis topic, alongside of creating a new concept for the already existing festival, the author will dive deep into the world of experiences, storytelling, and gamification. Aiming to understand how these definitions can affect on nowadays events and help them to grow bigger and immersive. Furthermore, the topics considered and researched in this thesis are tied up with experience creation and are being used to create a new concept for the existing festival. This will make the thesis product-based thesis, whereas the result is new event concept for Jaipur Latin festival. The process and concepts used in the result will be furthermore explained in this paper. The paper will dive deeper into experience elements, realms and defining moments, following storytelling elements and frameworks, such as Freytag's pyramid, and lastly it covers gamification elements and few frameworks from that area. More on these in chapter two.

1.1 Aims and Objectives

This thesis has one aim.

- Create a festival concept which is combining Rajasthan culture, Hip Hop, and Latin dances (Salsa, Bachata, Kizomba).

Included into this aim of creating a festival concept which is combining Rajasthan culture, Hip Hop, and Latin dances, we have two subobjectives.

- First – allowing the participants to experience the beauty of Rajasthani cultural heritage while learning Latin dances and networking with fellow dancers.
- Second – learn to combine Hip Hop with Latin dances, to spice up the existing dance scene.

Only aim of this thesis is to create a new concept for Jaipur Latin Festival 2025, which will connect Hip Hop and Rajasthani culture to the festival by fluent way; allowing the participants to experience the beauty of Rajasthani cultural heritage while immersing themselves to the world of dance.

Rajasthan has been able to preserve a lot of traditional aspects and culture within. From the author's experience cities showcase many different cultural aspects all the way from activities, musicality, architecture, dishes, and traditional clothing, which all you can see on the streets while walking in the cities of Rajasthan. Citizens are dressed up in colorful traditional outfits, buildings and temples around the cities represent the architectural heritage and tickets for the traditional puppet and dance shows are being sold in touristic locations, alongside you still see them in many local events as an entertainment part. In the region, traditions are well preserved and still actively in use in daily life. More on the traditional part in section 3.3. Because the festival is being held at Jaipur, the capital city of Rajasthan, it is matter of heart for the organizer to emphasize the culture within the region. By emphasizing the traditional things from the region in the festival, the participants from outside of Rajasthan will learn more about the region and the beauty of the cultural preserve within, while the local participants can represent their culture proudly. As Rajasthan Foundation (2025) is stating, Rajasthan heritage and culture are rich and vibrant, including geological factors as well as world known dance styles such as Ghoomar and Kalbeliya. In a long term, combining Rajasthan culture to the festival could help to bring more tourists from other states to Rajasthan, yet also tie the locals to the festival. By including local providers, the festival can bring the local dance community more visible in Jaipur, and therefore maybe attract new participants for the regular dance lessons of the organizer's dance school.

In the other hand, Hip Hop in the festival will give a new fresh perspective to the Latin festival. World is full of Latin festivals nowadays and you can find one from almost every country. However,

based on the authors personal experience, the pattern of Latin festivals is often same, they are focused on Salsa, Bachata and Kizomba workshops and organizing parties with the music suitable for these dance styles. Some festivals separate the dances to their own festivals, whereas some combine all or only two of these. As an example, Latin Festival (2025) in Stuttgart, Germany has clear schedule of having workshops in the morning and in the evening parties. having only Salsa and Bachata part of the festival. Not to mention the increasing number of other Latin dance styles popping up to the surface such as sensual couple dance Brazilian Zouk, which started in Brazil 1990s (Brazilian Zouk Dance Council 2025). However, the music is often a combination of traditional Latin songs and mainstream music remixed to fit the rhythms necessary for these dances. Some DJ's are also gaining fame with their bachata remixes of popular songs and festivals may use their name in their marketing just as they use dance teachers' names, Indian Latin dance festival Danzapura did this when they secured DJ Tronky to play in the festival 2025 (Razorpay 2025). Not only adding Hip Hop as a part of the festival bring new winds for the scene, but it is also making Latin dances more visible for the audience in India. Hip Hop is a big part of India, all the way of having its own name for it "Desi Hip Hop" or "Indian Hip Hop" and the dance moves from Hip Hop can be used to spice up many Latin dances. This has been proved by some of the teachers in the scene, example Dmitry Oleynikov (5 December 2024) is mixing Salsa and Hip Hop moves in his videos. More about Hip Hop on section 3.2.

1.2 Jaipur Latin Festival

Jaipur Latin Festival is a three-day dance festival featuring a variety of workshops within Bachata, Salsa and Kizomba, artist performances, competition, and social dances. The festival was first and only time organized in 2023 in Jaipur, Rajasthan, India, and followed a format like other Latin dance festivals worldwide. Throughout the day, participants attended workshops, with breaks for lunch and dinner, followed by vibrant performances and Latin social dances in the evening that continued into the early hours of the morning, often until 3–4 AM. Jack and Jill competition took place in the evening at social dances. Jack and Jill competition is often organized in Latin dance parties and festivals, by mixing the competition participants randomly together with draw. In the competition each dancer is evaluated independently, and winners might be a pair who did not even dance together in the competition. Dancing during Jack and Jill competition is purely unplanned.

However, what set the Jaipur Latin Festival apart from traditional Latin festivals was its inclusion of diverse dance styles beyond Latin genres. The first edition featured special workshops in Hip Hop, Jazz performance, lifts and tricks, and belly dancing. These workshops were offered separately from the main festival pass, requiring additional tickets. As a result, while these styles were present, they were more of an external addition rather than fully integrated into the festival's theme.

For Jaipur Latin festival's second edition, the festival aims to embrace a deeper cultural connection by incorporating elements of Jaipur's Hip Hop scene and the rich heritage of Rajasthan. This will be reflected not only in the dance offerings but also in the festival's cuisine, architecture, art forms, traditional outfits, and music, creating a more immersive and distinctive experience.

In an interview held during Autumn 2024 by the author of this thesis, the organizer shared that the 2023 Jaipur Latin Festival attracted approximately 150 participants, with 50–60 attendees coming from outside Jaipur. Festival participants were all Latin dancers, whereas example the Hip Hop workshop gathered mainly Hip Hop -dancers. The festival was completely sold out. Alongside Indian artists, the festival also hosted two international artists: one from Belarus and another from Poland.

The Jaipur Latin Festival is actively collaborating with other prominent Latin dance festivals in India, such as Danzapura and the Gurgaon Latin Festival, through cross-marketing initiatives. Danzapura is widely recognized within India's Latin dance community for its large scale, renowned guest artists, and prime location. Meanwhile, the Gurgaon Latin Festival, held in Delhi, attracts a strong audience by featuring a diverse lineup of performers and instructors, alongside of having a prime location (Gurgaon Latin Festival 18 April 2025).

1.2.1 Organizers of Jaipur Latin Festival

2023 edition of the festival was organized in collaboration of two dance schools and their owners: Girish Tiwari from Vida Loca Dance Company, Jaipur and Vipin Bhardwaj from India's Latin Salsa Academy, Delhi. Both schools are teaching Latin dances such as Salsa, Bachata and Kizomba. The organizing team was a combination of volunteers, the dance school owners, and their team members.

However, for the next edition Girish Tiwari, owner of Vida Loca Dance Company, VLDC is organizing this festival again alone, and this thesis is done as a commissioned work for him. VLDC is the only institute in Rajasthan providing professional training in Salsa, Bachata and Kizomba (VLDC – Vida Loca Dance Company 6 November 2024). The owner of VLDC, Girish Tiwari has over ten years' experience from the dance industry, combining styles such Contemporary, Jazz and Aerial dance. The past eight years Tiwari has been dedicated to learning Latin dances and during this time he has become 2 times national champion in Bachata and won prizes within salsa battles and Asia's championships (Tiwari 2025). Not only he has won competitions, but he has also represented India in World Salsa Summit and Euroson Championship (VLDC – Vida Loca Dance Company 6 November 2024).

1.3 Methodology in brief

The creation of this new event concept Fusing Rhythms: Integrating Hip hop and Rajasthani Culture into the Jaipur Latin Festival 2025 was done by using two main methodologies. These methods brought wide understanding to the topic which was under development and allowed author to widen the scope of solutions, finally ending into a tangible concept which the organizer can utilize to the festival. These two methods are:

- Primary research – Semi-structured interview with the organizer
- Secondary research – Theories within storytelling, gamification, and experience elements

Semi-structured interview with the organizer was conducted to get deeper understanding on the festival itself, the organizer, and his goals for the festivals second edition. Rather than having limiting question-and-answer format, the interview was designed as a guided conversation, structured around key themes. This gave space for Tiwari to answer wider into presented questions and for interviewer to add clarifying follow-up questions after each answer. The method ensured natural flow of the discussion, while covering all essential topics and providing more information for the interviewer. This interview within total of 19 questions was held in September 2024, by the author of this thesis. Only one interview was conducted.

The dive into theories, in other words the literature research provided valuable insights into key aspects of the concept's development. This included deeper understanding of the cultural elements of chosen location, alongside of the connection between Hip Hop and Latin dance styles. Not only this, but as the new concept is created for a dance festival with cultural twist, it already has elements of gamification, storytelling, and experience creation. Through in-depth research, these elements can be seamlessly incorporated into a cohesive and immersive experience, rather than being separate, disconnected features of the festival.

Without profound understanding of the theories, effectively integrating these elements into the concept would be challenging. Therefore, literature research serves as a crucial part of this thesis complementing the insights gained from the semi-structured interview.

1.4 Key Definitions

Two main questions lay under the key definitions. How to combine Rajasthani culture and Hip Hop -dance style in Latin Dance Festival while keeping the festival as a whole? How to keep the festival interesting and memorable with this new concept? The answers to these questions lay within experience theories, storytelling and gamification which is why this thesis is built around these three key definitions.

