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EDWIN E. DE GUZMAN, JR, Cognizance Journal of Multidisciplinary Studies, Vol.5, Issue.9, September 2025, pg. 1-40
(An Open Accessible, Multidisciplinary, Fully Refereed and Peer Reviewed Journal)
ISSN: 0976-7797
Impact Factor: 5.183
Index Copernicus Value (ICV) = 92.57

Motivational Factors Influencing Commitment Levels among College Dancers toward Sustained Engagement in Performing Arts Education

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DOI: 10.47760/cognizance.2025.v05i09.001

Abstract: This study investigated the motivational factors influencing the commitment of Ilocos Sur Polytechnic State College dancers across its campuses. Employing a descriptive-correlational design, the research involved 111 college dancers, with the instrument validated by five evaluators. Data were analyzed using frequency, percentage, mean, and Pearson correlation through SPSS. Findings showed that most respondents were aged 19–20 (62.2%) and predominantly female (54.1%). A large proportion were in their third (43.2%) and fourth years (28.8%), with strong representation from education programs, particularly BCAED (25.2%) and BPED (21.6%). Both intrinsic (M = 3.50) and extrinsic motivation (M = 3.47) were rated high, indicating that dancers' commitment stemmed from personal passion and growth, as well as external factors like recognition, rewards, and peer support. Participation also scored high, with stronger commitment to competitions (M = 3.40) than rehearsals (M = 3.26). Correlation analysis revealed no significant relationship between motivation and demographic factors such as age, year level, or course. However, sex showed a negative correlation with both intrinsic ($r = -0.228$, $p < 0.05$) and extrinsic motivation ($r = -0.249$, $p < 0.01$), highlighting differences in how male and female dancers respond to motivational factors. Both intrinsic and extrinsic motivation were strongly correlated with participation in rehearsals and competitions. The study concludes that motivation rather than demographics plays a vital role in sustaining dancers' engagement. These findings informed the creation of the KAYAW Dance Varsity Program, designed to strengthen discipline, cultural grounding, and long-term commitment among student-dancers.

Keywords: intrinsic motivation, extrinsic motivation, competition, rehearsals, college dancers, commitment

INTRODUCTION

Motivation is an essential psychological concept that stimulates and encourages people to behave in ways that will enable them to reach goals. In the context of dance education, motivation is the powerful spring that propels students forward to maintain engagement. Dance has traditionally been offered as a means for creative output, identity construction, and psycho-social growth for young people navigating multifaceted social roles and social tensions with academic demands. Across various contexts, Motivation has consistently been the most commonly mentioned factor influencing Participation in dance, training persistence, and performance results for dancers worldwide. As stated by Lobo, Bernardo, and Buan (2022), "Motivation keeps students engaged in

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dance activities and has positive effects on their psychological well-being, such as self-esteem, emotions, and life satisfaction" (p. 46). In addition, Zafeiroudi (2023) asserted that regular Participation in dance will result in social development and lead to empathy, social relatedness, and emotional resilience in similar situations. These two studies indicated that dance performance is a motivation for holistic development. Jang (2025) also explored whether innovative thinking and purposes in learner-centered environments could influence dance programs and affect students' creativity and Motivation. The results of Jang's study indicated that a creative learning context could influence intrinsic and extrinsic Motivation and enable involvement, engagement, enjoyment, and continuance.

Motivation, as an internal push or external force towards a goal, is significant in the context of an athlete's or performer's commitment. In sports psychology and performance studies, Motivation is mainly categorized into two broad types: intrinsic Motivation (which refers to doing an activity for its inherent satisfaction) and extrinsic Motivation (which is completed for recognition or reward). Both types of Motivation could be present in the scope of college-level dancing. Some dancers may be motivated by a deeply personal appreciation for dance and the art of movement, while some may participate for grades, social status, scholarship opportunities, or even trips. Nonetheless, if certain motivational factors weaken and are negatively impacted by competing elements, then commitment tends to wane.

Furthermore, motivation in dance involvement has been explored in recent research. Lobo et al. (2023) examined the relationship between levels of dance motivation, engagement, and psychological well-being among performing arts students. Their findings indicated that, whereas dancing participation has a positive correlation with psychological well-being, motivation does not regulate or mediate this association. Other factors, such as the rehearsal environment and other supporters, may impact dancers' level of commitment beyond their own Motivation to participate. Moreover, dancers who lack concrete monetary, academic, or symbolic incentives may become demotivated when they feel undervalued. Collaborative dance practice may also dissolve when dancers are unable or unwilling to work well together as a team. A lack of positive team culture, personal conflicts, and no clear leader will all prevent adequate rehearsal time. Coft (2018) explains that leadership styles are critical for team commitment; the choreographer's leadership style will ultimately affect how committed dancers are to the practice and their performance.

Lobo et al. (2022) found links between dance participation and psychological well-being in Filipino teenagers. Their research demonstrated a direct correlation between engagement in dance and intrinsic motivators related to self-fulfillment, cultural identity, and emotional expression. Importantly, they found that longevity of commitment was associated with individuals engaging in dance because they value the perceived psychological support and motivational structure of value. Similarly, Coronel et al. (2022) looked at the gendered impact of Motivation on dance style choices with college students; they described how demographic factors relating to Motivation affected commitment, particularly within a structured institution.

Despite these representations, the Philippine dance educational landscape is still under-examined regarding Motivation and long-term commitment, especially among higher-education students preparing to compete. According to Article XIV, Section 19 of the 1987 Philippine Constitution, as part of its legislation promoting physical education and sports (including dance), physical education and sports shall be taught to nurture discipline, excellence, and teamwork. This is further emphasized in Commission on Higher Education (CHED) Memorandum Order No. 39, series of 2005, which demonstrates the incorporation of Physical Education (PE) into all tertiary curricula. In various formats, PE classes can take the form of dance activities, which aim to improve students' physical health, self-awareness, and collaborative qualities.

Although these policies help to protect students, it is also necessary to address the special motivational factors of commitment for student dancers working in these settings. The Philippine Association of State Universities and Colleges (PASUC) Culture and Arts Festival serves as an example of a high-pressure environment. Locally, one consistent story has emerged: despite claiming to have great talents and a locally rooted dance educational program, the membership of other college organizations, including the system of the Ilocos Sur Polytechnic State College (ISPSC), struggles to compete, resulting in lower rankings. This pattern implies that motivation and dedication to continuing dance instruction extend beyond technical considerations.

Despite having talented dancers across seven campuses, Ilocos Sur Polytechnic State College (ISPSC) continually ranks at the bottom of regional dance competitions such as PASUC, and coaches and administrators have decided to look past technical skill and consider the motivational factors that affect dancers' commitment to rehearsals. Rehearsals are essential to develop choreography and team coherence. Still, dancers at ISPSC are often not committed to rehearsals - they arrive late, leave early, or do not come at all (which can create poor

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morale and poor outcomes). Evidence shows that motivation is usually driven by personal ego, perceived competence, social distractions, academic stress, and leadership (Shaw et al., 2023; Lobo et al., 2023) and that motivation can facilitate sustained commitment to rehearsals.

In addition, research also posits that unstructured rehearsal, limited motivation, lack of team culture, academic stress, and interpersonal conflicts are reasons for dancer burnout and disengagement (Smith et al., 2020; Coft, 2018). However, no current research exists at ISPSC that examines these motivational dynamics or what depersonalizes dancer commitment, creating an unequivocal need to understand the motivations that drive and/or restrict dancer commitment. This study highlights psychological and contextual motivations to improve future program coaching strategies or institutional policies for dance team competitors at ISPSC, hoping that it will collectively translate to better outcomes.

Su (2024) investigated the multifaceted connection between dance and mental health and the potential positive effects on cognitive performance, mental health, self-identity, and social connectedness. The results showed that participating in dance directly benefits emotional health, supporting engagement. Still, these benefits often exist with minimum structural and emotional support, which many college students (particularly at under-resourced institutions) may not receive. Therefore, it raises questions about the accessibility and equity of motivational support in dance education. In addition, the very low outcome levels produced in some regional schools point to deeper systemic motivational challenges that remain largely uncharted and require further study.

Locally, student dancers often enter a period of enthusiasm until the many weeks of rehearsal begin, and every bit of spare time and hours in rehearsal lead to no further weariness after hours of rehearsal and their academic responsibilities, especially when there is little to no guidance in developing skills. This situational downward trend in commitment illustrates a very real gap: the need for motivational investigation of the student dancer from rehearsal to performance when the latter results from their rehearsals. It is necessary to ascertain what sustained students' motivation to apply themselves in their training or what detracted from their commitment from rehearsals to performance when competing. Understanding the antecedents of motivation and commitment in training and performance application is critical to enhancing training efficacy and opportunity for performance success.

Existing dance literature mainly focuses on general engagement or psychological and emotional benefits. At the same time, very few connect motivation and its direct effects on training engagement and competitive performance as it relates to Filipino college-based dancers. There are gaps in exploring these types of research into motivation constructs within local, competitive, and institutional contexts, particularly in a state university such as ISPSC. While needing to seek other financial commitments that might cause motivation and engagement to suffer, students are motivated by non-academic compromises.

In summary, this study addresses this gap by focusing on the motivations and motivation environments that underlie college dancers' commitment to the competing process. By examining and connecting international discourses to national and local realities, this study aims to produce knowledge of academic relevance and meaningful usage, enhancing performance, training management, and student buy-in during the higher education dance experience in the Philippines.

Theoretical Framework

This study was anchored in three theoretical foundations: Self-Determination Theory (Deci & Ryan, 1985), Expectancy-Value Theory (Eccles & Wigfield, 2020), and Achievement Goal Theory (Nicholls, 1984). These frameworks were utilized because they collectively captured the psychological, cognitive, and behavioral aspects of motivation that shaped dancers' commitment. Each offered a unique yet complementary lens for understanding how needs, perceived values, and goal orientations influenced participation and persistence in collegiate dance. With the support of recent literature from 2020 to 2024, these theories provided a solid basis for examining the commitment of college dancers.

Self-Determination Theory (SDT)

According to Edward Deci and Richard Ryan's Self-Determination Theory, human motivation is largely shaped by three core psychological needs: autonomy, competence, and relatedness. When these needs are sufficiently met, individuals tend to exhibit stronger intrinsic motivation, greater engagement, and higher commitment to tasks or goals. Conversely, if these needs are not fulfilled, motivation may weaken, becoming dependent on external factors such as rewards or pressures, which can eventually lead to disengagement or burnout.

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For college dance teams at ISPSC, SDT provides a valuable perspective to understand levels of dancer commitment when we consider the various aspects of that commitment. The first consideration is autonomy, which refers to the dancer's experience of choice and volition. When dancers feel like they have been able to contribute to choreographic decisions, have had a say in the way rehearsals are structured, or even have a hand in choosing the costumes, they are much more likely to internalize the intention of their Participation and fully commit to a rehearsal. Unfortunately, many dance training contexts—especially those primarily involving competitive rankings—can limit autonomy. Many choreographies are forced on dancers, with little room for any meaningful contribution of a dancer's creative expression, thereby robbing dancers of any sense of ownership over the process. When dancers have no autonomy, therein may lie a source of passivity, contributing to limited commitment to rehearsals and Participation overall.

Competence, the second element of SDT, refers to people's beliefs about their ability to succeed in a task. Dancers may experience learned helplessness if they feel they are not improving, are not given constructive feedback, or are constantly told they are behind their peers. When coaches create opportunities for skill-building, celebrate small wins, and encourage progress, dancers are more likely to feel competent and motivated. At ISPSC, many dancers come from various levels of dance experience. Without a more individualized plan for each dancer to develop their feelings of competence, their commitment can be compromised.

The third factor is relatedness, which relates to the need to feel linked and respected by others. Dance is a very collective art form and relies on the group working in cohesion. Even in competitive teams, the connectivity amongst dancers and between the dancers and coach directly impacts commitment because the more connected individual dancers feel, the less they will relate isolation, exclusion, or undervaluation to themselves and/or the team, especially in rehearsal. The opposite effect can happen in terms of commitment, particularly as a result of a unit being able to motivate each other through belongingness, camaraderie, and emotional support. In the case of the ISPSC, when multiple campuses create a single dance team, the issues that exist without relatedness are intensified, as students who have not previously related or engaged in similar cultural work challenge relatedness as the dance team is formed. Of course, while not an identifying factor, individuals can have individual skills and potential that, without strong social awareness and social connection, will lead to a lack of commitment.