- Experience
- Gamification
- Storytelling

Experience can be explained as a life itself; it is everything we do and experience through our senses by touching, hearing, tasting, seeing, and feeling (Smit & Melissen 2018, 13). Experiences can be used on the side of product selling as an increasing factor, as an example earring building from a scratch of the materials a brand would use anyway versus buying readymade earrings from the store. When clients can create the earrings by themselves, they are more engaged to the buying process and will remember the experience longer, most likely increasing word of mouth marketing as well. Pine II and Gilmore (2020, preview) support this ideology that time is the currency of experiences and when you create your own earrings you invest your time into the process, which in the end will create the experience. Experiences can be the product itself as well. When you go to a festival, you go for the music, shows, environment, people, possibly food and drinks too. You pay for the whole package, and within this experience, there might be product sales inside attached to this one experience. The difference between service and experience is whether time is well spent or well saved (Pine II & Gilmore 2020, preview) and as we can see from the example above, experiences are the ones where time is well spent.

Fuchs, Fizek, Ruffino and Schrape (2014, 22) states that gamification started as a marketing ploy and in some cases, it still is a marketing buzzword. Good examples of gamification used in marketing are the mobile apps of stores. Store called Normal uses this factor in their app. When customers are playing game within the app, they can get discounted products or even some products free of charge as a reward. Even though the history of gamification is in digital world, aiming to affect pleasantly to electronic transactions as claims Burke (2014, chapter introduction), it can nowadays be digital, physical activation or the combination of both. Gamification is a non-game context with game elements added on it (Fuchs et al. 2014, 22; Escribano 2012, 198-219). These key elements within can be points, badges and leaderboards (Burke 2014, chapter introduction). Motivation, feedback, progress, and rewards are integral parts of any game and by implementing different elements supporting these parts one can effect on the behaviour and learning of the user or customer (Deliyannis 2023, 16). Burke (2014, chapter introduction) supports the idea that the purpose of gamification is to inspire behaviour change, foster skill development, or spark innovation.

For centuries stories been told from a baby to adults in different forms. All over the world stories are being shared by music, dancing, puppet shows and different form of arts alongside of just telling them to whomever is listening. Rauhala and Vikström (2014, 113) state that there is no story without another person listening or receiving it. Stories can be of religious characters, myths, fictive

or real events. Stories teach, persuade, and reinforce group beliefs and norms by stimulating neurological changes that enhance empathy, personalizing content to connect presenters with their audience, revealing intuitive knowledge, and accessing the unconscious mind's resources (Garmston 2018). However, one must have an aim when telling a story, a story without purpose does not lead anywhere and will lead to listeners losing interest. In the aim of changing listeners to participants in storytelling to gain transformative experience, one must know their audience. Familiarizing with audience, allows the storyteller use familiar ways of delivering story effectively, with correct terminology, and content changing the audience into participants on the story. (Rauhala & Vikström 2014). The way how storytelling can have transformative effect, is the reason why storytelling is such a powerful tool in experience creation. With the help of experiencescape, which stands for the physical place where the experience takes part and the elements within, storytelling has a great opportunity to target all senses while experiencing the situation as listener's mind is already invested through the process of following the story. More on experiencescape and storytelling in section 2.3.

In the introduction the author of this thesis, has covered aims and objectives, background information on the organizer and the Jaipur Latin festival, alongside of key definitions of the concepts being researched on this thesis. On the following pages, we will look deeper into the theories and concepts of experience design, gamification, and storytelling.

2 Experience Design

This chapter and subchapters are going to dive deeper into experience, storytelling and gamification which can all be used as a part of experience design.

2.1 Experience

Experience comes from the Latin word *experiri*, which means 'to try' or 'to attempt,' emphasizing its foundation in action and involvement (Rossman & Duerden 2019, 9). Brown (2020, 36) states there to be three levels of experiences; basal, memorable and transformative experience. These experiences are being differentiated by how affective and meaningful it was to experiencing it. Experience is a unique and interactive process that comes from being aware of what is happening and reflecting on it. It is shaped by the person going through the experience and leads to outcomes and memories that feel personally meaningful. (Rossman & Duerden 2019, 10.) Experiences are shaped by many factors, such as individual needs, previous experiences, and the way we focus on certain sensory details (Brown 2020; McIntyre & Roggenbuck 1998). Naming something as an 'experience' does not inherently make it meaningful or worthwhile (Rossman & Duerden 2019, 1). Because of this, the next sub-chapter is going to explain what are the elements to make an experience meaningful or worthwhile.

2.1.1 Elements of Experience

Heath and Heath (2017, 84-85) states that human remembers ages between fifteen and thirty better than other ages, because of everything happened for the first time: first kiss, first graduation, first time driving a car. This would indicate that creating new experiences which audience can experience for the first time are more memorable than experiences they once already had. Wallo and Häyrynen (2022) suggests that experiences need to cause emotions to be impactful. Other elements what memorable experiences should include are: uniqueness and intrinsic value, authenticity, process of doing and undergoing, playfulness, anticipation, increased concentration, and focus, have all senses involved, an altered awareness of time, emotional involvement, balance between challenge and one's capabilities (Bulencea & Egger 2015, 15; Boswijk, Peelen, Olthof & Beddow 2012). Whereas Tarssanen (2009, 12-14) very simply states that to create a good foundation for success, the experience must contain six elements: individuality, authenticity, story element, multi-sensory, contrast and interaction. One could say that these elements are the base for any experience, in order to make something meaningful and memorable it has to touch one's emotions and by combining above mentioned elements, it would be difficult to not stir up some emotions. One important element in experiences is theme. Bulencea and Egger (2015) states that every stage of the experience should reflect the theme, ensuring it's present at every point of customer contact.

To create a theme, all five principles are needed: design the experience around a clear theme, use positive signals to shape impressions, remove negative signals, include memorable takeaways, and engage all five senses for a richer impact (Pine II & Gilmore 2020, 80). Next the paper is going to look two concepts which can enhance the experience when implemented correctly.

2.1.2 Experience Realms

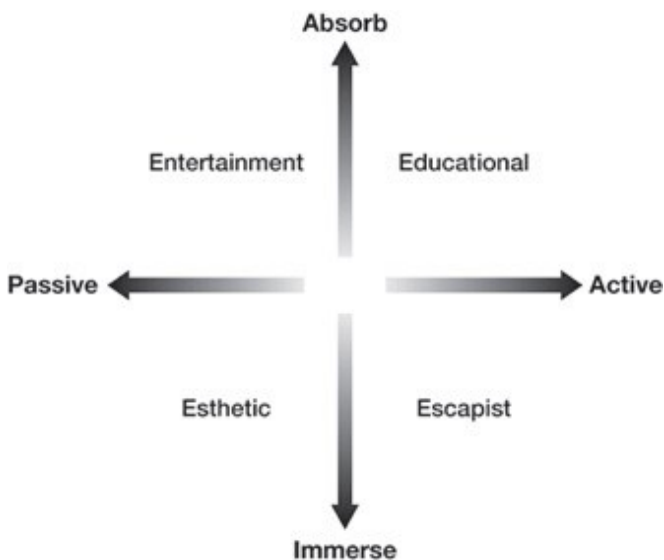


Figure 1. Experience Realms represented by Pine II and Gilmore (2020, chapter 2).

Pine II and Gilmore (2020, chapter 2) introduced the 'Experience Realms' framework, which divides an experience into four distinct dimensions, and when all are present, the experience reaches its optimal or 'sweet spot' of engagement:

- Entertainment involves passive yet absorbing experiences. For example, the final shows at a dance festival fall into this category. Participants are spectators who enjoy the performance without actively engaging in it more than cheering and clapping.
- Educational experiences are active and absorbing, encouraging participants to learn something new. These require mental, physical, or combined engagement, such as a dance workshop where one is actively processing and interacting with the content.
- Escapist experiences are both active and immersive. Participants are fully involved and transported by the activity. As an example, dance workshops, where participants actively learn and perform choreography can be educational and escapist experience. Competing in the festival can be escapist experience as well, since it requires full attention and active participation, offering an opportunity for transformation through feedback and defeating internal challenges as well.

- Esthetic experiences are passive but immersive. These involve being fully present in an environment without altering it, for instance, watching the sunrise from a mountain top, where one is not doing anything but is deeply focused on the environment and surroundings. This could be described as a situation where dance festival participant is at the social dancing party, yet not dancing, but admiring the dancers around, following how the movements are being executed.

A simple way to remember these realms is that entertainment is to enjoy, educational is to learn, escapist is to go and do, whereas esthetic is to be (Pine II & Gilmore 2020, chapter 2). One could argue that experience realms create a great foundation for the experience by giving it different perspectives and offers ideas on how to create the content for the festival. How to deepen the whole experience then?

2.1.3 Defining moments

Heath and Heath (2017) discuss the concept of defining moments which are meaningful experiences people remember for a lifetime. Four key elements can help transform ordinary experiences into extraordinary ones: elevation, insight, pride, and connection (Rossman & Duerden 2019). To get better insights on defining moments, all the elements will be mirrored through an example in a dance festival. Dance festival is organizing a solo salsa workshop where in the beginning every dancer is learning new steps like in a regular workshop. Suddenly the group is divided between leaders and followers. Now these two groups are learning individual choreography based on these steps to compete against the other group in the end of the workshop. The final battle between leaders and followers is filmed, teachers are dancing alongside of the students and the opposite group is cheering up their opponent while battling is happening.

To understand this example and the connection to elevation better, let's look deeper into the moment that rise above the everyday. This can be called as building peaks. Building peaks can be seen as line jumping up and down between positive and negative experience until the peak makes the line jump higher and longer to positive. These peak experiences are like the final climax of the event or the experience which will remain longer in the mind of the experiencer. However, peaks do not always occur while elevation. (Heath & Heath 2017.) To get into these peak experiences, the elevation has three elements which are helping the process: boost sensory appeal, raise the stakes, and break the script. Not every time elevation needs to have all three, however most of the time there is at least two. (Heath & Heath 2017, 61.) These elements are explained by using example from above. Boosting sensory appeal stands for things looking, feeling, tasting, or sounding better than they normally would. This can be dressing up, having fancier food selections, or as in

the example above, having dance teachers sharing the stage with you for the final battle, perhaps music is playing louder, and festival photographer will take videos of the final battle making it feel more meaningful. Raising the stakes, and breaking the script applies in the set-up of dividing the group in two and making dancers battle against each other. In this example, the script of a solo dance workshop is often that you will learn a choreography facing the instructor and that is how you would dance throughout the workshop, maybe in the end you would perform the learned workshop for the instructor in front, leaving the workshop with no element of surprise. Rauhala and Vikström (2014) supports the use of element of surprise in experience creation to enhance the experience.

Insights are the moments that change our understanding. These moments give more intel of the world and the experiencer itself in the moment through realization or transformation (Heath & Heath 2017). In the dance workshop example participants are placed in a situation where they are exposed to the risk of failure while battling between each other with only one workshop training. This might allow them to realize they want to pursue solo dancing skills within battles, or they want to perform with it in the future, but it might also help participants to realize if it's not the way of dancing they want to pursue, preferring couple dancing, or less pressured forms of solo dancing.

As Heath and Heath (2017, 194) state, moments of pride capture us at our finest by demonstrating bravery, gaining recognition, and overcoming challenges. Pride is visible in moments where your teacher is complimenting your learning, good performances or you reach a milestone you been pursuing for a long time. When in the dance battle you win the other group, through enthusiastic, passionate performance and talent you will get recognition by the cheering from the teachers and the opposite group or when in a festival you compete in Salsa solo competition and end up winning an amateur level after training for months on the choreography. Pride does not only stand for winning something or achieving a milestone. It can be built in moment of courage, where one overcomes their own fears. Heath and Heath (2017) talk about the idea that when fears are being exposed as one level at the time, it helps the fear to stay away for longer time and provides the experiencer a moment of pride when finally overcoming the fear. How this is visible in Latin dances? From the author's personal experience on dance floors, many students are afraid to do solo dancing, because they might forget the steps, there is no one supporting them in the sense of holding the rhythm or giving guidelines how to dance while social dancing. However, as mentioned in the part of the experience elements balance between challenge and one's capabilities is important key factor while creating experiences. While still remembering participants inner fears, it is important to build the confidence and skills level by level, instead of taking the dancers too far from their

comfort zones in order to gain the bravery within their own learning, so they can feel the pride of successful dance journey while winning fears.

Last but not least, connecting moments deepen relationships. Connection allows us to see that experiences that help us form and strengthen social relationships with others are frequently the most impactful (Rossman & Duerden 2019). Not every new meeting with people is connecting, so what exactly creates the connection within? Heath and Heath (2017) are putting it in three ways: bringing people together at the same time, facing challenges as a team, and linking the actions to a deeper purpose. In the dance workshop example, only questionable part is the deeper purpose. Is it deep enough to win the other group, or should there be deeper purpose, such as winning team will get small prize for their efforts, or get recognition in social media due to the win.

Defining moments are connected to gamification as well, by building peaks, getting recognition, and connecting as a team for bigger goals.

2.2 Gamification

While traditional games are mainly created for fun, gamification takes those same game-like elements and uses them to inspire behavior change, skill-building, and innovation (Xu & Buhalis 2021). Duggan and Shoup (2013) explain that it's about bringing elements like rewards and progress tracking into every day non-game settings to boost engagement and steer behavior. In learning environments especially, gamification can make the experience more enjoyable, encourage collaboration, and lead to better performance through increased motivation (Deliyannis 2023, 16). Supporting this, Burke (2014, chapter 2) points out that gamification works by offering meaningful challenges and emotional incentives that keep people motivated and help them grow. As Duggan and Shoup (2013, 13) put it, it is where psychology and technology meet by using what we know about how people think and behave to create more engaging and effective experiences. These explanations show how gamification blends fun, motivation, and knowledge of human behavior to create meaningful and engaging experiences that go beyond than just playing around. So, what kind of elements and factors gamification include?

2.2.1 Gamification concept

Understanding the human behaviour and what motivates participants provide opportunities to create solutions according to the participants needs and desires. A key issue with many gamified solutions is their focus on achieving organizational goals rather than prioritizing players' motivations and goals, which should be the primary design objective (Burke 2014, chapter 1).

To understand these motivations, according to Duggan and Shoup (2013) out of eight Bartle's identified player types, there are four most important ones, one should know about:

- Explorers are players who are driven by curiosity and enjoy immersing themselves in rich, detailed environments, valuing the experience of discovery over rewards like points or badges.
- Achievers are born competitors who focus on earning points and prestige, enjoying tasks that reward them and provide recognition from others.
- Socializers prioritize social interaction within gameplay, though they still value winning; their focus, however, is on the social aspect, and their strong network of friends makes them valuable assets to organizations utilizing gamification.
- Killers are focused solely on winning and do not seek the approval of other players, prioritizing respect over likability.

By understanding these player types, it is easier to plan the gamified elements within the event, however there are other motivations alongside of personalities. Gamification focuses on intrinsic rewards that foster emotional engagement, whereas extrinsic rewards motivate through external factors, distinguishing it from typical rewards programs (Burke 2014, chapter 1). Aim to win a Bachata battle for fame, recognition or prizes is an extrinsic motivation, whereas aim to win for personal growth, because you like to dance and develop yourself is an intrinsic motivation. These two motivations can go hand in hand; however, the focus should be more on intrinsic motivation since it is more meaningful and develop sense of one's identity, status, self-expression, place in a community, accomplishment, and progress and direction (Burke 2014, chapter 1).

Most gamification methods fall into five main categories: reward systems, progress tracking, narrative and storytelling, social engagement, and game psychology (Hyzy & Wardle 2023). In gamification, it is essential to acknowledge achievements, whether through trophies, badges, or praises, to ensure participants feel recognized when their behavior aligns with desired outcomes (Duggan & Shoup 2013, 26). Below some of these elements are explained deeper to understand why they are being used to motivate the participants:

- Rewards motivate users through both intrinsic enjoyment and extrinsic incentives.
- Achievements set clear, meaningful goals to drive engagement.
- Missions provide purpose through structured, relevant challenges.
- Progression tracks growth and mastery, reinforcing continued involvement. (Hyzy & Wardle 2023.)

Example in a solo dance workshop, if in the end of the workshop the teacher tells everyone to give a high five to the person dancing next to them, due to the hard practice and good execution. The

participant might leave from the workshop feeling engaged and encouraged to continue practicing. However, when it comes to rewards, Nicholson (2015, 1) argues against it, stating that rewards help with short-term goals, meaning that when the rewarding ends, the participation also ends and therefore does not result in long-term goals. Hyzy and Wardle (2023) suggest that incorporating surprise and delight into reward systems fosters emotional engagement and prevents boredom, while Duggan and Shoup (2013, 26) emphasize that recognizing achievements boosts positive feelings, sustains interest, and encourages continued participation. Many Latin dance festivals already have elements of games built in their program in sense of Jack and Jill competition or more defined Bachata Battle, where you can win prizes to continue dancing in other international dance festivals (Adicto 2025).

Throughout the time gamification has been existing, several frameworks have been developed around it to help the creation of gamified products and services. Next two of these frameworks are being observed deeper.

2.2.2 The RAMP framework

Even though the reward system has been a big part of gamification throughout ages and is still recognized as an element of gamification, some of the frameworks do not acknowledge that. Marczewski (30 January 2019) explains a framework which outlines four key elements of effective gamification:

- Relatedness stands for the connection amongst players. This can either be social or emotional and be presented within networks, online communities and measured by social status.
- Autonomy stands for the freedom of choice, where participant can freely express creativity or personal emotions.
- Mastery stands for mastering a skill. In an experience it means by creating the opportunity for participants to master wanted skill.
- Purpose stands for two different sort of purposes, either altruistic or meaningful. Altruistic is about helping others, where meaningful purpose is about understanding why it is important to be doing what you do.

These elements create engaging experiences that align with users' motivations and encourage long-term participation. Next the paper is going to look into similar kind of framework called The Recipe.

2.2.3 The RECIPE framework

To tackle the deeper engagement with gamification, Hyzy and Wardle (2023) introduced another framework, created by Scott Nicholson, the RECIPE framework with its six core principles:

- Reflection encourages users to connect current experiences with past ones for deeper learning.
- Engagement fosters community and shared learning within the system.
- Choice empowers users with autonomy in their journey.
- Information ensures content is presented clearly and thoughtfully using game design principles.
- Play allows users to experiment, explore, and grow in a safe environment.
- Exposition weaves storytelling and real-life context into the user experience.

Nicholson (2015, 1) believes that once the aim is to tackle long term results, rewarding should be cut off to help participants find real connections and meaning in everyday life which is why the rewarding element is not included into the framework. Overall, RECIPE promotes thoughtful, user-centred gamification that aims to create lasting and meaningful impact (Hyzy & Wardle 2023). Gamification is bringing the festival content alive, whereas storytelling is creating the red thread for the whole festival.

2.3 Storytelling

Events are like great stories when they are at their best. A good tale has a plot, surprises, a happy end, proper actor choices, and it draws you in. The narrative serves as the event's unifying thread and concept. (Wallo & Häyrynen 2022.) Rossman and Duerden (2019, 126) are agreeing that delivering and designing experiences should be counted as a storytelling process, since the best experiences provide the participants opportunity to be part of telling the story with their own characters. Stories structural core components are beginning, middle, and end (Choy 2017), whereas deep experiences components are anticipation, participation, reflection (Rossman & Duerden 2019, 152). Beginning and anticipation are both creating the motivation and expectations of the experience and story. Without careful planning on this part participant might end up having different expectations than what the experience is truly about, leaving behind a disappointed participant. Middle and participation are often gaining most attention, due to the length and amount of action in this part. End and reflection are the parts which ends the story and experience, last touchpoint for the participant. In this part there is a great chance to create memorable peaks, and endings for the story. It will help the participant to come back to the experience through videos or pictures, as well it allows reader to reminisce how the story ended and will there be a continuation for it. Choy (2017, 12) is also writing about how stories follow three-act formula, 1st act being the shortest with a hook, 2nd

longest, since it is main story with challenges and winnings, ending the story with 3rd act where the big challenges are defeated and the story slowly closes the end.