SDT makes a further distinction between intrinsic and extrinsic motivation. Intrinsic Motivation. Motivation occurs when people do something just for the pleasure of the activity or personal satisfaction. For example, in dance, you may join a dance workshop to learn new choreography, and that may give you pleasure (intrinsic Motivation), or you may enjoy the movement itself (intrinsic Motivation) or the expression (intrinsic Motivation). In contrast, extrinsic motivation occurs when we do something because we are rewarded. We may receive a grade, or they may be ranked (extrinsic motivation). Likewise, fear of reprimand is an extrinsic motivator. At least at ISPSC, competitive college dance emphasizes ranking performances so that it may be a domain of extrinsic motivators. While extrinsic motivation can provide compliance, you cannot form a strong commitment over time without fostering your dancer's intrinsic motivation for autonomy, competence, and relatedness.

Expectancy-Value Theory

The expectancy-value theory (EVT), developed by Eccles and Wigfield (2020), is also employed in this study to illuminate how commitment is formed and sustained. EVT suggests that motivation is understood by two key beliefs: the expectancy for success and the subjective value of the task. Individuals are more likely to commit to an activity when they believe they can succeed (expectancy) and find it meaningful (value). When either component diminishes, the person will have less motivation to act, which ultimately affects their behavior about attendance, effort, and persistence (Eccles & Wigfield, 2002).

Expectancy for success in ISPSC dance means the dancers are comfortable with their chances of succeeding in rehearsals and competitions. The expectancy level for success depends on many factors, such as past experiences in dance, feedback from coaches, peer comparison, and resources available for training, such as rehearsal space and training time. Dancers may disengage mentally or physically from the process when they feel unprepared or not skilled enough. Alternatively, when dancers believe that their training was adequate and that they were able to affect the outcome of the group's success, they are much more committed to success.

Subjective task value in this context encompasses several unique aspects: the meaning of winning competitions, enjoyment of dancing, the perceived usefulness of dance in future careers, and even social factors, such as making friends or being popular. The subjective task value may differ for many of the dancers at ISPSC.

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The task value of rehearsing may change based on these context-based factors. If rehearsals are boring, overly critical, or emotionally draining, dancers may question the value of rehearsing. In addition, if dancers feel the institution is not providing support (e.g., limited budget, absence of incentives, or lack of recognition of accomplishments), their perceived value of participating in rehearsals may diminish. This may also explain why many talented dancers do not attend rehearsals or do not fully demonstrate their dancing abilities during rehearsals, as they may be motivated by social or other factors instead of improved ability.

Moreover, EVT only identifies the competition or challenge of engaging in a task as a cost, which refers to the perceived negative aspects of task engagement. For college dancers, the fees may include physical fatigue, robbery of time from academic pursuits or social life, potential risk of injury, or negative affect. Felt costs deplete motivation for commitment when they outweigh value or the perceived likelihood of success. In qualitative interviews, dancers may report costs and their relation to commitment during the rehearsal-to-performance span.

EVT differentiates between expectation and value; the motivational patterns are also not fixed. A dancer may enter a season with a high level of motivation, but this may change positively or negatively throughout the season and rehearsal period. At any point in the rehearsal to the performance period, dancers can experience a decline in motivation because of unmet expectations, physical injuries, or negative social experiences they experience. This reinforces the need for a dynamic support system and the benefit of flexible coaching approaches that adjust to the evolving motivational states of dancers. For ISPSC, it may be best to determine ways to maintain expectancy and value across a long practice timeframe to further improve commitment and performance ranking.

Achievement Goal Theory

According to Nicholls (1984), Achievement Goal Theory (AGT) is also used alongside SDT and EVT, and it examines how an individual's achievement-related behaviors are shaped by the achievement goals they adopt in learning or performance contexts. In the AGT, we distinguish between mastery goals, which are concerned with learning, self-improvement, and mastering a task, and performance goals, which are concerned with demonstrating superiority over others. An individual's orientation towards these different goals affects how they respond to challenges, how much effort they expend towards facing the challenge, and how they interpret the feedback they receive.

In competitive dance, dancers may adopt either a task-involved orientation (mastery) or an ego-involved orientation (performance). Dancers who demonstrate a task-involved orientation will likely see rehearsals as an opportunity to develop, learn new skills, and work together. Those with a task-involved orientation will be intrinsically motivated and tend to hold onto commitment, even when the outcomes are not immediately positive. Dancers with an ego-involved orientation tend to be motivated by competition, recognition, and comparisons. When everything is going right, they will display high motivational behaviors; when they struggle in a competitive environment or receive much negative feedback, they will likely avoid the activity or risk a severe drop in their confidence.

At ISPSC, by emphasizing rankings and competitive outcomes, it is assumed that an ego-involved climate will develop. Coaches likely do not realize that they may be reinforcing performance goals through overemphasizing rankings, having only the best dancers featured in events, publicly announcing or celebrating when the team does not perform well, etc. While some high-performing dancers may be motivated by this, others may feel alienated. The consequences of PIs' forcing performance goals on dancers might be that the dancers remaining systemically engaged will be limited to a core group of dancers. At the same time, over time, some will lose interest, while others will underperform.

The AGT studies also imply that the coach's motivational climate influences the dancers' goal orientation. A mastery climate imbues effort, improvement, and cooperation, reinforcing a long-term commitment; a performance climate that exudes comparison, competition, and punishment for incomplete tasks will create anxiety and lower intrinsic motivation. Coaches at ISPSC may shape a climate unwittingly responsible for lowered sustained motivation during sport, especially if rankings become the only source of validation.

This study will go beyond AGT to help us understand how dancers' goal orientations are shaped and how these orientations relate to motivation and commitment during their rehearsal periods. The task-involvement or ego-involvement distinction will help explain dancers' persistence through the competition day. The three theories- SDT, EVT, and AGT- complement one another and provide a robust framework for understanding the motivational dynamics in collegiate dance. SDT explains the psychological conditions in which motivation can

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flourish; EVT shows how expectations and perceived value can shape behavior; AGT clarifies how task goal orientations can shape persistence and implications for challenges.

As a collective whole, these theories further explore the nuanced aspects of materials that shape dancer commitment at ISPSC. The intersection of autonomy, competence, and relatedness (SDT), perceived success and task value (EVT), and mastery versus performance orientation (AGT) creates a robust framework for understanding the dancer's lived experience in college settings. These theories framed the inquiry and the development of interview questions and enabled consideration of how themes could be interpreted and implications for commitment and outcomes in performance-setting recommendations.

CONCEPTUAL FRAMEWORK

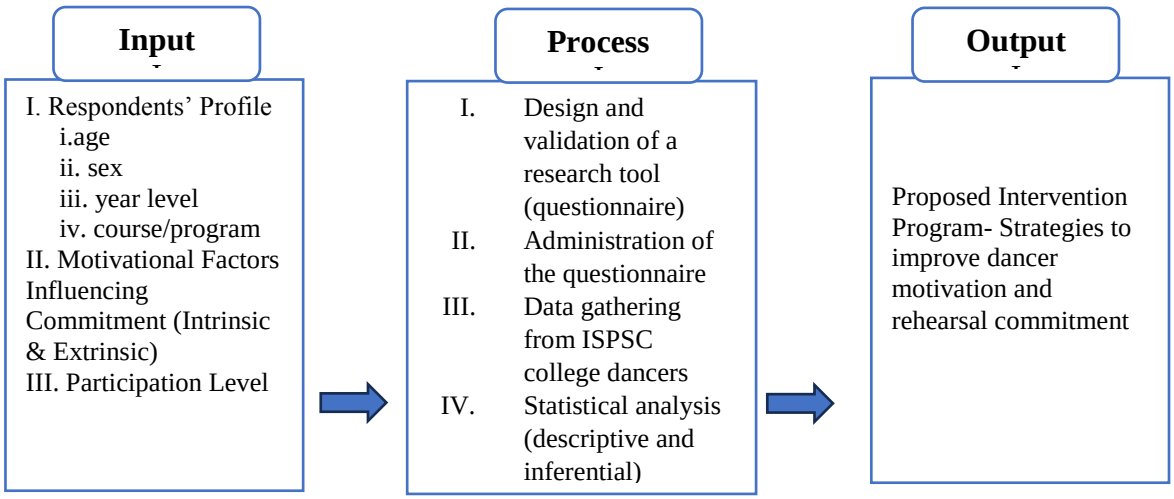

FIGURE 1. CONCEPTUAL PARADIGM

THE INPUT-PROCESS-OUTPUT (IPO) MODEL GUIDES THIS STUDY. THE INPUT INCLUDES THE RESPONDENTS' PROFILE (AGE, SEX, YEAR LEVEL, AND COURSE), MOTIVATIONAL FACTORS INFLUENCING THEIR COMMITMENT (INTRINSIC AND EXTRINSIC), AND THEIR LEVEL OF PARTICIPATION IN REHEARSALS AND COMPETITIONS. THE PROCESS INVOLVES DESIGNING AND VALIDATING A RESEARCH TOOL, ADMINISTERING THE QUESTIONNAIRE, COLLECTING DATA FROM COLLEGE DANCERS, AND USING DESCRIPTIVE AND INFERENTIAL STATISTICAL ANALYSES. THE OUTPUT OF THE STUDY IS A PROPOSED INTERVENTION PROGRAM THAT PRESENTS STRATEGIES TO ENHANCE DANCER MOTIVATION AND STRENGTHEN COMMITMENT TO REHEARSALS.

Statement of the Problem

This study examines the underlying motivational factors influencing the commitment among college dancers. Specifically, it seeks to address the following research questions:

1. What is the profile of respondents in terms of:
1.1. age
1.2. sex
1.3. year Level
1.4. course/program
2. What factors influence the commitment of college dancers during rehearsal in terms of:
2.1. Intrinsic
    2.1.1. Interest
    2.1.2. Enjoyment
    2.1.3. Passion
    2.1.4. Personal Growth
2.2. Extrinsic
    2.2.1. Recognition

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2.2.2. Rewards
2.2.3. Peer Influence
2.2.4. Coaches' or Mentors' Expectations
3. What is the extent of Participation among college dancers as measured by their involvement in:
3.1. Rehearsals
3.2. Competitions
4. Is there a significant relationship between intrinsic and extrinsic motivational factors influencing the commitment of college dancers when grouped according to their demographic profile?
5. Is there a significant relationship between the respondents' demographic profile and their extent of Participation in rehearsals and competitions?
6. Is there a significant relationship between the levels of intrinsic and extrinsic motivation and the extent of Participation in rehearsals and competitions among college dancers?
7. What intervention program can be proposed based on the findings to enhance dancer motivation and strengthen commitment to rehearsals?

Hypothesis

Based on the mentioned specific problems, the researcher advanced the following hypotheses.

There is no significant relationship between intrinsic and extrinsic motivational factors influencing the commitment of college dancers when grouped according to their demographic profile.

There is no significant relationship between the respondents' demographic profile and their extent of Participation in rehearsals and competitions.

There is no significant relationship between the levels of intrinsic and extrinsic motivation and the extent of Participation in rehearsals and competitions among college dancers.

Scope and Delimitation of the Study

This study aimed to identify and address the motivational variables behind college dancers' commitment levels at the Ilocos Sur Polytechnic State College (ISPSC). It tackled intrinsic motivations (interest, enjoyment, passion, personal growth) and extrinsic motivations (recognition, rewards, peer influence, coaches' or mentors' expectations). The study focused on how these factors drive Participation and consistency in rehearsal practice. The study population comprised college dancers enrolled in ISPSC and participating in institutional/academic dance groups. This study does not include dancers from other institutions and professional dancers who have performed outside the educational area. Furthermore, this research did not investigate the technical or performance aspects of dance training. The findings guided the development of a program or a set of strategies to boost motivation amongst dancers and ensure they remained engaged throughout their experience in performing arts education at college.