What does storytelling mean in festival environment and how it can be implemented in it? Next two storytelling frameworks are being introduced.

2.3.1 The Hero's Journey

The hero's journey provides a model for creating experiences where participants take on heroic roles (Rossman & Duerden 2019). Joseph Campbell wrote the hero's journey which later on became a framework for storytelling and is one of the most known models because it reflects our own lives journeys (Lazauskas, & Snow 2018, 43-44). Rossman and Duerden (2019) highly recommend of thinking all participants as heroes, since it helps organizer to remember that the experience is designed for the participants instead of the organizers. Even though the festival would be organized in a new concept the participants do not ask for, it can still be created in the way it serves the participants most. Lazauskas and Snow (2018, 43-44) represent the hero's journey as a circle of one journey which will end up to the place where it started, with the factor that the person on the journey has transformed somehow.

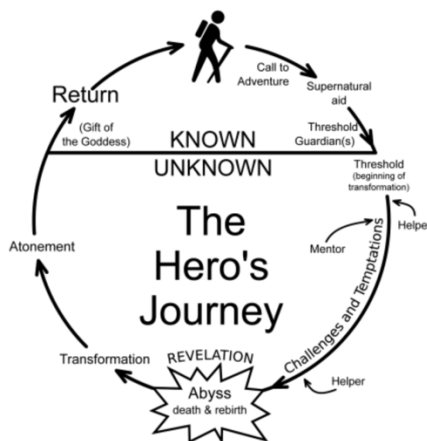


Figure 2. The Hero's Journey (Lazauskas, & Snow 2018, 43-44)

In the picture above the hero's journey is described in total, representing one transformative journey where the participant experience challenges, gain allies and enemies, and returns back home after transformation of defeating personal fears or challengers. The hero's journey can represent whole life journey or just a part of it. Brown and Moffett (1999, 14) explain the hero's journey as a continuous loop, once the journey is finished, it will start again by receiving a new call to adventure, which can represent different parts and timelines in one's life. The story reveals a monomyth, the

collective core of the story, whose elements and actors appear across the world's myths in various forms and the core can be divided in three parts (Rauhala & Vikström 2014): departure, initiation and return.

- Departure: Part where something forces the hero to leave, hero might decline the call to action at first, freezing on the spot until meeting a supernatural mentor or protector, who is helping the hero to take a step from familiar to unknown.
- Initiation: Part in the unknown where hero will face challenges, gets allies, and enemies, faces the true transformation through the experiences and gaining atonement.
- Return: Part of going back to the known, might also have its own challenges in form of not wanting to return back home, in the end however returning to the familiar surroundings. (Rauhala & Vikström 2014.)

In experiences, the hero of the story can be every individual participating to the experience, yet there is no need to cover every single part of the model in an experience to make it successful (Rossman & Duerden 2019).

Next another framework of storytelling in experiences will be introduced.

2.3.2 Freytag's pyramid

Freytag's pyramid or with other name Freytag's five phases as Rossman and Duerden (2019) calls it is often known as the dramatic structure. It was originally created by Gustav Freytag in the 19th century (Masterclass February 2023) and it includes the five phases: exposition, rising action, climax, falling action and dénouement, which are often used in traditional stories but can be implemented into experiences as well (Rossman & Duerden 2019).

Exposition – Introduction part of the experience where necessary information is being shared.

Rising action – Activities throughout the experience which are building up for the upcoming climax.

Climax – The moment for what the experience has been building up, can be the turning point of the plot, either leading to success or downfall.

Falling action – Describing the final wrapping of the experience.

Dénouement – The final resolution or fall of the story depending on the storyline. (Masterclass February 2023.)

As in these two above mentioned storytelling frameworks, the flow of the story is in central part, it is as important to include the experiencescape into the experience to really bring the story alive and available for all senses of the participant.

2.3.3 Experiencescape

World is full of different kind of scapes, such as servicescapes, sportscares, landscapes and experiencescape. All scapes describing a certain location or the type of place. Experiencescape in this case will demonstrate the place where the experience is taking a place. It can be thought in a way where participants are the actors and the experiencescape is the stage. Elements such as people, place, objects, rules, relationships, and blocking effects on the experiencescape should be considered thoroughly to make the best out the experience. (Rossman & Duerden 2019.) Experiences are created by using five senses (Getz & Page 2020, 299), what the experience feels like, sound like, look like, taste like or smell like? Here the experincescape can help. With the focus on elements mentioned above the experience can be enhanced and tied up into the theme of the festival better and give the feeling for participant that he is inside the story what the festival wants to spread.

3 Planning and implementation of the event concept for Jaipur Latin Festival 2025

Subchapters in this section give a brief explanation about contents represented in the festival, such as the dance forms and Rajasthan culture, alongside of explaining which methods have been used in the planning and creation of this festival concept.

3.1 Latin dances

Latin dances are wide scope of different dance styles originating from South America and the Caribbean (Young 2025). Some of the styles have spread around the whole world such as Salsa, Bachata and Kizomba. Below these dance styles are described from broader perspective.

3.1.1 Salsa

Young (2025) claims salsa to be the most popular Latin dance style and is commonly danced with a partner. Some say salsa is born in United States 1960's (Young 2025), where others say it is originating in Cuba already 1920's (Suarez 23 January 2024). Because of Salsa spreading around the world, Salsa has six different styles nowadays which are called Mambo, L.A. style, Cuban salsa, Rueda, Colombian salsa and Salsa Choke (Young 2025). Main differences between the styles are starting rhythm and if they are danced around the dancefloor or more in a line. All styles can have elements of afro dancing where a lot of the movements are coming from. In Jaipur where the dance festival is organized, majority is dancing L.A. Style and no other forms are being taught in the area. Since salsa is being danced with a partner and without partner, one should also know that solo dancing is called shines (Suarez 23 January 2024). Salsa and next explained Bachata are both competitive dances and many famous teachers have gained recognition by competing with Salsa in World Salsa Summit (2025) in Florida, where competitions are held for partners, solo and groups.

3.1.2 Bachata

Bachata is originating from Dominican Republic, being slower and more sensual than Salsa dancing where fast music and movements are regular thing (Young 2025). However, from the original Dominican bachata, there has been development in the dance style creating different styles. Three most known are: fast paced footwork Dominican bachata, Sensual bachata with its body movement and sensual styling, and as a last bachata fusion which is often combining the other dance styles in it, such as hip hop (Young 2025). Bachata is mainly nowadays danced with partner, however, solo dancing is slowly starting to get space with bachata as well.

3.1.3 Kizomba

Even though Kizomba is called Latin dance, it actually comes from Angola, Africa. Name Kizomba stands for party and has developed from a traditional dance called Semba. However, nowadays after the dance style has been developed more getting its own movements, one can dance Semba to Kizomba music, but not necessarily other way around. (N'dongala 2025.) Kizomba is sensual and slow dance, requiring good connection and listening skills for your partners movements. Kizomba is more of a social dance, not commonly seen on stages. (Young 2025.)

3.2 Hip Hop culture

Hip Hop culture is not only dancing, it is music, moves and style. When talking about Hip Hop culture, we can directly mention five elements important for it: deejaying, emceeing, graffiti, breaking and knowledge. It is a way of living and was born in Bronx around 1970's when the young people tried to survive with hardships. Hip stands for present, where Hop is for action. (Ma 23 January 2024.) Soon after deejaying was combined with emceeing, in other words rapping, the block parties started to appear around the city, bringing b-boys and b-girls together battling with breakdance to the beats (Meng 11 April 2024). Hip Hop gave a freedom to be who you want to be, when it started to represent freedom in a sense of learning, evolving and growing (Ma 23 January 2024). In that form it continued spreading in South Asia, when second generation found the power of words within bringing their disappointments of the racialized society into daylight (Meng 11 April 2024). As when thinking about other forms of Hip Hop, such as dance, it has evolved from breaking and nowadays it has many different styles under the umbrella of Hip Hop. These styles include Krump, Popping, Locking and many more. (BBC Arts 24 April 2015.)

3.3 Rajasthan culture

Geographical area of Rajputana, nowadays Rajasthan, has a long history. The state of Rajasthan as we know it nowadays, was formed 31 March 1949 by merging 22 kingdoms and principalities together making Rajasthan the largest state amongst 29 states of India (Incredible India 2025). After the merge, many Rajput rulers converted their palaces into business by making their palaces hotels (Gavin 2019). These unique hotels with their luxurious stays are still attracting tourists to stay in these hotels from around the world and they are a big part of the architectural look of Rajasthan.

Landscape of Rajasthan is filled with temples, palaces, havelis, and fortresses in a land combining the Aravalli Mountain range and the Thar desert (Incredible India 2025). The state is famous for colorful outfits, traditional music, dance, puppet shows and murals painted all over Rajasthan. Chokhi Dhani Indore (7 December 2022) explains that Rajasthan art and craft is combination of

block printing, painting, tie and dye, puppetry, jewelries, marble inlay work and blue pottery. Whereas Rajasthan Tourism India (2025) states that Rajasthan has dance for every occasion, which is very possible when looking all the different dance styles the region have. Just to mention few; Ghoomar is most popular dance style in the state and admired amongst tourists. Rajasthani women perform this traditional dance with remarkable grace and energy, spinning swiftly to music as their veiled faces and flowing long skirts, create a striking visual. Traditionally, in Rajasthan a new bride performs this dance upon arriving at her husband's home for the first time. (Rajasthan Tourism India 2025.) Kathak, classical dance from the Mughal era. Its techniques include footwork with strikes, patterns and spins, where the facial expressions, hand gestures and body movement include storytelling into the dance. Not only these create the dance, as it is strongly tied to rhythmic time cycle as well, important technique to learn. (Pant April 2025.)

3.4 Background of the Jaipur Latin Festival

As mentioned before in the introduction, Jaipur Latin Festival is a three-day Latin dance festival featuring a variety of workshops within Bachata, Salsa and Kizomba, artist performances, competition, and social dances. It aims to differentiate from other Latin Festivals by integrating the roots of Rajasthan culture and Jaipur into the festival by combining the traditional elements of Rajasthan and the growing Hip Hop culture within Jaipur into the Latin festival.

3.5 Creation of the new concept

To create the wished content for the organizer, some frameworks from the literature research has been used, to ensure the concept has a working core idea. Latin festivals already include gamification elements due to the Jack and Jill competitions, but the author wanted to make the experience immersive, more connected and meaningful through gamification by implementing The Recipe framework into it. In this new concept, the gamification is viewed from other perspectives than only prizes, badges and competitions. The competitions are a huge part of it as well, but instead of focusing only to that part, the Recipe framework has been implemented into the content almost fully to increase the meaningfulness of the experience. Information part is only one from the six elements of the Recipe, which has not been added to the festival in a gamified form, neither it is included into the content since the author wanted to keep the flow of information as simple and clear as possible and leave it open for the organizer to choose the best way regarding communication to Indian audience, more specifically Rajasthan participants, which has been biggest number of the participants in the previous festival. Alongside the festival will have a lot of moving elements already because of the theme and adding gamified information might bring misunderstandings when participants just want to know what is happening next and what are their options for lessons,

especially when the whole concept is rather new.

In the creation of the schedule of the content, author has been using the previous schedule of the festival as a base. This schedule is visible in Appendix 1. Few modifications have been made in comparison to previous festival, such as adding lunch and dinner breaks. This was done to give participants the opportunity to have a proper break in between lessons. Aim for these breaks is to give participants opportunity to familiarize themselves with the Rajasthan food during the break, without stressing of missing workshops they have paid for and would want to join. Not only to have time to enjoy the traditional foods, these breaks are good moment for participants to network and get to know each other while eating together, or even buy something from the pop-up stores during the festival.

When it comes to the workshops, there was aim to keep certain balance in the styles of the workshops, meaning Salsa, Bachata and Kizomba workshops and their division. Last time the festival had 16 normal workshops in the schedule, and one networking session – meet the artists. Author did not want to decrease the number of the workshops, which is why the new festival schedule also includes 16 normal workshops and one special workshop which continues throughout the whole festival, finally finishing into a performance in the end of the festival. This special workshop will need registration beforehand, and it is representing the connection of Hip Hop, Rajasthan culture and Latin dances since it is a combination workshop.

When looking the content from the perspective of the Recipe framework, it explains some of the suggested ideas within the content. The Recipe and the way of including it in is explained below.

- Reflection stands for the part of including participants to share their stories on the graffiti walls and perhaps even on social media. Later on, this will help participants to reflect back to the learned elements and to the growth of their dance journey.
- Engagement is visible in the special workshop, where all participants are training to perform together at the end of the festival. The engagement is also visible in all the workshops, because without it, participants would not be dancing along. However, the level of engagement in some workshops is higher than in others, as an example freestyling workshops are good example of this. Those workshops are creating an atmosphere where participants need to participate more in the end of the workshop.
- Choice stands for allowing the participants choose their own dance path. All regular workshops are part of the festival, but not everyone want to participate to all workshops. It is up

to the participants which workshops they prefer. They also have choice to go to the special workshop for extra cost, if it is something they want to do.

- Play comes visible in the design of workshops. They are aiming to be interactive and fun, not only forcing the teacher's point of view about how the dance should be performed. This way of teaching is very much present especially in freestyling workshops. Not only having play element visible in workshops, having it in social dancing by having the freestyle zones at the venue, is one way to add the fun into the festival.
- Exposition comes from including the storytelling into the festival and tying it up with participants growth with dance. Within the festival the participants go through a brief history of Rajasthan by learning more about their traditions related to dance. While the story goes forward, so does participants move towards modern days with Hip Hop, just to end up into the place where they are now. The modern Rajasthan, the world combining dance from everywhere. Within the story the participants are the main characters going through their own development on their dance journey while learning more about the dance styles and their histories at the same. Exposition is also implemented into the workshops in the way that in the beginning most teachers will tell their background as well, short stories of their dance path.

Previously the festival was missing the red thread with the theme in sense of combining and connecting Rajasthan culture and Hip Hop into Latin dance festival, therefore the author wanted to implement these elements into the core of the festival, to keep the experience more holistic than previously. As the organizer of the festival hoped for the festival to combine these things with the Latin theme, the content has been created accordingly. The new content and schedule are found from Appendix 2. Aiming to implement these elements thoroughly from adding them to workshops and the activities around the festival, as well as tying them into the theme by the storytelling element.

The festival schedule is more less following the guiding of Freytag's pyramid in below described way:

- Exposition – Introduction part of the experience in this content is restrained to the arrival of the festival where welcoming ceremony is welcoming participants to the festival within Rajasthani traditional ways and outfits, during this welcoming ceremony the participants will receive festival packages and information. In the execution of this festival, this part is most certainly visible within the social media marketing as well creating the story how everyone can grow by keeping their traditions with them.
- Rising action – Activities throughout the festival which are building up for the upcoming climax. Workshops, parties in the evenings, extra trainings for shows on free time, networking with fellow dancers. All of these actions are preparing the participants for the final last day

of the festival where all the shows and competitions are being held. In a way can be said this part is preparing the participants to be on their best on the last festival day evening.

- Climax – The moment for what the festival has been building up. Student and artist performances, competitions, rewarding, final parties where guest artists are dancing with festival participants. This is the moment where participants truly challenge themselves by competing, using their learned talents on shows and social dancefloor.
- Falling action – Describing the final wrapping of the festival. Last social dances on the festival and going home after climax is dissolving off.
- Dénouement – The final resolution or fall of the story depending on the storyline, and in this festival this part is stating the victory or loss within competitions or performances and the level of them. Leaving participants eagerly waiting for the dance videos and pictures from festival to be published, social media pictures and videos at participants social media will be shared for friends and family to see what kind of experience they had.

When designing the whole festival experience, the author focused on defining moments, experiences that leave a lasting impression. This festival was created to evoke emotion, foster connection, and inspire reflection. Whether it was a spontaneous dance-off, a heartfelt story shared by a participant, or the collective energy during the final performance, these experiences aimed to resonate deeply with attendees. Defining moments gave the guideline for what include into the workshops, what should happen outside the workshops and how the atmosphere of the festival should look and feel like. Atmosphere in sense of having supporting surroundings where everyone can do things on their own way, without being scared of being judged, but instead being encouraged to try something new and challenge themselves.

3.6 Methodology

The methodologies used in the creation of the new concept were divided by primary and secondary research by following way:

- Primary research – Semi-structured interview with the organizer
- Secondary research – Theories within storytelling, gamification, and experience elements.

The next two subchapters are going to look deeper into these methodologies and their meaning for the whole project.

3.6.1 Interview

Interview methods can be divided in several ways from the way how they were conducted, on phone, face to face, within group or with one person. Within this thesis one out of three main

interview methods was used. Wethington and McDarby (2016) divides interview types into three categories: structured, semi-structured, and unstructured, stating that structured interview is most commonly used after literature research has already provided information and the questions have a foundation, whereas semi-structured and unstructured work best when there is not much information to begin with. The differences between these three methods are explained in the table 1 below.

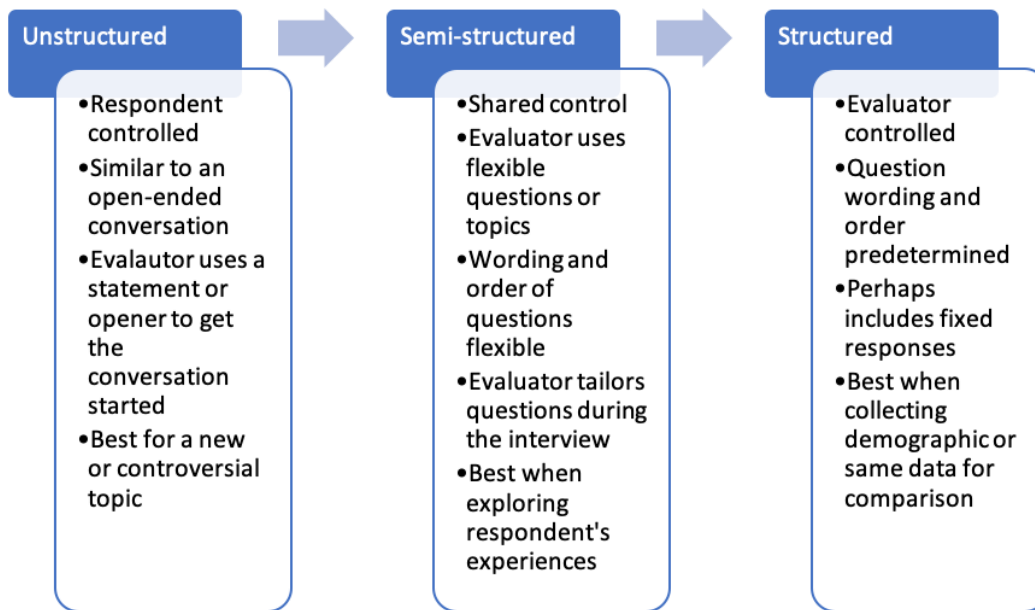


Table 1. Unstructured, Semi-structured and Structured interview methods (Robinson 23 August 2020).