Significance of the Study

The study is highly relevant to understanding college dancers' commitment dynamics. The approach looks at intrinsic and extrinsic motivational factors involved in sustaining students' commitment to internal factors such as passion and personal growth, contrasted with external factors such as recognition and rewards. In an academic environment where performing arts compete with the demands of scholarly work, identifying what keeps students committed offers possibilities for more relevant support systems and enhanced learning experiences.

Educators and Curriculum Designers. The findings of this study offer direction to design more articulated and motivating dance programs for students. Understanding which motivational factors play a role in student commitment allows institutions to match instructional motivations, mentor motivations, and program attributes with their learners' needs and aspirations. This would lead to more committed students not dropping out of performing arts teams and allowing the creation of an environment favored by creativity and discipline.

Institutions and Administrators. This study provides evidence-based insights for administrators and policymakers to inform investment in the performing arts. Information about what drives individuals to undertake the role of collegiate dancer can inform scholarship programs, mentorship opportunities, and institutional policies that support long-term commitment and artistic quality.

Students. This study will provide self-awareness, accountability, and goal-setting in balancing passion, performance, and academics. Dancers being more aware of their motivation to engage with dance education and

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co-curricular commitments promotes downward and upward accountability regarding motivations and decisions about how they participate as learners. This research also promotes self-inquiry and setting goals, which are essential for students regarding personal and professional experiences in the performing arts.

Researchers. This will encourage them to understand better the different motivational factors that influence their commitment levels during rehearsals and competition.

Future Researchers. This will serve as a guide in making their own research and give them an idea, especially of what to focus on, when their target is related to the focus of this research.

Definition of Terms

This section of the study operationally clarifies specific words to ensure a thorough comprehension. The aforementioned terms include:

Age. It pertains to the chronological age of the respondents.

Coaches' or Mentors' Expectations. This refers to the specific expectations, guidance, encouragement, or pressures that dance mentors or choreographers provide, which may affect the level of Participation, engagement, and commitment of college dancers in rehearsals, practice sessions, and competitions.

College Dancer. This refers to students officially enrolled at the Ilocos Sur Polytechnic State College (ISPSC) who actively participate in dance-related activities as part of their academic program, extracurricular involvement, or cultural engagements.

Commitment Level. This refers to the level of commitment or persistence that college dancers show through their commitment to practice, Participation, and performance in dance activities.

Competitions. This refers to organized dance competitions at levels (inter-campus, provincial, regional, national), whereby college students participate in competitions evaluated in terms of their preparation, participation, and performance outcomes.

Course/Program. In this study, course/program refers to the specific academic track or curriculum in which the college dancer is officially enrolled.

Enjoyment. This study refers to the degree to which a dancer experiences positive emotions, satisfaction, and pleasure while participating in dance-related activities, including rehearsals, practice sessions, and performances.

Extent of Participation. This refers to the frequency, consistency, and depth of college dancers' Participation in official dance-related activities.

Extrinsic Motivation. In this study, the term refers to the influence of external factors that drive a dancer's engagement and commitment. These factors include recognition from peers or instructors, awards, scholarships, audience feedback, grades, and social acceptance.

Interest. This refers to the depth of curiosity or excitement that college dancers have towards engaging in dance activity, and the researcher will define the willingness of the college dancer that leads to voluntary Participation in rehearsals and performances.

Intrinsic Motivation. In this study, intrinsic motivation refers to the internal drive that prompts a college dancer to engage in dance activities for personal satisfaction, interest, enjoyment, passion, or self-expression. It is reflected in behaviors such as a dancer's commitment to rehearsals, persistence in improving skills, and the personal sense of accomplishment derived from performing, independent of external rewards or recognition.

Motivational Factors. This refers to internal and external influences that direct a college dancer's decisions, actions, and level of engagement in dance activities. This study categorizes these factors as intrinsic (internal drivers such as interest, enjoyment, passion, and personal growth) and extrinsic (external drivers such as recognition, rewards, peer influence, or expectations from coaches and mentors). These factors indicate what sustains Participation and commitment in both rehearsals and competitions.

Passion. refers to the excitement of the experience and the deep affection a dancer has for dancing, frequently demonstrated through extraordinary dedication and a personal sense of identity to the activity.

Peer Influence. This refers to the significant, positive, or negative influence fellow dancers or friends have on one's motivation and decision to engage in the rehearsal or performance.

Performing Arts Education. This refers to the academic and practice-based process by which students develop skills in the various forms of artistic expression, including dance, music, theatre, and other elements of performing arts education.

Personal Growth. This refers to a dancer's interest in their growth in awareness of self, confidence, skills, and discipline as a result of being continuously involved in dancing.

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Recognition. This refers to the acknowledgement or validation dancers receive from peers, audiences, or institutions, reinforcing their commitment to dance practices.
Rehearsals. This refers to the regular practices that dancers attend to practice for performance or improvement of their dance techniques, and they are evaluated in terms of attendance, punctuality, and Participation.
Rewards. This refers to tangible and intangible rewards such as certificates, awards, scholarships, and privileges dancers receive due to their Participation or performance.
Sex. It refers to being male or female.
Sustained Engagement. It refers to the ongoing and active engagement of college dancers with the performing arts through dance over time. This involves a sustained commitment, effort, and emotional investment in the performing arts, which personal motivation and institutional support often influence. This study refers to the sustained engagement of student dancers in performing arts during their time in college.
Year Level. This refers to the academic classification of students according to the number of years they have completed in their degree program.

REVIEW OF RELATED LITERATURE AND STUDIES

This chapter presents a thorough review of literature and related studies exploring the relationship between dance, motivation, commitment, and the psychological well-being of dancers. It aims to provide evidence and insights that help identify the motivational factors influencing college dancers' commitment to sustained participation in the performing arts and education.

Motivation in Dance Engagement

Motivation plays a crucial role in sustaining participation in the performing arts, especially in dance. The Self-Determination Theory of Ryan and Deci (2020) serves as a key framework for understanding this concept, as it differentiates between intrinsic and extrinsic motivation. Intrinsic motivation stems from personal growth, enjoyment, and self-expression, while extrinsic motivation is driven by external recognition, rewards, or validation. In the context of dance, these two forms of motivation often intersect, influencing a dancer's commitment to rehearsals, performances, and long-term engagement in the discipline.

Intrinsic motivation has consistently been linked to higher levels of engagement and psychological well-being among dancers. Lobo, Bernardo, and Buan (2022) observed that students who participate in dance primarily for enjoyment and self-expression demonstrate greater resilience and consistency in practice than those driven solely by external expectations. Similarly, Atienza et al. (2020) found that intrinsic motivation protects against the harmful effects of perfectionism, reducing the likelihood of burnout and performance anxiety. These findings underscore that dancers are more likely to sustain their commitment despite challenges when cultivating an internal sense of purpose.

Flow experiences further illustrate the power of intrinsic motivators. Jaque et al. (2020) described flow as a state of heightened immersion and creativity during performance, where dancers lose awareness of time and self-consciousness, allowing them to perform freely and authentically. Such experiences enrich the artistic process and reinforce long-term dedication by making practice itself deeply rewarding. Rheinberg (2020) emphasized that these pleasurable states of mastery are critical in skill-based domains like dance, where sustained effort is required for continuous improvement. Thus, intrinsic motivation involves enjoyment and fostering resilience, creativity, and self-determination.

While intrinsic motivation drives passion, extrinsic motivators provide necessary reinforcement, particularly in structured and competitive environments. Kim and Park (2023) highlighted how recognition, scholarships, and performance opportunities are powerful incentives encouraging students to remain engaged in dance education. These external rewards validate effort and provide tangible academic and professional advancement pathways. In institutional contexts, extrinsic motivators often bridge the gap between personal passion and formal recognition, sustaining students' engagement over time.

Research also indicates that extrinsic motivators are not experienced uniformly across all dancers. Coronel et al. (2022) identified gender differences in how male and female dancers respond to external incentives, showing that choices of dance style are often shaped by recognition and identity expression. Zaletel and Kajtna (2020) further observed that motivational structures differ across gender and dance disciplines, suggesting that broader cultural and social factors influence extrinsic motivators. These findings point to the need for educators and institutions to design motivational strategies sensitive to dancers' diverse backgrounds and identities.

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EDWIN E. DE GUZMAN, JR, Cognizance Journal of Multidisciplinary Studies, Vol.5, Issue.9, September 2025, pg. 1-40
(An Open Accessible, Multidisciplinary, Fully Refereed and Peer Reviewed Journal)
ISSN: 0976-7797
Impact Factor: 5.183
Index Copernicus Value (ICV) = 92.57

The literature suggests that intrinsic and extrinsic motivation function not as opposing forces but as complementary influences in sustaining commitment to dance. Intrinsic motivators such as enjoyment, flow, and self-expression build the foundation for long-term resilience. In contrast, extrinsic rewards such as recognition, competition, and institutional support provide reinforcement that validates effort and achievement. The interplay of these two forms of motivation highlights the complex nature of engagement in dance education, underscoring the importance of fostering both personal fulfillment and structural incentives to ensure sustained Participation among college dancers.

Extent of Participation in Rehearsals and Training Commitment

The extent of Participation in rehearsals is widely recognized as a central determinant of dancers' skill development and performance success. Kawalek et al. (2024) underscored the significance of deliberate practice in shaping contemporary dance expertise, pointing out that consistent rehearsals enable dancers to refine technical precision while enhancing cognitive adaptability. Beyond improving physical ability, rehearsals serve as a structured environment where dancers integrate discipline, focus, and creativity—skills necessary for mastery in solo and group performances.

Participation in rehearsals, however, extends beyond mere repetition of steps; it also embodies the psychological investment dancers make in their craft. Mehta et al. (2022) demonstrated that dancers who enter a flow state during rehearsals experience greater satisfaction and are less likely to disengage. This intrinsic enjoyment of practice strengthens consistency and sustains long-term commitment. Such findings suggest that rehearsals are technical training grounds and motivational spaces where passion and discipline converge to reinforce dedication.

Nevertheless, rehearsal commitment cannot be explained by individual motivation alone. Environmental and institutional factors influence the consistency and quality of practice. Li and Li (2023) found that dancers' sustained Participation is closely tied to how they perceive the value of training, whether in terms of future career opportunities, personal growth, or social connection. Similarly, Chang (2024) highlighted that rehearsal settings fostering creativity and autonomy can enhance students' metacognitive skills, making the training process more meaningful and engaging. These insights reveal that rehearsal participation thrives when institutions provide supportive environments encouraging exploration and independence.

Demographic factors also intersect with participation levels, shaping the degree of commitment dancers can sustain. Garcia (2022) and Johnson and Lee (2022) reported that academic demands, gender expectations, and academic standing often influence students' involvement in extracurricular rehearsals. For example, dancers with heavier course loads may find it difficult to commit fully to rehearsals, while gender norms can influence Participation in certain dance styles or roles. These demographic influences highlight the need for flexible institutional structures that account for the diverse realities of student dancers.

In addition to academic and demographic pressures, Participation in rehearsals is also influenced by social and cultural expectations. Peer dynamics, group cohesion, and cultural dance perceptions can reinforce or weaken commitment. Dancers who perceive rehearsals as collective, community-building experiences often display greater persistence, whereas those who feel socially isolated may withdraw. This suggests that rehearsal participation is as much a social experience as it is an individual endeavor, requiring institutions to foster inclusivity and collaboration.

The literature suggests that rehearsal participation is a multifaceted construct shaped by individual motivation, institutional support, demographic characteristics, and social contexts. Consistent engagement in rehearsals not only builds technical and artistic proficiency but also develops resilience, teamwork, and psychological endurance. Balancing academic pressures, personal aspirations, and institutional expectations for college dancers requires strong motivational foundations and supportive environments. Thus, rehearsals remain central to transforming motivation into sustained commitment, positioning them as the cornerstone of training and performance success in dance education.

Dance Competitions and Sustained Commitment

Dance competitions function as powerful motivators, blending external incentives with the internal rewards of pride and identity. Gonzales and Stenson (2024) noted that collegiate competitions place considerable physiological demands on dancers, requiring physical preparation and strong motivational resources to sustain long-term commitment. Similarly, Tacuri, Zinga, and Molnar (2023) emphasized that

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Impact Factor: 5.183
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competitions highlight the dual identity of dancers as both artists and athletes, reinforcing recognition, persistence, and a more profound sense of belonging within the dance community.

The emotional experiences tied to competition also play an important role in sustaining motivation. Nam, Park, and Kim (2024) described peak performance moments in which dancers drew strength from personal meaning, social support, and professional aspirations to endure the physical and psychological pressures of competition. Adding to this perspective, Ziyou et al. (2025) found that passion strongly predicts engagement in DanceSport, with gender influencing the intensity of motivational drives. These studies suggest that competitions are a stage for showcasing skill and a catalyst for long-term psychological commitment, shaping how dancers view their practice and future in the performing arts. Demographic Factors Influencing Commitment

Demographic variables such as age, gender, and academic context have been shown to shape dancers' motivation and commitment levels. Coronel et al. (2022) emphasized that gender differences often determine motivational preferences and even influence choices of dance styles. Building on this, Tacuri et al. (2025) argued that gender stereotypes continue to affect Participation in competitive dance, with the activity still being framed by some as "art" rather than "sport." These perceptions influence how dancers view themselves and impact their willingness to pursue long-term engagement in rehearsals and competitions.

Academic demands further complicate students' ability to commit to dance activities. Doe and Smith (2021) and Larsen (2021) highlighted that extracurricular involvement is often restricted by the pressures of coursework, requiring students to balance personal interests with institutional requirements. For many college dancers, the negotiation between academic responsibilities and artistic commitments becomes a central factor in determining whether they can sustain consistent Participation. This balancing act reflects the broader challenge of integrating performing arts within the structure of higher education, where academic load often competes with opportunities for creative growth.

Beyond individual factors, social and cultural contexts also shape the level of commitment dancers demonstrate. Wang, Li, and Yao (2024) found that involvement in extracurricular arts activities enhances social-emotional skills, suggesting that Participation is not only personally enriching but also socially developmental. Similarly, Sari et al. (2023) reported that accessibility, cultural background, and prior exposure to dance significantly influence students' interest and sustained engagement. These findings indicate that demographic influences extend beyond personal characteristics to include broader opportunity structures, ultimately shaping how dancers commit to their practice and performance.

Synthesis

The body of literature reviewed highlights that intrinsic or extrinsic motivation forms the bedrock of sustained commitment in college dance. Intrinsic drivers such as flow, creativity, enjoyment, and personal fulfillment consistently emerge as powerful influences that encourage dancers to persevere despite physical and psychological challenges. At the same time, extrinsic incentives like recognition, competition opportunities, scholarships, and institutional validation reinforce engagement by providing tangible rewards and social affirmation. These two dimensions of motivation do not exist in isolation but complement one another, shaping how dancers approach their craft and sustain their practice over time.

Equally important is structured Participation through rehearsals and competitions, which serve as avenues for motivation to transform into concrete growth. Regular rehearsals refine technical mastery, enhance discipline, and cultivate resilience, while competitions provide high-stakes environments that strengthen identity and psychological endurance. In this sense, rehearsals and competitions serve not merely as routine requirements but become essential contexts for skill development, motivation, and long-term commitment.

Finally, demographic and contextual factors provide the backdrop against which Motivation and Participation unfold. Gender, age, academic load, and cultural background influence how dancers negotiate their identities and balance artistic commitment with institutional pressures. These variables also determine access to opportunities and shape perceptions of dance as either art, sport, or a blend of both. The reviewed studies collectively suggest that commitment in college dance is best understood as a dynamic interplay of personal motivation, structured Participation, competitive experience, and demographic context. Thus, fostering sustained engagement requires institutions to provide holistic support—nurturing intrinsic passion, offering meaningful extrinsic incentives, and addressing contextual challenges that affect dancers' ability to thrive in the performing arts.

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EDWIN E. DE GUZMAN, JR, Cognizance Journal of Multidisciplinary Studies, Vol.5, Issue.9, September 2025, pg. 1-40
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METHODOLOGY

This chapter explains the research methodology utilized in the study. It discusses the research design, the instruments employed, the process of data collection, and the statistical techniques used to analyze and interpret the findings.

Research Design

This study employed the descriptive-correlational research method, which was chosen for its focus on identifying facts and providing accurate interpretations. The results derived from this approach served as the foundation for the proposed intervention program. Descriptive research highlights existing conditions by examining current practices, situations, and circumstances. This design is particularly suitable for studies that seek to explore present conditions or relationships, prevailing opinions and beliefs, processes and outcomes, as well as emerging trends. Beyond simply describing these aspects, descriptive research also aims to generate a deeper understanding of the phenomena under study.

The descriptive research describes the respondents' personal information and the commitment level to college dances.

Correlation research is a type of non-experimental method that examines the relationship between two variables, allowing researchers to measure and evaluate the statistical association between them without manipulating or controlling external factors.

Correlation research was employed to examine the relationship between the respondents' profiles and the motivational factors that influence college dancers' commitment, as well as their level of participation in rehearsals and competitions.

Population and Sampling Technique

The study focused on a population of 156 college dancers from the seven campuses of Ilocos Sur Polytechnic State College (ISPSC), including the Main Campus, Candon City Campus, Narvacan Campus, Sta. Maria Campus, Tagudin Campus, Santiago Campus, and Cervantes Campus. From this population, 111 dancers were selected to participate in the research.

Purposive sampling was applied to select respondents who were actively involved in institutional or academic dance groups. This sampling technique ensured inclusion of dancers with direct experience in rehearsals, performances, and competitions, which are essential to the objectives of the study. Selecting participants with relevant engagement allowed the research to capture accurate and meaningful information regarding motivation, participation, and commitment in college dance activities. Additionally, this approach secured representation across different campuses, programs, and dance specializations, offering a comprehensive understanding of the dynamics within the college dance community.

Respondents of the Study

The respondents of this study comprised 111 college dancers from the Ilocos Sur Polytechnic State College (ISPSC) who satisfied the established selection criteria. To provide clear and rich data, the following inclusion criteria were used: (1) the respondent must be a bona fide student of a campus of ISPSC; (2) the respondent must have participated in the most recent Inter-Campus Culture and Arts Festival either as part of a dance performance or as part of the dance competition; and (3) the respondent must have participated in rehearsals and preparations related to the Inter-Campus Culture and Arts Festival. These inclusion criteria ensured a clear recent experience for the participants regarding their experiences in dance and their reflections on motivational forces before, during, and/or after the dance experience to analyze potential influences on their commitment, respectively.

Instrument of the Study

A researcher-made survey questionnaire was the primary tool used to collect data in this study. This questionnaire is structured into three (3) main parts to gather specific information.

Part 1: Demographic Profile – This section collected basic personal and academic information from respondents, including age, sex, year level, course or program.

Part 2: Intrinsic and Extrinsic Motivational Factors – This section examined the factors that influence dancers' commitment during rehearsals. Intrinsic motivation items assessed interest, enjoyment, passion, and opportunities for personal growth, while extrinsic motivation items evaluated recognition, rewards, peer influence, and coaches' or mentors' expectations.

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To describe the factors influencing the commitment of college dancers during rehearsal, the mean was arbitrarily categorized into a 4-point scale as follows:

Range	Descriptive Equivalent Rating	DER
3.26- 4.00	Strongly Agree	SA
2.51- 3.25	Agree	A
1.76- 2.50	Disagree	D
1.00- 1.75	Strongly Disagree	SD

Part 3: Extent of Participation – This section measured the level of engagement of dancers in rehearsals and competitions, providing insight into their consistency, dedication, and overall commitment to their dance activities.

To describe the extent of Participation among college dancers as measured by their involvement in rehearsals and competitions, the mean was arbitrarily categorized into a 4-point scale as follows

Range	Descriptive Equivalent Rating	DER
3.26- 4.00	Always	A
2.51- 3.25	Often	O
1.76- 2.50	Sometimes	S
1.00- 1.75	Never	N

Validation of Research Instrument

The research instrument underwent a rigorous process to ensure its validity and reliability, confirming that it accurately measures the intended variables related to motivation, participation, and commitment among college dancers.

Validity. The instrument underwent an extensive validation to confirm the accuracy, clarity, and alignment with the study targets. The questionnaire was initially reviewed by a panel of experts in dance and educational research methodology to provide feedback on each item's alignment with the research variables in the study, including the perception, attitudes, and behaviors related to motivation, Participation, and commitment in the context of dance activities. The panel of experts reviewed each item in the questionnaire, including its relevance, clarity of wording, and relationship with the variable under consideration. The suggestions provided by the panel were incorporated to enhance the wording, organization, and format for the instrument to accurately reflect respondents' perceptions, attitudes, and behaviors associated with motivation, Participation, and commitment to their dance activities. The overall validation process affirmed the soundness of the instrument, ensuring that the final version was both credible and effective in gathering accurate and meaningful data for the research.

Reliability Test. The reliability of the instrument was tested by administering it to a pilot group of college dancers who closely resembled the study's intended participants. The results produced a reliability coefficient of 0.995, indicating it is Very Highly Reliable. This high level of reliability shows that the instrument consistently measures what it is intended to, with minimal error. It also confirms that the data gathered are stable and trustworthy, making the instrument suitable for use in the main study to ensure consistent and accurate results.

Data Gathering Procedure

The researcher followed the standard operating procedures of doing good and ethical data collection in undertaking the study. In addition, the researcher requested the necessary clearances from the respective authorities of the institutions concerned, such as the research adviser and the Institutional Research Ethics Committee. Once approved, the researcher picked and requested the respondents to participate in the study using purposive sampling after meeting the inclusion criteria. The respondents had to sign the informed consent form to confirm their willingness to participate in the study and its purpose and objectives. Data were primarily collected quantitatively, depending on respondents' availability and the environment's feasibility for data gathering. Throughout the research, all participants' information was kept confidential and anonymous. Ethical issues were always at the heart of the matter.

Statistical Treatment

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The data gathered were recorded, tallied, tabulated, analyzed, and interpreted to answer previously raised research problems.

Frequency. Frequency was used to display the distribution of respondents according to their demographic characteristics, providing a clear overview of the number of participants in each category.

Percentage. Percentages were calculated to show the proportion of respondents in each demographic group relative to the total sample, facilitating comparison and interpretation.

Mean. Weighted mean was employed to assess the levels of factors influencing respondents' commitment and the extent of their participation in rehearsals and competitions. This measure reflected participants' perceptions and experiences regarding motivation, participation, and dedication to dance activities.

Pearson Correlation Coefficient. The Pearson correlation coefficient was used to examine the relationships between respondents' demographic profiles, motivational factors, and their levels of commitment and participation in rehearsals and competitions. This statistical method determined both the strength and direction of these associations.

PRESENTATION, ANALYSIS, AND INTERPRETATION OF DATA

This chapter presents, analyzes, and interprets the study's findings among college dancers. It provides a detailed examination of the respondents' demographic profiles, factors influencing their commitment, and their extent of participation in rehearsals and competitions. It is supported by statistical analysis to highlight patterns, relationships, and key insights.

Problem Statement Number 1. Demographic Profile of the Respondents

Tables 1- 4 illustrate the results on Problem 1, which includes the breakdown of age, sex, year level, and course/program.

Table 1

1.1 Demographic Profile of the Respondents in terms of Age

PROFILE		F	%
Age			
	17-18	5	4.50%
	19-20	69	62.20%
	21-22	32	28.80%
	23 and above	5	4.50%
Total		**111**	**100.00**

As to age, 5 out of 111 or 4.50 percent of the respondents were aged 17-18 years old, 69 of the respondents or 62.20 percent were 19-20 years old, 32 out of 111 or 27.93 percent were 21-22 years old, and 5 of the respondents or 4.50 percent were 23 and above years old. The results showed that the majority of dancers were within the 19–20 age range, which corresponds to students typically in their second or third year of college. This suggests that most participants were in the stage of emerging adulthood, a period often marked by heightened energy, adaptability, and a strong inclination to participate in collaborative activities such as dance.