As there was only one commissioner in this thesis, the interview was conducted personally with Tiwari on 23rd of September 2024 while the author was still traveling in India. This interview was semi-structured and in total 19 questions related to the festival were asked from where half were ready made before the interview. The aim of the questions was to understand the previous edition of the festival, the pain points for the organizer, as well as what the organizer wants to change within the existing festival for the next edition. Since this was the first and also only one interview with the commissioner during this project, the semi-structured method worked best. Semi-structured interview typically starts with set of prepared questions, yet allowing the interviewer to explore new topics, ask follow-up questions, and dive deeper into the interesting points that come up during the conversation. This interview method is typically described more flexible, yet structured and it provides the interviewer more detailed and meaningful responses with insights, the strict structural interview could miss. (Jansen March 2025.) The author did not have enough information from the literature research, since this interview was held before even the thesis topic was chosen, which narrowed structured interview with fully ready prepared questions away. Only options were

semi-structured and unstructured, from which the author decided to go forward with semi-structured interview, due to the part of needing some structure to collect all needed information to start the project with.

During the interview the conversation was led by the author. Half of the questions were ready made before to get the conversation flowing, however, most of the important knowledge came from the conversation after the asked questions. The organizer was able to tell lot more of his desires for the next festival edition when the opportunity for that was given. During the interview, the author kept the conversation going to the wanted direction by asking leading and clarifying questions.

However, after this first interview, the commissioner and the author has not had proper conversation regarding the thesis. This gives more importance to the only interview which gave the aim and objectives for the product.

3.6.2 Theories

Without literature research, the product would not have found its form as it has now. With the lack of interviews during the project, the author wanted to make the best out of the process by using frameworks as guides while creating the product. Could be said that literature review was key element in the creation of this product. As experiences, gamification and storytelling have many different frameworks, and ways of using them, it was crucial to learn more about them, in order to understand the power of the frameworks within experience creation. Throughout the literature research the author has been mirroring the theories into the developing concept, measuring the options on her mind whether those theories could be used within the final product and how they could be implemented into it.

While writing the theories open, the author has same time written the theories open inside the festival concept, to see and understand what those specific theories would mean for the design of the festival and the content of it. There have not been any other frameworks besides the ones in literature research, which has been used to for the product creation.

While the product was built using the previous edition's schedule as a reference, the content of the final product has been mirrored through the theories studied during the literature research, and it has formed them into the shape they are in the final product. Therefore, literature research serves as a crucial part of this thesis complementing the insights gained from the semi-structured interview.

3.7 Limitations and risks

Creating something new always has limitations and risks. As does this concept as well. Since this festival in this form is first of its kind in Jaipur, there might be challenges of targeting the audience since this new concept is not solely Latin dances, instead it is more of a fusion festival. If the participants do not like Hip Hop or Rajasthan traditional dances, there is a risk for them to skip this specific festival totally. It might be because it is not for their liking or it can be too much for them to comprehend if new to the Latin dances. Not only to gather participants, there are certain risks and limitations on finding the suitable artists for this festival as well since it is combining many styles and such artists are hard to find who would already have this combination styles. Especially for the part of combining Kathak and Ghoomar, it can be difficult to find a teacher who would already master both styles. Therefore, most likely easiest would be to find teachers who can combine their skills and learn from each other.

One risk is also within the theme, if it is produced poorly, it can feel fake, instead of authentic. It might be hard to find the right way to touch all the senses of the participant with the Rajasthan cultural touch alongside of the Hip Hop side. The aims of bringing out the story of development from traditional dances to Hip Hop and from there to Latin dances, alongside of having the Rajasthan culture all the time visible in the festival, can fail completely and in worst scenario it can give totally wrong impression of the culture and elements represented. The theme can also create limitations, since having the venue and festival feel like Rajasthan, it might need sufficient funding to succeed properly. It also needs careful consideration who to use as partners in the festival to maintain the certain reputation of being a Rajasthan festival.

One risk is related to the understanding of the concept. The concept has a lot of different elements and putting it in action can be difficult task at first. It is also creating certain limitations into the communication of the festival since the theme should be followed strictly to keep it clear for the participants as well. If the festival ends up being non-consistent and messy, where no one understands what the theme was about, it will not become memorable, and might even cause participants to not join for the next edition of the festival.

3.8 Next steps for Jaipur Latin Festival

This section is written with the thought in mind, that the final product, this new concept will be implemented or even considered to the festival as it is suggested. For Jaipur Latin festival to ensure this kind of festival concept really has demand, it might be good idea to organize few workshops to see the interest of the participants within Jaipur, before launching it with more money involved. Then it is matter of finding the suitable artists, or negotiate about combining different styled

teachers together for the festival. Funding for this festival would need to be sorted out and possible sponsors could be approached, example Rajasthan tourism board. Making a marketing plan for the festival and planning the decoration for the theme as well as finding suitable venue and contacting partners and suppliers.

Alongside of these things: in long term the organizer could think how to implement the storytelling even more into the festival, from all the way of the marketing. The narrative can be clarified even deeper from being Rajasthan Royals living in forts to be their own life Royals who master their skills. Royals of the dancefloor, straight from Rajasthan. The organizer can put even more emphasis on the skill mastering, since the festival is fusing rhythms in almost every workshop within this new concept. Maybe even consider changing the festival name into something more suitable for the theme which this concept is not only about Jaipur and Latin dances.

3.9 Product evaluation

It is time to mirror the created product into the aims of this thesis and see if they are aligned. The main aim of this thesis was to create a festival concept which is combining Rajasthan culture, Hip Hop, and Latin dances (Salsa, Bachata, Kizomba). When reflecting the product into this aim, the author considers the main aim well realized. The new concept is built purely to match this aim, so when looking into the workshops and activities in the concept, they are created accordingly. However, while doing the reflection for the aims, it is important to be aware, that the commissioner has not yet seen the final product, either commented on it due to the tight schedule of finalizing the thesis. This means the evaluation is not purely valid while it is missing the commissioner's feedback.

Included into this main aim of creating a festival concept which is combining Rajasthan culture, Hip Hop, and Latin dances, this thesis had two subobjectives.

- First – allowing the participants to experience the beauty of Rajasthani cultural heritage while learning Latin dances and networking with fellow dancers.
- Second – learn to combine Hip Hop with Latin dances, to spice up the existing dance scene.

Reflecting the final product to first subobjective, it seems on paper successfully completed objective, since the concept has integrated Rajasthan culture into the workshops through different dance styles, at it has been implemented in different elements outside the workshop as well. However, it cannot be completely evaluated before the festival actually takes place, because experiencing culture is depending on many aspects, such as how the final product is implemented into the festival and how properly the festival theme is being executed related to suppliers, partners, decoration and inclusion of all senses. As well as the participants feelings are affecting to the way how the

festival is being experienced. However, the concept within the final product is created in a way that experiencing the beauty of Rajasthani cultural heritage is possible.

Second subobjective of learning to combine Hip Hop with Latin dances, has been successful on the way how the workshops are built. Many elements from Hip Hop been implemented into the festival and especially to the workshops, all the way of creating fusion Hip Hop – Latin dances workshops and putting an emphasis to battling which is a central part of Hip Hop dance culture.

The author is personally very excited about how the final product turned out. The festival is interesting, inclusive, challenging and fresh. However, this is only the authors feelings about the product itself. When consider the product from the perspective of the commissioner, it might be merging too much Hip Hop and Rajasthan culture into the festival, since it is changing the original festival a lot. Basically, the festival content introduced as a final product could be implemented better into a whole new festival than the existing Jaipur Latin festival.

4 Discussion

The next two subchapters are describing the process of this thesis writing for the author, how she overcame possible challenges during this project and what were the learning outcomes of the writing process.

4.1 Thesis process

The thesis process was long for the author, mainly because the topic changed at least two times before settling on the current one. Alongside of that, work and travel during the writing process made it difficult to maintain steady writing pace. Finding a topic that felt motivating enough to truly commit to, took quite a while of time, which delayed the start of the project.

The final topic came to the author during a trip to India in Autumn 2024, when she was taking bachata dance lessons from Girish Tiwari, who later became the commissioner of this thesis. After one of the lessons, a casual conversation about dance festivals in India led to a discussion about the Jaipur Latin Festival, which Tiwari organizes. Soon after, the first and only interview was scheduled and held in September. After hearing the aims and challenges of the organizer, the author started to think about how to connect this project with what she had learned during her studies of hospitality, tourism and experience management. That is when the idea of combining storytelling, gamification and experience design came up, providing a meaningful and structured way to work through the project. Although the interview happened in September 2024, actual writing did not start until October 2024, once the author returned to Finland and could access the university library. It had been difficult to find suitable academic resources in English while traveling in India, and since author prefers physical books, being near the library was important. The writing itself happened in several long, focused sessions spread over time, rather than one continuous process.

The introduction started to take shape in October and November, based on information from the interview with the commissioner and some early literature research. However, by November, the author's personal life and work became so demanding that it was difficult to focus on writing. As a result, the writing process slowed down drastically. Despite this, there were still little bit time here and there to gather material for the introduction and the literature section.

Originally the author planned to write about different frameworks, until she noticed the task too challenging with her limited time and difficulty of finding useful information. After finding tiny bit of information, those frameworks did not sound suitable for the type of product the author had in mind. Because of this, the thesis took a different shape and developed into the final version.

At the time of writing the literature review, the author did not yet have a clear vision of the final product. There were only vague ideas of what it might include. These early thoughts directed the course of the research, as the author looked for information that could support and inspire the emerging concept.

As part of every product development, the author has gone back and forth between different sections in the thesis, re-reading, editing and updating earlier parts to stay consistent throughout the process. Some parts have been expanded with new information after they were written first time, whereas others been decreased their word number. At times, it has been challenging for the author to fully grasp the overall structure of the thesis, since the process often followed “going with the flow” – way of thinking, with the ideas developing along the way towards the final concept. In the beginning there was only a rough draft of table of content, which quickly changed its form in the beginning of literature review. With the support and guidance of her teacher, the author has been able to gain better understanding of how to build the project step by step.