The findings indicated that most respondents were second- or third-year college students when the study was conducted. This age distribution carries important implications for both academic and dancer support structures. This developmental stage is significant because students at this level are typically adjusting to greater academic demands while also exploring extracurricular opportunities such as dance and performance. Argan et al. (2021) suggest that young adults engaged in dance during this period often experience higher levels of satisfaction and quality of experience, which implies that respondents in these year levels may be more receptive to dance activities that enhance their academic and social life. Consequently, their age and year level may correspond to a period of peak motivation and openness to new and stimulating experiences, which positively influences their commitment and active involvement in the college dance program.

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Table 2
1.2 Demographic Profile of the Respondents in terms of Sex

PROFILE		F	%
Sex			
	Male	51	45.9%
	Female	60	54.1%
Total		**111**	**100.00**

As shown on the table, 51 out of 111, or 45.9 percent, were male, and 60, or 54.1 percent, were female. The findings imply that most of the respondents were female. This finding correlates with previous literature concerning gender perceptions and participation in dance. Tacuri et.al (2025) argue that dance is often socially constructed as a female venture; this activity limits male involvement in dance and promotes the use of gendered stereotypes within dance environments. Their study examined how competitive dancers participated in interuniversity sport. In the study, they reported that male dancers face stigma, while in contexts where females dominate the field, it is more normalized. The slight majority of female respondents in this study may reflect the societal context and perceptions of gender that influence the way gender influences participation in dance-related tasks at the collegiate level.

Table 3
1.3 Demographic Profile of the Respondents in terms of Year Level

PROFILE OF THE RESPONDENTS		F	%
Year Level			
	First Year	0	0.0%
	Second Year	31	27.9%
	Third Year	48	43.2%
	Fourth Year	32	28.8%
Total		**111**	**100.00**

As their year levels distribution indicates that 31 out of 111, or 27.9% of respondents, were second-year students,48, or 43.2% third year, and 32 out of 111, or 28.8% were fourth year, indicating that most participants are situated at mid to upper levels of their academic progression. Research has shown that extracurricular involvement, and by extension, organizational group involvement such as dance or sport, increases with level in college, which is also connected with better academic performance and increased engagement (University of California Undergraduate Student Experience Survey, 2023). Consequently, having most respondents in their second, third, and fourth years may explain this increased commitment and involvement consistent within the third and fourth-year levels.

Table 4
1.4 Demographic Profile of the Respondents in terms of Course/Program

PROFILE OF THE RESPONDENTS		F	%
Course			
	BCAED	28	25.2%
	BSED	17	15.3%
	BPED	24	21.6%
	BEED	3	2.7%
	BSBA	2	1.8%
	BAEL	3	2.7%
	BAPOS	1	0.9%
	BSTM	9	8.1%
	BSHM	6	5.4%

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BSA	12	10.8%
BSIT	6	5.4%
Total	**111**	**100.00**

About the Course/ Program of the respondents indicates that the most excellent representation belonged to BCAED, 28 out of 111 respondents or 25.2% and BPED 24 or 21.6%, followed by BSED 17 out of 111 or 15.3%, and ultimately a relatively low proportion of respondents representing other programs such as BSA (10.8%), BSTM (8.1%), BSHM (5.4%), BSIT (5.4%), BEED (2.7%), BSBA (1,8%), BAEL (2.7%) and BAPOS (0.9%). This implies that the majority of students engaged in these programs may perceive dance not solely as an engaging or expressive outlet, but rather as a further avenue for the development of their relevant skills of self-discipline and collaboration that may align with their roles as educators in the future. Conversely, the lack of representation from a larger number of non-education programs may imply that the engagement processes involved in encouraging other academic groups to participate fully and engage in dance and associated cultural activities must be reviewed. Research conducted shows that students in educational-based programs, pedagogical programs, and study programs in education or human development are often involved in other modes of extracurricular activities as part of their personal growth, community involvement, and global citizenship development (Doe & Smith, 2021; Johnson & Lee, 2022). The literature indicates that participation in the arts and other extracurricular activities contributes to student learning, academic performance, social integration, and satisfaction.

Problem Statement Number 2. Factors that influence the Commitment of College dancers during Rehearsal

Tables 5 to 13 present the discussion addressing Problem 2, which details the factors influencing the Level of Commitment of College Dancers in terms of Intrinsic and Extrinsic.

Table 5
2.1.1 The Influence of Interest on the Commitment Level of College Dancers.

Statements	**Mean**	**DER**
Interest		
I look forward to attending dance rehearsals because I find them interesting.	3.45	SA
I enjoy learning new dance routines during practice.	3.56	SA
I actively seek ways to improve my dancing because I find it fascinating.	3.54	SA
I feel curious and eager to explore new dance styles during rehearsals.	3.50	SA
My interest in dancing keeps me engaged during long practice sessions.	3.50	SA
Total	**3.51**	**SA**

Legend: SA- Strongly Agree

It can be gleaned on the table that the statement " I enjoy learning new dance routines during practice" obtains the highest mean of 3.56, described as "Strongly Agree" affirming that the respondents are eager to learn new dance routines, second to the highest statement was "I actively seek ways to improve my dancing because I find it fascinating" with a mean of 3.54 with implies that despite the difficulties of learning a dance they still tried to seek ways to improve their dancing skills which can help them win in competitions. In terms of the statements "I feel curious and eager to explore new dance styles during rehearsals" and "My interest in dancing keeps me engaged during long practice sessions," they have the same mean of 3.50 and are described as "Strongly Agree." This implies that the respondents demonstrate high interest during rehearsals and competitions. The respondents' curiosity drives them to embrace new learning opportunities in dancing, while their sustained interest enables them to endure and remain focused even during long and demanding rehearsals. Based on the table, the lowest mean was 3.45, which was still described as "Strongly Agree" with a statement of

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"I look forward to attending dance rehearsals because I find them interesting." This implies that while respondents generally maintain a strong positive interest toward attending rehearsals, their level of anticipation and excitement is slightly lower compared to other motivational factors.

The computed overall mean of 3.51, described as "Strongly Agree," affirms that the respondents possess a high level of interest in dance rehearsals and competitions. These findings are similar to Sari et. al.'s (2023) study, which also stressed that intrinsic factors like students' interest greatly influence dance learning. The students' eagerness, curiosity, and sustained involvement depict a positive attitude and suggest that intrinsic interest is also crucial for students' productive learning attitudes. Both studies suggest that interest is an active level that serves as the driving force that promotes motivation and active engagement in learning dance.

Table 6
2.1.2 The Influence of Enjoyment on the Commitment Level of College Dancers.

Enjoyment	**Mean**	**DER**
I feel happy when participating in dance rehearsals.	3.58	SA
Dancing during practice makes me feel relaxed and uplifted.	3.45	SA
I enjoy being part of rehearsals, even if they are physically demanding.	3.51	SA
I smile and have fun during our practice sessions.	3.51	SA
Rehearsals are enjoyable experiences for me.	3.60	SA
Total	**3.53**	**SA**

Legend: SA- Strongly Agree

As shown in the table, the degree of enjoyment and its influence on the level of commitment of the group of college dancers. All statements were rated with mean scores interpreted as "Strongly Agree" we can see that the cumulative mean of the group is 3.53. This indicates that enjoyment is an influencing aspect of dancers maintaining commitment to their practice. The statement "I feel happy when I am participating in dance rehearsal" received the highest mean score of 3.58, indicating happiness and satisfaction are motivators contributing toward attendance and active participation in rehearsals. The second-highest mean score was for the "Dancing during practice makes me feel relaxed and uplifted" (3.45). While it is arguably the lowest mean score in the group, it still indicates the dancers' view of practice consensus as being an emotionally uplifting experience and an outlet for relieving stress, even though they clearly might feel challenged physically and mentally.

Conversely, other responses emphasize the dancers' ability to balance fun with hard work. The responses, "I enjoy the rehearsal, even when it is exhausting," and "I laugh and have fun in our practice," both received a mean of 3.51, as responses demonstrated the dancers' readiness to deal with tough conditions as long as it continues to be meaningful and entertaining. Further, the highest response category, "Rehearsals are valuable and positive experiences for me" (3.60), emphasizes that the participants actually view rehearsals as enjoyable and valuable, rather than just exhausting work. According to the study of Li et.al (2023) that enjoyment is a greater driver of attendance and adherence than structured physical activities. Moreover, it demonstrates the extent to which enjoyment is a key contributor to sustained engagement in dance.

Table 7
2.1.3. The Influence of Passion on the Commitment Level of College Dancers.

Passion	**Mean**	**DER**
I am passionate about dance, which shows in my commitment to practice.	3.50	SA
I would still dance even without external rewards or recognition.	3.48	SA
My love for dancing keeps me motivated during tough rehearsals.	3.40	SA

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I feel a deep connection with dance that drives my dedication.	3.48	SA
Dance is more than just an activity—it's my passion.	3.41	SA
Total	**3.45**	**SA**

Legend: SA- Strongly Agree

The table shows the respondents' level of passion in dancing, with an overall mean of 3.45, described as "Strongly agree". This indicates that the respondents demonstrate a high passion for dance, significantly influencing their commitment to rehearsals and competition. Also, a strong sense of passion suggests the dancers' willingness to devote their time, attention, and energy, even when managing their studies and personal lives. It illustrates how passion propels perseverance, fosters creativity, and maintains continual development of personal skills. In this sense, passion not only serves as a motivator but is simply an element in a long-term, sustained commitment to being and achieving excellence in dance.

As shown also in the table, the statement that has the highest mean of 3.50, "I am passionate about dance, and it shows in my commitment to practice", is described as "Strongly Agree", suggesting that the respondents' passion was seen in their commitment and consistency in attending rehearsals. The results also signify that despite all statements having descriptive ratings within the "Strongly Agree" range, the respondents still encounter challenges that may slightly influence their passion for dancing. This finding aligns with the study of Ziyou et al. (2025), which demonstrated that passion significantly impacts university students focusing on DanceSport engagement. Their study reported that passion encourages persistence and commitment even when moderated by other factors such as gender differences. Likewise, the present findings support that the respondents' passion sustains them in attending rehearsals and commitment even in light of surrounding adversities.

Table 8

2.1.4. The influence of Personal Growth on the Commitment Level of College Dancers.

Personal Growth	**Mean**	**DER**
I feel that rehearsing regularly helps me grow as a dancer.	3.50	SA
I become more disciplined through regular dance practice.	3.49	SA
Dancing helps me build confidence and self-esteem, and self-satisfaction.	3.56	SA
I learn life skills like patience and perseverance through rehearsals.	3.49	SA
Each rehearsal session contributes to my whole being.	3.47	SA
Total	**3.50**	**SA**

Legend: SA- Strongly Agree

It can be observed that in terms of personal growth, all the statements are described as "Strongly Agree". The statement "Dancing helps me build confidence and self-esteem, and self-satisfaction" has the highest mean of 3.56. The statement "Each rehearsal session contributes to my whole being" registers the lowest mean of 3.47, described as "Strongly Agree". These findings mean that the respondents have a positive outlook that practicing and joining competitions in dance affects their personal growth. This supports the empirical evidence that Gao (2023) showed that participation in social dance, particularly over time, can improve self-esteem and social competence, especially when asked to exhibit assertiveness during contemporary dance. Consistent with this, Wang et al. (2024) contended that students' participation in sports dance had a significant effect on college students' self-esteem, which supports the psychologically favorable impact of engagement in dance.

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EDWIN E. DE GUZMAN, JR, Cognizance Journal of Multidisciplinary Studies, Vol.5, Issue.9, September 2025, pg. 1-40
(An Open Accessible, Multidisciplinary, Fully Refereed and Peer Reviewed Journal)
ISSN: 0976-7797
Impact Factor: 5.183
Index Copernicus Value (ICV) = 92.57

Table 9
2.2.1. The Influence of Recognition on the Commitment Level of College Dancers.