While writing the introduction part, the author attempted to ask few clarifying questions from the commissioner related to the original festival concept. However, the communication was not fluent, leading the author to write the rest of the thesis based on the knowledge she already had gained during the first interview. Once the literature review was completed, it was time to start developing the new concept. However, deep diving into ideation phase, it was needed to collect more understanding of the key elements that would shape the festival’s theme. This led to a brief literature research of Latin dances, Hip Hop and Rajasthan culture, which gradually began to form the foundation of the concept.

During the ideation phase, the author reached out to friends living in Jaipur to gain better understanding which aspects of local culture might appeal to the community. Although these friends are not Latin dancers, their insights on traditional Rajasthani dance styles were irreplaceable and helped within the selection of which local dances to include in the festival. Once the information of potential dance styles was collected, the author turned to YouTube to learn more. Ghoomar and Kathak videos helped to understand, with which Latin dance styles they could be merged together with. Reflecting back, the author realized that the ideation process had actually been developing in her mind from the very beginning of the thesis, even all the way from the first interview. It started with vague ideas, and with the help of literature research, growing number of ideas began to take shape. All the ideas were collected in an external word document, called “help document”.

In the creation of the final product, the author used the schedule from previous edition as a reference. She matched the number of workshops and aimed to maintain the balance between different dance styles. Once the workshop count was set, the author started designing new workshops that

followed the renewed theme of the festival. The final step in the product creation was to review the frameworks discussed in the thesis. The author re-evaluated the entire renewed festival concept from the perspective of the frameworks, making adjustments to the content and schedule. Finally choosing which ones of the frameworks represented on the thesis would end up to the final product. She started with The Recipe framework from gamification, as it is central element of the concept. Then came Freytag's five from storytelling, which helped to bring a clear timeline for the program. Lastly, the author scanned the concept with the framework Defining moments from experiences and was pleased to find out that the concept already included elements from the framework naturally, and needed no major changes. The activities outside of workshops were designed using these same frameworks, alongside of having Rajasthan culture and Hip Hop implemented into them as well.

4.2 Learning Outcomes

Crafting a dance festival with new concept was not an easy task to do, and it has been a journey full of discovery and personal growth. Merging Latin rhythms, Rajasthani culture, and Hip-Hop challenged the author to think creatively and embrace the beauty of cultural diversity. Diving deep into the world of experience design while thinking about the cultural aspects has helped the author to think from several different perspectives the ongoing project. At the same time, this has also been one of the challenges during this project, trying to balance multiple perspectives while still keeping a clear focus through the project. It was huge learning curve to dive deeper into the concepts of storytelling, gamification and experiences. Along the way, the author realized that these elements are already present in many festivals. Seeing how naturally the concepts fit into the festival world has been an eye-opening experience.

Through storytelling, author has learned how all experiences are having elements of storytelling and noticed how storytelling already works as a backbone to many events. It has been interesting to learn how to use the storytelling elements in dance festival and challenged author to think deeper how the storytelling can be implemented in such content. From author's perspective there are two very clear ways of doing it, using the storytelling as a backbone of the festival in the sense of how the festival is moving forward, or by implementing a story within the festival where the participants can also experience the festival more holistic way. Gamification taught author more of creating experiences which are connecting the participants together and it helped to understand, that gamification does not need to be difficult to work as a factor to create meaningful events. Rather gamification can play either part of small details or big overall frames for the experiences, or both. Not only that, but studying these concepts, the author learned the value of engaging the audience actively, making them feel like a part of the story rather than just participants. Experience design

helped author to focus on the emotions and memories experiences can create, ensuring that each moment of the festival leaves a lasting impression. As a last this project has taught resilience to the author, since it has not always been easy to write and find information from the topics needed to be addressed within the timeframe the author had to write this thesis. Time management during this whole writing process has been a difficult part for the author due to full time working and balancing with personal life meanwhile writing the thesis. Not to mention the lack of communication with the commissioner during the writing process of the thesis, causing the author to write the product without real life comments from the commissioner's side about the product.

As the author is moving forward in the career of an event producer, the lessons learned and the confidence gained from this experience of designing a dance festival will follow along. A lot is yet to be learned, however the process of writing this project has created a good base to understand what kind of elements needs to be taken into consideration while creating an experience and what should be avoided with the planning. Author is excited to continue exploring how storytelling, gamification, and thoughtful experience design can create meaningful and inclusive experiences in the future.

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Appendices

Appendix 1. SCHEDULE Friday – Sunday 2023

INDIA'S LATEST SALSA ACADEMY **VLDC**
VIDA LOCA DANCE COMPANY

VIPIN BHARDWAJ & GIRISH TIWARI
PRODUCTION
Schedule

Friday

SUPPORTING FESTIVAL
The Top of Dance
DANZA PURA 4TH TO 8TH March
Season 6 **HOLI HIGH**

3PM SALSA PARTNERWORK
BY VIPIN & AISHWARYA

4PM BACHATA BY NISCHAY

5PM KIZOMBA BY DEEPAK

6PM GET TOGETHER WITH ARTIST

9PM SOCIALS

THEME NEON

INTERNATIONAL & NATIONAL ARTIST
Book Your Passes

JLF
JAIPUR LATIN FESTIVAL
6TH-8TH January 2023

WORKSHOPS SHOWS
SOCIAL PARTIES
CONTACT
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INDIA'S
LATIN
SALSA
ACADEMY



VLDC
VIDA LOCA DANCE COMPANY

VIPIN BHARDWAJ & GIRISH TIWARI
PRODUCTION

Schedule

SUPPORTING FESTIVAL

The Love of Dance
DANZA PURA
4th TO 8th March
Season 6 **HOLI HIGH**

THEME PROM

Saturday

- 10 AM FOOTWORK AND GROOVES BY BUSEMAN
- 11AM BACHATA LIFT & TRICK BY RAQUEL
- 12PM KIZOMBA - MUSICALITY
- CONNECTION & PARTNERWORK (AFRO KIZ BOY - KARAN)
- 1PM SALSA PARTNERWORK BY SAMEER & SHENNY
- 3PM VIPIN & HRIDEY BACHATA SENSUAL
- 4PM KIZOMBA BY PAUL & OLGA
- 5PM SALSA FUSION BY YAVIT & DEEPTHI
- 8PM SHOWS
- 9PM SOCIALS


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JAIPUR LATIN FESTIVAL
6th - 8th January 2023

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INDIA'S
LATIN
SALSA
ACADEMY



VLDC
VIDA LOCA DANCE COMPANY

VIPIN BHARDWAJ & GIRISH TIWARI
PRODUCTION

Schedule

SUPPORTING FESTIVAL

The Love of Dance
DANZA PURA
4th TO 8th March
Season 6 **HOLI HIGH**

THEME RETRO

Sunday

- 11AM BACHATA BY PANKAJ
- 12PM SALSA BY GIRISH
- 1PM LIFT & TRICK SUMAN & ARSHI
- 3PM SALSA BY ROHINI & DEEPAK
- 4PM BACHATA SENSUAL BY KRISHNA
- 5PM AFROHOUSE GO CRAZY (AFRO KIZ BOY - KARAN)
- 8PM JACK & JILL COMPETITION
- 9PM SOCIALS

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6th - 8th January 2023

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Appendix 2. New event concept Friday – Sunday 2025



SCHEDULE FRIDAY

3pm	Festival starts
	GHOOMAR x SALSA
3pm-4pm	Styling workshop ** & ** artists
	SPICE UP YOUR SPINS
4pm-5pm	Couple & Solo workshop ** & ** artists
	THE ART OF LISTENING
5pm-6pm	Bachata musicality workshop with ** & ** artists
	SPECIAL WORKSHOP
6pm-7:30pm	Preparing a salsa solo show for Sunday combining Ghoomar and Hip Hop
6pm-8pm	Dinner
	SOCIALS START
8pm	Theme: Rajasthani Royals, traditional
4am	Festival day 1 ends

**DAY 1
THEME
RAJASTHAN**



SCHEDULE

SATURDAY

- 10am **Festival starts**
- 10am **POPPING x BACHATA**
Styling workshop
** & ** artists
- 11am **TRICKS AND DIPS**
How body movements and frame can help enhance tricks & dips
** & ** artists
- 12pm **LEARN SALSA FREESTYLE BATTLE**
How to add spice into your shines
** & ** artists
- 1pm **Lunch**
- 2pm **THE ART OF LISTENING**
Kizomba partnerwork, listening your partner
** & ** artists
- 3pm **ATTITUDE MATTERS**
Bachata Choreo by adding attitude and boss level in it
** & ** artists
- 4pm **FREESTYLE BATTLE WORKSHOP & FIRST ROUND**
- 5pm-6:30pm ***SPECIAL WORKSHOP***
Preparing a salsa solo show for Sunday combining Ghoomar and Hip Hop
- 6pm-8pm **Dinner**
- 8pm **SHOWS & SOCIALS START**
Theme: Hip Hop swag, best outfit wins
- 4am **Festival day 2 ends**

DAY 2
THEME
HIP HOP



SCHEDULE

SUNDAY

10am	Festival starts
	STRETCHING AND FLOW Getting the body moving again ** artist
	SOCIALLY AWARE Learn to trust your partner by dancing blindfolded ** & ** artists
11pm	BACHATA CONNECTION Learn to lead and follow ** & ** artists
12pm	Lunch
1pm	THE ART OF LISTENING Salsa partnerwork, listening your partner ** & ** artists
2pm	KIZOMBA FUSION Spice up your Kizomba with Hip Hop ** & ** artists
3pm	FLOWY SALSA Shoothen up the salsa with waves, and flow ** & ** artists
4pm	BACHATA x KATHAK Add little spice of Rajasthan into your Bachata ** & ** artists
5pm	Dinner
6-8pm	FREESTYLE BATTLE FINALS
8pm	SHOWS & SOCIALS START Theme: Pink
9pm	Festival day 3 ends

DAY 3
THEME
PINK



CONTENT DURING THE FESTIVAL:

The festival will follow Freytag's pyramid from parts of how the festival is scheduled and what happens in what order. Whereas the content is designed around Defining moments and The Recipe framework in order to keep the festival meaningful for the participants. Most of the suggestions in this part and the structure of some of the workshops are being based on the Recipe framework. Since the beginning of the festival, there will be a graffiti art wall at the venue, where participants can mark their own dance path just as they see it with the help of graffiti artists. This wall will have readymade timeline representing beginning and mastering a skill. It is encouraged to create your mark on that timeline on the first day and on the end of the last day. So, after experiencing the whole festival, the participants can think the development they had on their dance journey and the direction where they want to go to. Depending on the organizer, this graffiti wall can be divided into two different ones, one representing the ongoing path and one representing the future the participants want to see them at. It is highly encouraged to take pictures and videos of the artwork created by participants and share with festival hashtag, and in the end of the festival this wall will be a photo wall with all the art and journeys painted in it.

Throughout the festival Rajasthan theme will be present, which is why there will be Rajasthan food provided by collaborating with local restaurants, either by having catering or by getting vouchers for the restaurants nearby the venue. The venue is decorated according the theme, taking into consideration all senses: taste, sight, touch, smell and hearing. Decoration can include mirrors where the cultural journey is described, how Rajasthan has evolved throughout the time of having Royals ruling forts, to the culture where Hip Hop is strongly present in many people's lives. This can be example on Day 1 the mirrors say "This is where Rajasthan Royals checked their posture years ago" adding a small story of the history at the side as well. On Day 2 mirrors can continue the story from the Hip Hop side. How Hip Hop started in Rajasthan, what it stands for. Until Day 3, we are in present moment, which is mixing both histories, Rajasthan and Hip Hop together, alongside of having Jaipur. Day three represents the connection between all elements of nowadays Jaipur. Alongside, of the things happening throughout the festival, some activities and content are built around the theme of the day. Next the festival content is explained day by day.

DAY 1

Day 1 is themed as Rajasthan Royals, meaning that activities and most workshops during this day are emphasizing the traditional part of Rajasthan. Therefore, the welcoming ceremony is also held according Rajasthan traditions, with Rajasthan outfits. The workshops are built in a way that

Rajasthan is visible in most of them.

Ghoomar x Salsa: In this workshop the handstyling of Ghoomar is combined with Salsa music and dancing. It can be taught as a collaboration with Ghoomar and Salsa teacher, or with teachers who already master both of these styles. Do note that this workshop needs creative way of thinking for the both of the styles, and cannot be too challenging in order for participants to learn the combination.

Spice up your spins: Workshop purely dedicated to spins in solo and couple dancing. Bachata, Salsa, Kathak and Ghoomar all have spins and mastering them gracefully is important for all styles. Therefore, few different spinning styles are being taught both in solo and couple dancing.

The art of listening: This is a workshop series, happening every day of the festival. Day by day participants learn the musicality in Bachata, Salsa and Kizomba. During day one the emphasis is on Bachata beats, supported by Rajasthani traditional music, which can be played live during the workshop. Aim is to learn where are the accents, pauses, good spots within musicality for solo dancing and partnerwork. Small choreography is taught, emphasizing the accents in the music.

Special workshop: Alongside of other festival workshops, one special workshop is created which will continue until the last day. This workshop will need separate registration to ensure the participant number and commitment. Participants in this workshop will perform on the last day with their fusion choreography which is combining Ghoomar, Hip Hop and Salsa. It is helpful for the participants in this workshop to participate in all the workshops during the festival, because the same elements are being used in the creation of this choreography. Practicing the choreography outside the workshop is highly encouraged.

Other activities outside the workshops: Since the theme is Rajasthan Royals, all participants at the party are encouraged to dress in traditional Rajasthani outfits, to feel like the Royals, Rajasthan is known of alongside of their castles. At the social party venue there will be old school photograph option. Pictures with traditional outfits are taken and attached to a photo wall at the social party venue, so everyone can admire them until the end of the festival. On the last evening participants can take their pictures with them as a memory of the festival. There is a one person in Jaipur city doing such photography, with Instagram handle @the_old_photography. He could be paid to collaborate within the event for this purpose. Alongside of this activity, the participants can shop Rajasthani clothes, scarfs, shoes, jewelries at the pop-up stores. The evening party has few shows such as puppetry show and special performers from Rajasthan, dancing traditional dances.

DAY 2

Day 2 is themed with Hip Hop. Activities and workshops emphasize elements of Hip Hop during this day.

Popping x Bachata: This workshop is all about adding Popping into Bachata solos and boosting the confidence of doing solos and styling during Bachata dancing.

Tricks and dips: Learning how to make social dancing fancy with small dips and tricks. These methods can be altered and used in all styles even though they are being viewed from the perspective of Kizomba.

Learn Salsa freestyle battle: Combining Hip Hop into Salsa, to make the shines unique. Aim of this workshop is not only to make shines unique but encourage participants to add shines in their social dancing and make the dancing more fun through battling. Workshop will teach small choreography which will end up into shines. During the shines the participants are supported to battle against each other with their new Salsa x Hip Hop shines. Main focus on the workshop is at solo dancing and freestyling. Workshop will end into a collective competition where in the beginning participants partner up, challenge each other in shines for 10 seconds, and whoever loses the round, starts to support the winner by shouting the winners name and cheering that winner for victory. Winner then goes and challenges another winner. Fast forward, in the end of this collective competition, two dancers are battling 10 seconds in final, and all other dancers are cheering them within their own teams. The winner of each round is determined by the factor of who was able to pull out more shines and attached musicality into the 10 second battling time. This competition is supposed to be fun, and not too serious, therefore the judges are the crowd itself.

The art of listening: This is a workshop series, happening every day of the festival. Day by day participants learn the musicality in Bachata, Salsa and Kizomba. During day two the emphasis is on Kizomba beats, supported by Hip Hop music, which can be played live during the workshop. Aim is to learn where are the accents, pauses, and musicality within partnerwork. Small choreography is taught, emphasizing the accents in the music.

Attitude matters: Because Hip Hop is lot of time about the attitude, this workshop is built for that. It teaches how you can bring attitude into your Bachata dancing, in form of creating a playful Bachata couple choreography where facial expressions, styling and musicality is taken into consideration.

Freestyle battle workshop and first round: Festival is supporting idea of adding shines in social dancing and teaches how to do that. Freestyle battle workshop is going into the basics of what is

freestyling and showing how different movements can be combined together in fluent way. The workshop will end to the first round of the competition and the last parts of the battling competition will be held on last day of the festival, Sunday. Competition itself includes two styles, Salsa and Bachata and participants will get extra points of creativity when they combine learned moves from festival into the shines, meaning Ghoomar, spins, Hip Hop.

Special workshop: Alongside of other festival workshops, one special workshop is created which will continue until the last day. This workshop will need separate registration to ensure the participant number and commitment. Participants in this workshop will perform on the last day with their fusion choreography which is combining Ghoomar, Hip Hop and Salsa. It is helpful for the participants in this workshop to participate in all the workshops during the festival, because the same elements are being used in the creation of this choreography. Practicing the choreography outside the workshop is highly encouraged.

Other activities outside the workshops: Pop-up stores for Hip Hop outfits, shoes, swag. At the venue during socials there is a battle room with surprise artists. These surprise artists are rappers/other Hip Hop -artists from Jaipur, with whom participants can practice more their shines with Hip Hop beats. This room is freestyle zones where attendees can try out new moves and have fun without fear of judgement, encouraging creativity and exploration. Freestyle battles also held in this room. During the party a best Hip Hop outfit competition is held, alongside of Jack and Jill competition for Bachata.

DAY 3

Day 3 is themed with pink, because the festival is held in Jaipur, also known as pink city. The last day is combining the previous days two themes together, yet including more regular Latin workshops.

Stretching and flow: Getting participants bodies moving again after later socials. The workshop aims to give a gentle start to the day.

Socially aware: Learn how to trust your partner and dance on social parties without hitting the other dancers. This workshop aims to deepen the understanding of own dance space as well as the connection you need to keep with your partner to understand the smallest hints of next movements. Therefore, the workshop experience this in extreme way by blindfolding the dance partner, this part is optional but strongly recommended and will be done for both leaders and followers.

Bachata connection: Following the learned connection on previous workshop, this workshop is teaching a couple choreography, aiming to teach how followers recognize the upcoming leads and how leaders know the followers are ready for the upcoming lead.

The art of listening: This is a workshop series, happening every day of the festival. Day by day participants learn the musicality in Bachata, Salsa and Kizomba. During day three the emphasis is on Salsa beats, supported by Hip Hop music, which can be played live during the workshop. Aim is to learn where are the accents, pauses, and how musicality can tell when is a good time to do shines and when dance with partnerwork. Small choreography is taught, emphasizing the accents in the music.

Kizomba fusion: Bringing the Hip Hop into Kizomba, teaching a choreography which suits into the beats of Hip Hop, by adding small elements of Hip Hop dance into the choreography.

Flowy Salsa: Integrate the art of body movements into Salsa. How body waves, flowy moves can help with styling. Styling workshop in partnerwork for both men and women.

Bachata x Kathak: Time to spice the Bachata dancing with Kathak. How can the hand styling and footwork of Kathak be integrated into Bachata dancing gracefully? In this workshop participants learn to combine these elements while creating a choreography.

Other activities outside the workshops: On the last day, the final of freestyle battle will be held, where participants gain points for creativity and combining styles. Signing in for the battle have to be done before festival. This will help the participants to engage more into the topics and workshops, while it is all helping them to perform and battle afterwards. Final performances are held and the special workshop performance with Ghoomar + Hip Hop + Salsa will take a stage. Rewarding ceremony for best outfits, for winners of the competitions happen during the last evening. Alongside of the dancing, there will be activities such as “style their own clothes by block printing” to include more of traditional part of Jaipur into the festival and participants are encouraged to go do their last marks on the festival graffiti wall before leaving the festival.