Statements	Mean	DER
Recognition		
I feel more motivated when people recognize my dancing skills.	3.57	SA
I am encouraged to attend rehearsals when others praise my performance.	3.47	SA
Being acknowledged as a good dancer boosts my commitment.	3.59	SA
I strive to improve during rehearsals so others will notice me.	3.37	SA
Recognition from the audience or peers makes me more dedicated.	3.57	SA
Total	**3.51**	**SA**

Legend: SA- Strongly Agree

With a grand mean of 3.51 (Strongly Agree), recognition was identified as one key source of motivation for the dancers. The statement with the highest overall score included a mean rating of 3.59, "Being acknowledged as a good dancer boosts my commitment," which indicates that recognizing a dancer's competency level plays a role in building that dancer's commitment and consistency in rehearsals. Similarly, the items, "I feel even more motivated when others recognize my skills as a dancer" and "When I receive some recognition from the audience or peers, I feel more committed" (both M = 3.57, Strongly Agree) point to the importance of recognition and acknowledgement from peers and the audience perspective on keeping a dancer engaged and committed. The implication is that recognition plays a role in meeting the dancers' needs for competence, which creates a connection with others.

On the other hand, the statement with the lowest mean value, which was "I try to get better at dancing so others will mention it" (M = 3.37, Strongly Agree), still indicates that other-directed attention is less effective than being recognized for demonstrating a skill or effort. The overall mean scores for recognition support the claim that recognition is more effective when targeted and during rehearsals or performance. This aligns with Self-Determination Theory (SDT), in which feedback regarding competence and autonomy fosters motivation and continued practice.

Table 10
2.2.2. The Influence of Rewards on the Commitment Level of College Dancers.

Rewards	Mean	DER
I am more likely to commit to practice when there are incentives involved.	3.25	A
Tangible rewards (certificates, prizes) increase my motivation to attend rehearsals.	3.40	SA
I practice harder when I know rewards are given to top performers.	3.42	SA
I value the benefits or rewards I receive from being a committed dancer.	3.50	SA
Receiving benefits for dancing motivates me to keep practicing.	3.37	SA
Total	**3.39**	**SA**

Legend: SA- Strongly Agree A- Agree

In the meantime, the rewards category had an overall mean of 3.39, described as "Strongly Agree". This indicates that incentives notably influence college dancers' commitment in rehearsals and competitions. In terms of the statements, "I value the benefits or rewards I receive from being a committed dancer." with a mean of 3.50, "I practice harder when I know rewards are given to top performers." With a mean of 3.42, "Tangible rewards (certificates, prizes) increase my motivation to attend rehearsals." With a mean of 3.40 and "Receiving benefits for dancing motivates me to keep practicing." Have a mean of 3.37 and all of these have a Strongly

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Argree descriptive rating reflecting a broader favorable attitude toward reward-based reinforcement. While the statement "I am more likely to commit to practice when there are incentives involved" Has the lowest mean of 3.25, described as "Agree," indicating that while incentives are indeed influential, the dancers' motivation may not be solely dependent on them, suggesting that intrinsic passion and other motivating factors also contribute to their commitment.

Moreover, respondents agreed strongly that concrete rewards, such as a prize, contribute to their commitment to Rehearsal. This supports the suggestions of Kim and Park (2023), who argue that structured rewards can motivate performing students in performance-based environments, mainly when used to reinforce persistent effort and excellence.

Table 11
2.2.3. The Influence of Peer on the Commitment Level of College Dancers.

Peer Influence	**Mean**	**DER**
I attend rehearsals because my dance peers also show commitment.	3.41	SA
I am motivated when I see my fellow dancers giving their best.	3.52	SA
I don't want to let my teammates down, so I practice regularly.	3.46	SA
I am encouraged to join rehearsals because of my friends in the group.	3.34	SA
The support of my fellow dancers pushes me to stay dedicated.	3.45	SA
Total	**3.44**	**SA**

Legend: SA- Strongly Agree

It can be gleaned from the table that, in terms of peer influence, the overall mean is 3.44, which is described as "Strongly Agreeing"; this suggests that the dynamics within the dance group strongly shape members' drive and consistency in attending rehearsals.

The highest rated statement, "I am motivated when I see my fellow dancers giving their best." A mean of 3.52, described as "Strongly Agree", illustrates that when dancers see fellow dancers make an effort, they are motivated to do the same effort, leading to persistence and excellence in the group. Similarly, "I don't want to let my teammates down, so I practice regularly" with a mean of 3.36 and "The support of my fellow dancers pushes me to stay dedicated" with a mean of 3.45 demonstrate that the accountability and encouragement of group members helps set a precedent within the group for committed rehearsals.

However, one of the rated statements appears to be the lowest among the other rated statements, "I am encouraged to join rehearsals because of my friends in the group" having a mean of 3.34, which was described as Strongly agree, it implies that friendship by itself is less important than shared responsibility, support and a focus on working together toward unified goals. The findings demonstrate that peer influence can be specifically effective when both parties work together as a team, support one another, and focus on a shared purpose instead of simply having a social relationship.

Table 12
2.2.4. The Influence of Coaches' Expectations on the Commitment Level of College Dancers.

Coaches' or Mentors' Expectations	**Mean**	**DER**
I work harder during rehearsals to meet my coach's expectations.	3.55	SA
I feel more committed when my coach believes in my potential.	3.53	SA
I strive to attend every Rehearsal because of my mentor's guidance.	3.53	SA
My coach's feedback influences how much effort I put in.	3.61	SA
I do not want to disappoint my mentor, so I always show up prepared.	3.48	SA
Total	**3.54**	**SA**

Legend: SA- Strongly Agree

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As shown in Table 2.2.4, Coaches' or Mentors' Expectations received an overall mean of 3.54, described as "Strongly Agree"; the influence of mentors and coaches is not surprising in contributing to dancers' commitment. For example, "My coach's feedback influences how much effort I put in" (3.61) shows that the role of authority assistance was significant. This connects to Deci and Ryan's Self-Determination Theory, which contends that external validation, especially from teachers and peers, bolsters motivation relative to competence and relatedness, when the external validation does not undermine feelings of competence and relatedness (Howard et al., 2021).

Additionally, other statements "I work harder during rehearsals to meet my coach's expectations" with a mean of 3.55, "I feel more committed when my coach believes in my potential" and "I strive to attend every rehearsal because of my mentor's guidance" have the same mean of 3.53, lastly, "I do not want to disappoint my mentor, so I always show up prepared" with a mean of 3.48, all of these statements described as "Strongly Agree" underscoring the motivational impact of perceived belief and guidance by authority figures.

Table 13
22.3 Summary of the Factors Influencing the Commitment of College Dancers.

Factors	**Mean**	**DER**
1. Intrinsic Motivation	3.50	SA
2. Extrinsic Motivation	3.47	SA
Grand Mean	**4.49**	**SA**

Legend: SA- Strongly Agree

According to Table 2.3, both intrinsic (Mean = 3.50) and extrinsic motivation (Mean = 3.47) are significant determinants of college dancer commitment, with a grand mean of 3.49 considered "Strongly Agree". This indicates that college dancers are highly motivated by internal drivers like interest, passion, enjoyment, and personal growth, as well as external conditions such as recognition, rewards, peer influence, and Coaches' or Mentors' Expectations. Both intrinsic and extrinsic motivations align with Ryan et. al (2020) Self-Determination Theory that each motivational form is valuable when maintaining engagement in an activity satisfying some autonomy, competence, and relatedness needs. Garcia (2022) supports this notion that students' participation in extracurricular activities was a blend of internal interest and external incentives, which portrays a similar intrinsic and extrinsic motivational structure. In addition, Cachón Zagalaz et al. (2023) noted through a systematic review that motivational orientation plays a significant role in sustaining physical activity and healthy behaviors among adolescents. Therefore, intrinsic and extrinsic motivation forms should be addressed to develop lasting commitment and engagement in youth activities like dance.

Problem Statement Number 3. The Extent of Participation among College Dancers

Tables 14 to 16 present the discussion addressing Problem 3, which details the extent of participation of college dancers during rehearsals and competitions.

Table 14
3.1. The extent of participation of college dancers during rehearsals.

Statements	**Mean**	**DER**
Rehearsals		
I consistently attend rehearsals regardless of academic workload.	3.08	O
I prioritize rehearsals over other extracurricular activities.	2.81	O
I feel motivated and excited to attend dance rehearsals.	3.41	A
I attend rehearsals even when I feel tired or stressed.	3.07	O
My commitment to rehearsals reflects my dedication to the dance group.	3.36	A
I make personal adjustments (time, schedule) to attend rehearsals.	3.23	O
I actively contribute during rehearsals, not just attend.	3.21	O

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(An Open Accessible, Multidisciplinary, Fully Refereed and Peer Reviewed Journal)
ISSN: 0976-7797
Impact Factor: 5.183
Index Copernicus Value (ICV) = 92.57

I inform the group in advance if I will be absent from rehearsals.	3.42	A
I attend full duration of rehearsals, not just partially.	3.32	A
I encourage fellow dancers to attend rehearsals.	3.35	A
I believe rehearsals are crucial to team performance.	3.53	A
I value the feedback I receive during rehearsals.	3.48	A
I rehearse even outside scheduled sessions (individually or with peers).	3.23	O
I avoid scheduling conflicting appointments during rehearsals.	3.19	O
I feel guilty or regretful when I miss a rehearsal.	3.18	O
Total	**3.26**	**A**

Legend: A- Always O- Often

The table shows that respondents, overall, respond positively to dance rehearsals. This is evidenced by the overall mean of 3.26, described as "Always" across all items. Respondents believe rehearsals are worth their time in terms of personal development, cohesiveness within a team, skill building, and creating a dance routine together. However, some dimensions of commitment may be stronger than others.

It can be gleaned from the table that the highest rated statement were "I think rehearsals are important to team performance" with a mean of 3.53, described as "Always", "I value feedback I receive in rehearsals" with a mean of 3.48, described as "Always", and "I make an effort to inform the group of possible absence in rehearsals" with a mean of 3.42, and also described as "Always". From this, we can infer that participants understand the value of rehearsal time on a group team performance, appreciate feedback from peers and instructors in rehearsals, and take responsibility for communicating possible absences to the group in advance.

The participants were considerably less motivated, for items such as "I prioritize rehearsals over other extra- curricular activities" with a mean of 2.81, described as "Often" and "I consistently attend rehearsals regardless of academic" with a mean of 3.08, also described as "Often", they indicated that many times external factors, such as academics and competing activities, can mitigate their attendance and consistency in a rehearsal situation. Similarly, items regarding adjustments of an individual's time table to practice on their own time or time frame (3.23–3.19, Often) indicated a moderate level of motivation, which suggested that dancers are constantly challenged with personal obligations and commitments. Therefore, they may not always offer a high level of commitment in each Rehearsal or schedule.

These findings reassert the work of Aquino (2022), who articulated that management practices (e.g., scheduling, feedback) significantly influence the holistic development of dancers in secondary school. Aquino articulated that a well-managed commitment level dance troupe defines good management as regular attendance, preparing for performance, and participating in feedback. The consistent response of 'always' expressed value for input and Rehearsal as necessary and reflects a similar relationship between chaotic structure, feedback orientation, and commitment to performance goals. When students engaged in Rehearsal as needed for group success, they were more likely to demonstrate they care for the dancers as ownership of tangible responsibility - indicators of the healthy performance culture discussed in Aquino (2022).

Moreover, the "Often" response indicating rehearsals take precedence over all other extracurricular activities is echoed in the study of Ruffault et al. (2020). They mentioned the competing responsibilities that student-athletes and artists deal with, and discovered the role and time strain that affects the ability to commit to rehearsals fully. They also pointed out that even the most motivated students can have difficulty prioritizing rehearsals without supportive time management. At the same time, the research results in the European Journal of Education (Larsen, 2021) underline the importance of institutional support systems to aid students in integrating academic and creative pursuits. And these studies emphasize that while students may strongly value rehearsals and feedback, a wider range of time-sensitivity related participant patterns (external demands/schedule conflict) matter.

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(An Open Accessible, Multidisciplinary, Fully Refereed and Peer Reviewed Journal)
ISSN: 0976-7797
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Table 15
3.2. The extent of participation of the respondents during competitions.

Statements	Mean	DER
Rehearsals		
I willingly join competitions regardless of the level (inter-campus to national).	3.47	A
I participate actively during preparations for competitions.	3.47	A
I feel excited and motivated when performing in competitions.	3.45	A
I take pride in representing our school in competitions.	3.50	A
I have no hesitations joining competitions even if they interfere with academic deadlines.	3.22	O
I have participated in competitions at various levels (local to national).	3.25	O
I push myself to improve whenever there's an upcoming competition.	3.44	A
I feel a sense of achievement after competing.	3.42	A
I attend all practices leading to a competition.	3.35	A
I do not back out of competitions even under pressure.	3.43	A
I believe competition is important for developing my skills.	3.38	A
I am proud to share with others that I compete as a college dancer.	3.33	A
I accept the result of any competition positively and use it to improve.	3.43	A
I aspire to reach the national level of dance competitions.	3.41	A
I remain committed to dance even after a loss or failure in competition.	3.41	A
Total	**3.40**	**A**

Legend: A- Always O- Often

The table provides insight into all respondents' typically positive attitude towards competitions, with an overall mean of 3.40, described as "Always". According to the respondents, this indication meant competitions were an aspiring aspect of their development as dancers, shifting behavior making them want to engage, a sense of pride for representing their school, and wanting to improve personally and as a team.

The respondents rated "I take pride in representing our school in competitions" with a mean of 3.50, described as "Always", the highest in terms of the ratings, indicating that pride in the school was a motivator. Other statements such as, "I willingly join competitions regardless of the level" and "I participate actively during preparations for competitions" with the same mean of 3.47, described as "Always", show respondents approached competitions with great enthusiasm and also committed to the way they are prepared.

Conversely, as can be seen in lower rated items, statements such as "I have no hesitations joining competitions even if they interfere with academic deadlines" having a mean of 3.22, described as "Often" and "I have participated in competitions at various levels" with a mean of 3.25, described as "Often" suggesting that competing was subject or influenced by real-world external responsibilities, including academic load, and restrictions for competition participation related to the overall number of competitions taken place. Even the moderately rated statements that respondents – "I attend all practices leading to a competition having a computed mean of 3.35 and described as "Always" and " I am proud to share with others that I compete as a college dancer" with a mean of 3.33, described as "Always", indicated that overall respondents continued to be committed, their level of engagement was likely subject to situational constraints; and overall subjective constraints (i.e. personal circumstances).

The findings suggest that competitions are recognized as valuable not just for developing technical skills and their impact on identity growth, but also for providing recognition and being an extension of school representation. Competitions are viewed quite differently when imbued with meaning, and the respondents' commitment was observed to be strongest when competitions mattered, invoking pride and commitment to doing well in the competition. On the other hand, challenges external to the students, such as academic

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(An Open Accessible, Multidisciplinary, Fully Refereed and Peer Reviewed Journal)
ISSN: 0976-7797
Impact Factor: 5.183
Index Copernicus Value (ICV) = 92.57

commitments or prior competition experience, impeded the issue of full participation. Supporting dancers in managing these obligations is important for participation and performance.

These findings are consistent with Tacuri et. al.'s (2023) study on competitive dancers' thoughts and feelings about being both (athlete and artist). The study suggested that competitive dancers at the University tend to think about competition as a performance space. However, it is also a personal competition that enables discipline, personal development, and connection. Similar to the participants reflected in the table, the dancers in Tacuri et al. (2023) were able to embody both the athletic aspect of competitive dancing as well as the artistry, which illustrates that competition can create an identity, pride, and persistence that goes beyond just physical talent. Tacuri et al. elaborated that competitive dancers perform well in environments where competition and artistry coexist, which is evidently well represented in the participants' responses regarding competing in dance.

Moreover, this finding agrees with Hensen (2022), who highlighted dance competitions' positive benefits on college students' physical, intellectual, and social development. Furthermore, her study emphasized that competitive dance experiences help develop skills for time management, setting goals, and a sense of personal accomplishment. These outcomes were reflected in the participants' strong agreement on preparation, motivation, and pride after performances.

Table 16
3.3 Summary of the Extent of Participation among College Dancers.

Extent of Participation	**Mean**	**DER**
1. Rehearsals	3.26	A
2. Competitions	3.40	A
Grand Mean	**3.33**	**A**

Legend: A- Always

The table shows the summary of the extent of participation among college dancers. The respondents maintain a high level of engagement in rehearsals and competitions, with mean scores of 3.26 (Always) and 3.40 (Always), respectively. The computed grand mean of 3.33 was described as "Always". Generally, it implies that the respondents consistently chose 'always' to describe their level of participation. However, competitions edge out rehearsals regarding the extent of the involvement, suggesting that dancers are even more invested in competitive performances than practice sessions. This high engagement level, especially in competitions, aligns with Gonzales and Stenson (2024), who highlighted the high physiological demands placed on collegiate dancers during performances, noting that they demand peak physical effort and mental focus during competitions. These findings support that increased engagement in competitions may stem from dancers' awareness of the performance demands and physical preparedness at that level.

Problem Statement Number 4. Significant Relationship in the Intrinsic and Extrinsic Motivational Factors Influencing the Commitment of College Dancers when grouped according to their demographic profile

Table 17. The correlation analysis between motivational factors influencing the commitment of college dancers and their demographic profile.

Table 17
4. The Motivational Factor and Demographic Profile among College Dancers.

	Intrinsic	**Decision**	**Extrinsic**	**Decision**
Age	-0.121	Accept Ho	-0.104	Accept Ho
Sex	-.228*	Reject Ho	-.249**	Reject Ho
Year Level	0.037	Accept Ho	0.022	Accept Ho
Course	0.179	Accept Ho	0.118	Accept Ho

*Legend: **- Correlation is significant at the 0.01 level (2-tailed)*
**- Correlation is significant at the 0.05 level (2-tailed)*

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ISSN: 0976-7797
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Table 4 shows the relationship between the motivational factors influencing the commitment of college dancers and their demographic profile. It is seen on the table that under intrinsic, Age, Year Level, and course with r-values of -0.121, 0.037, and 0.179 respectively, and in extrinsic -0.104, 0.022, and 0.118 at the 0.05 level of significance. This shows no significant relationship with intrinsic or extrinsic motivational factors, meaning the decisions are to accept the null hypothesis. It implies that regardless of a dancer's age, academic level, or course of study, their intrinsic and extrinsic motivations toward dance commitment do not differ significantly.

Conversely, sex is significantly negatively correlated with intrinsic ($r = -0.228$, $p < 0.05$) and extrinsic motivation ($r = -0.249$, $p < 0.01$), meaning that the null hypothesis is rejected. This suggests that sex is an important factor in determining the motivation of college dancers. Male and female dancers may differ in their motivation, internally (personal interest, passion, enjoyment, growth) or externally (recognition, reward, peer influence, and coaches' expectations). In intrinsic motivation, the negative correlation suggests that female dancers may report greater internal motivation, for instance, greater engagement, enjoyment, or contentment while engaged in dance activities than male dancers. In extrinsic motivation, the negative correlation suggests that the male and female dancers may react differently to external factors such as feedback, awards, or audience acceptance. Thus, one gender may rely more on external fulfillment than another.

The findings align with the research study of Zaletel et.al (2020), which illustrated that male and female dancers respond to different motivational factors based on their dance discipline and orientation. The study indicated that female dancers displayed more intrinsic motivation based on self-satisfaction growth and appreciation for the art form. In contrast, the differences in extrinsic motivation were found in the responses to performance feedback, recognition, and competition outcomes. The current outcomes confirm these results and indicate that genders influence internal motivations (interest/share, passion/desire, personal development) and external motivators (recognition, congratulatory feedback, and competitive success).

Overall, the analysis supports that, even though factors such as their age, academic year, or course had slight variance in their motivation experiences, sex impacted how they experienced and responded to intrinsic and extrinsic motivations. Understanding the differences in motivation experiences and reactions, one could teach and coach in more personalized ways and provide male and female dancers with different levels of assistance, support, and feedback based on their motivational experiences.

Problem Statement Number 5. Significant Relationship between the Respondents' Demographic Profile and their Extent of Participation in Rehearsals and Competitions.

Table 18. The correlation analysis between the extent of participation of college dancers and the demographic profile.

Table 18

5. The extent of participation and Demographic Profile among College Dancers.

	Age	**Decision**	**Sex**	**Decision**	**Year Level**	**Decision**	**Course**	**Decision**
Rehearsals	-.168	Accept Ho	-0.168	Accept Ho	0.042	Accept Ho	0.157	Accept Ho
Competitions	-.123	Accept Ho	-0.186	Accept Ho	-0.025	Accept Ho	0.150	Accept Ho

*Legend: **- Correlation is significant at the 0.01 level (2-tailed)*

The correlation analysis in Table 5 investigated the relationship between college dancers' demographic characteristics and participation levels in rehearsals and competitions. None of the demographic factors observed in this data—their age, gender, year level, and course—demonstrated statistically significant correlations with participation levels. The correlation coefficients for age ($r = -0.168$ rehearsals, $r = -0.123$ competitions), gender ($r = -0.168$ rehearsals, $r = -0.186$ competitions), year level ($r = 0.042$ rehearsals, $r = -0.025$ competitions), and course ($r = 0.157$ rehearsals, $r = 0.150$ competitions) were specified below a level of significance. Therefore, the null hypotheses are accepted for these variables, suggesting that these demographic characteristics do not meaningfully influence participation levels among college dancers.

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(An Open Accessible, Multidisciplinary, Fully Refereed and Peer Reviewed Journal)
ISSN: 0976-7797
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The findings align with the study of Zaletel et.al (2020), who noted that age and level of study fixed no significant effect on dancers' motivation or engagement. These findings further support the notion of intrinsic motivators (interest, passion, commitment to dance) as playing an important role in levels of participation over demographic variables.

Based on this analysis, age, sex, year level, and course do not significantly influence college dancers' participation in rehearsals or competitions. This highlights the necessity to develop intrinsic motivation and offer supportive atmospheres to promote engagement in dance, no matter the demographic factors.

Problem Statement Number 6. Significant Relationship between the levels of intrinsic and extrinsic motivation and the extent of participation in rehearsals and competitions among college dancers.

Table 19. Correlation analysis between the levels of intrinsic and extrinsic motivation and the extent of participation in rehearsals and competitions among college dancers.

Table 19

6. The Motivational Factor and Extent of Participation among College Dancers.

	Intrinsic	**Decision**	**Extrinsic**	**Decision**
Rehearsals	.712**	Reject Ho	.775**	Reject Ho
Competitions	.765**	Reject Ho	.728**	Reject Ho

Legend: **- Correlation is significant at the 0.01 level (2-tailed)

The table indicates that intrinsic motivation showed a high positive correlation with rehearsal participation (r = .712) and a higher correlation with competition participation (r = .765). Therefore, the null hypothesis is rejected in both rehearsals and the competition. This shows that dancers with intrinsic motivation (i.e., passion, interest, enjoyment, or personal growth) are more likely to consistently attend rehearsals and participate in competitions. About extrinsic motivation, the table also indicates a positive correlation between rehearsal participation (r = .775) and competition participation (r = .728); therefore, the null hypothesis is also rejected. This demonstrates that extrinsic motivation (e.g., recognition, awards, peers, and coaches' expectations) also significantly contributes to their participation in rehearsals and competitions.

Liu (2024) observed similar strong positive correlations between intrinsic and extrinsic motivation and learning effectiveness in physical education with junior college students in China, which emphasized that both forms of motivation contributed significantly to active engagement. The findings were also consistent with high r- values for intrinsic motivation (.712 Rehearsal, .765 competition) and extrinsic motivation (.775 Rehearsal, .728 competition). They illustrated how passion, enjoyment, recognition, and external rewards can support rehearsal attendance and competition participation together. Consequently, Liu's findings reinforce that intrinsic and extrinsic motivation are important and function together to promote a dancer's willingness to engage in rehearsals and competitive events.

7. Based on findings, what intervention program can be proposed to enhance dancer motivation and strengthen commitment to rehearsals?

KAYAW Dance Varsity Program

The KAYAW Dance Varsity Program is an initiative that aims to develop the artistic abilities and holistic growth of student-dancers. It provides a meaningful space where young performers can share their talents while learning the values of teamwork, discipline, and cultural appreciation. Beyond being a form of creative expression, dance is emphasized as a means of strengthening commitment and resilience. Through organized training sessions and performance opportunities, the program seeks to keep dancers inspired and dedicated. In the long run, it envisions producing well-rounded individuals who excel both in academics and the arts.

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(An Open Accessible, Multidisciplinary, Fully Refereed and Peer Reviewed Journal)
ISSN: 0976-7797
Impact Factor: 5.183
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Rationale:

Based on the findings from the research entitled "Motivational Factors Influencing Commitment Levels Among College Dancers: Towards Sustained Engagement in Performing Arts Education", the proposed intervention program was created, "KAYAW Dance Varsity Program". The study revealed that intrinsic and extrinsic motivations significantly influence students' commitment and participation in rehearsals and competitions. Respondents displayed strong interest, enjoyment, passion, and personal growth in dance, while also highly motivated by recognition, peer support, and coach expectations.

To translate these motivations into sustained excellence, the KAYAW Program seeks to develop a structured, inclusive, and empowering platform for student-dancers. The program envisions producing disciplined, competitive, and culturally rooted dance athletes who will carry the name of the University in regional and national dance competitions, while promoting holistic development through artistic and physical expression.

Objectives:

a)To institutionalize a university-wide dance varsity program guided by college dancers' motivational needs and strengths.

b)To enhance the participation and commitment of college dancers through regular rehearsals, performance opportunities, and recognition systems.

c)To provide avenues for personal growth, discipline, and creative development among students through structured training and competition.

d)To promote cultural identity by integrating local, indigenous, and contemporary dance forms in varsity performances.

Thrust	Objectives	Strategies	Persons Involved	Time Frame	Budget	Expected Output
A. Membership & Recruitment	Establish a fair recruitment system for qualified student-dancers	**1. Recruitment Period** Auditions and membership screening are held once every year at the start of the First Semester. Announcements will be posted on official university channels at least two weeks before the scheduled audition date. **2.Eligibility Requirements** To be considered for membership, applicants must: a)**Grades:** Have a General Weighted Average (GWA) of 2.00 or better,	Program Coordinator, Coach, Cultural Affairs Office, Faculty Evaluators	Start of every 1st semester (Annual)	₱30,000 (audition logistics, forms, materials)	1. Qualified and committed roster of dancers across campuses. 2. Transparent and merit-based recruitment system for aspiring members. 3. Increased visibility of the KAYAW Dance Varsity through fair and standardized auditions.

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		with no failing grades in the last semester. A certified true copy of grades must be submitted. b)**Medical Fitness:** Submit a valid Medical Certificate from a licensed physician to confirm that they are fit for dance activities. c)**Parental Consent:** Submit a notarized Parent's Waiver and Consent Form, acknowledging the nature of varsity activities, time commitment, travel, and physical demands. d) **Enrollment:** Be officially enrolled at the time of audition and remain enrolled while part of the program. **3. Selection Process** Applicants who meet the requirements will undergo the following: a) **Dance Audition:** Evaluation of dance skills, performance quality, and creativity. b) **Physical**				

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		Fitness Test: A short assessment of stamina, flexibility, and risk of injury, supervised by the program's fitness consultant or coach. c) **Interview:** A short interview to measure motivation, commitment, and ability to balance academics and rehearsals. d) **Teamwork and Attitude Check:** Observation of how applicants respond to instructions, feedback, and group collaboration. **4.Membership Confirmation** Those who qualify will receive an official acceptance notice and must attend the KAYAW Dance Varsity Orientation Program. During this orientation, members will sign a Commitment Contract that outlines expectations, responsibilities, and possible grounds for suspension or removal.				

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B. Retention Policy	Maintain high standards of academic performance, attendance, discipline, and medical fitness of varsity members	**1). Academic Performance** a. Maintain a GWA of 2.00 or better each semester. b. No failing grades or cases of academic dishonesty. **2). Training Attendance and Participation** a. Attend at least 90% of practices, performances, and events (valid excuses like illness or academic conflicts must have proof). b. Being late by more than 15 minutes counts as half an absence. c. Three (3) or more unexcused absences in one semester may result in probation or removal. **3). Behavior and Discipline** a. Always show respect, professionalism, and teamwork. b. Any act that damages the reputation of KAYAW or the university may lead to suspension or dismissal. **4). Medical Fitness** - Members may be asked to submit updated	Coach, Advisers, Office of Student Affairs, Registrar	Continuous per semester	No funding necessary	1. Stable, and academically qualified members 2.Disciplined and responsible varsity members who uphold university values.

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		medical certificates every school year or after health issues/injuries as required by the coach.				
C. Training Protocol & Schedule	Develop technical, artistic, and physical skills while ensuring accountability in attendance & discipline	**Training Structure** The KAYAW Dance Varsity Program follows a structured training plan with these main parts: **1) Technique and Conditioning** a. Warm-ups, stretching, stamina, and strength-building b. Focus on body control, posture, and alignment **3) Choreography and Routines** a. Practice for competitions, showcases, and performances b. Training in different dance styles (contemporary, folk, hip-hop, fusion, etc.) **4) Creative Exploration** a. Chance for members to choreograph or co-create pieces b. Encourages creativity and self-expression **5) Performance Practice** a. Mock shows	Coach, Fitness Consultant, Artistic Director, Advisers	Weekly-Monday, Wednesday, Friday, and Saturday (as needed) for Year-round (with adjustments per competition)	Php. 30, 000	1. A well-rounded training system that enhances technical, physical, and artistic skills. 2. Dancers with strengthened discipline, accountability, and creativity. 3. Resilient members capable of adapting to varied performance demands.

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		to prepare for real competitions b. Feedback and evaluation sessions **6) Team Building and Reflection** a. Group discussions on motivation, goals, and teamwork b. Guided activities to build unity and peer support				
D. Competitions and Performances	To represent the university in formal competitions and cultural showcases.	**1. Regional and National PASUC Competitions** The KAYAW Dance Varsity represents the University of Ilocos Philippines in PASUC cultural and arts festivals at regional and national levels. These events showcase dance artistry and school pride, requiring advanced preparation and discipline. The team trains under the coach and artistic director, following competition guidelines and themes. **2. University**	Coach, Artistic Director, Cultural Affairs Office, Dancers	Annual events & competitions	₱200,000 annually (costumes, travel, props)	1. Strong competitive presence in regional and national PASUC events, with continuous improvement in rankings at the regional level. 2. Recognized cultural performers in major university programs and showcases. 3. Elevated university reputation through consistent cultural representation and outstanding dance performances. 4. Increased visibility of the KAYAW Dance Varsity as a leading cultural group within and

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		Cultural Events The team performs in major school activities such as: a. University Foundation Day b. Arts Month c. Commencement Exercises d. Freshmen Orientation e. Cultural showcases, theater presentations, and exhibits These performances strengthen school identity and promote appreciation for the arts. **3. Invitationals and Community Performances** As part of community engagement, the team may perform in events hosted by LGUs, DepEd schools, and other cultural institutions. These activities promote cultural awareness, leadership, and a positive image of the university.				beyond the university.
E. Recognition & Rewards	To sustain motivation and honor	**1). Annual Recognition and**	Program Coordinator, Coach,	Annual recognition	₱550.000 annually (Stipends:	1. Dancers remain highly motivated

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	commitment and excellence.	**Performance Awards** At the end of every school year, KAYAW holds a Recognition Ceremony to honor members for their contributions and growth. Awards include: **a. Most Dedicated Dancer** – for consistent attendance, discipline, and positive attitude. **b. Most Improved Dancer** – for remarkable progress in skills, stage presence, and confidence. **c. Leadership Award** – for showing strong leadership, initiative, and team support. **Forms of Recognition:** a. Certificates, medals, or trophies b. Feature on the official university website or publication c. Priority for cultural exchange	Office of Student Affairs, University Admin	ceremony; Monthly stipend; Graduation rites	50 dancers × ₱1,000 × 10 months) + ₱50,000 (medals, certificates, ceremony)	through a well-structured system of recognition and institutional incentives. 2. Increased retention of members as a result of scholarships, stipends, and performance-based awards. 3. Dancers honored as cultural ambassadors of the university, embodying artistic excellence and institutional pride in various events. 4.Strengthened commitment, loyalty, and long-term participation among members of the KAYAW Dance Varsity Program.

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		programs, workshops, or endorsements **Guidelines:** a. At least 90% attendance in all practices and performances b. No disciplinary record during the year c. Awardees chosen by the coaching staff and program coordinator, with input from members. **2). University-Supported Incentives: Allowance and Scholarship** a. To support student-artists, the university may provide: b. Monthly Allowance/Stipend for active members with good academic standing (GWA of 2.00 or better, no failing grades). c. This allowance helps cover expenses for rehearsals, travel, and performances. **3). Graduation Recognition – Four-Year Service Awards**				

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		Graduating members who have served in KAYAW for four straight years will receive special honors during commencement: **a. Service Award for Artistic Excellence** **b. KAYAW Four-Year Dedication Medal** **c. Culture and Arts Service Award** **Eligibility:** a. Active member for at least 4 years (except medically excused leave) b. Represented the university in at least 3 major competitions or festivals c. No major violations of the varsity code of conduct d. Completed clearance documents, exit interview, and a reflection paper				
F. Sustainability Measures	Ensure long-term viability of the program through institutional and	**A. Sustainability Measures** a. Annual fundraising events to support costumes,	Program Coordinator, Coach, Alumni Association, LGU/NGO	Ongoing (Annual fundraising; MOA renewal every 3	₱50,000 annually (fundraising activities, partnership developme	1. Financially sustainable varsity program through fundraising and partnerships.

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	community support	transportation, and competition expenses. b. Partnership with LGUs, alumni, and NGOs to promote community engagement. c. Institutionalization through a Memorandum of Agreement with the Office of Student Affairs, PE Department, and Cultural Affairs.	partners, Cultural Affairs Office	years)	nt)	2. Stronger university-community linkages via cultural collaborations. 3. Institutionalized support ensuring continuity of the KAYAW Dance Varsity Program

SUMMARY

This chapter presents the summary of findings, the conclusions drawn from the analyses of the quantitative data gathered, and the recommendations proposed by the researcher to address the issues and challenges based on the conclusions made.

Most respondents were aged 19–20 years (62.20%), followed by those aged 21–22 years (28.80%), while respondents aged 17–18 years and 23 and above each comprised 4.50% of the sample. Female respondents slightly outnumbered male respondents, with 54.1% females and 45.9% males. The majority of respondents were third-year students (43.2%), followed by fourth-year students (28.8%) and second-year students (27.9%). No first-year students participated in the study. The largest groups of respondents were from BCAED (25.2%) and BPED (21.6%), followed by BSED (15.3%). Smaller proportions of respondents represented other programs including BSA, BSTM, BSHM, BSIT, BEED, BSBA, BAEL, and BAPOS. Respondents demonstrated a high level of interest in dance rehearsals and competitions, with an overall mean of 3.51, described as "Strongly Agree." In terms of intrinsic motivation, respondents showed strong interest, enjoyment, passion, and personal growth. Overall mean scores ranged from 3.45 to 3.53, reflecting their eagerness to learn, sustained engagement, and personal development through participation in dance activities. Regarding extrinsic motivation, factors such as recognition, rewards, peer influence, and coaches' or mentors' expectations were also rated highly, with mean scores ranging from 3.39 to 3.54. This highlights the important role of external encouragement and structured incentives in maintaining commitment and consistent participation. The study revealed that college dancers maintained a high level of participation and engagement in both rehearsals and competitions, with overall mean scores indicating they "Always" took part in these activities. Intrinsic motivation, including interest, passion, enjoyment, and personal growth, and extrinsic motivation, such as recognition, peer support, and guidance from coaches, were found to significantly sustain participation in dance activities. Demographic factors—including age, year level, course, and sex—had minimal influence on participation, suggesting that motivation and a supportive environment are more critical for maintaining consistent involvement in rehearsals and competitions. Both intrinsic and extrinsic motivation significantly shape college dancers' engagement in rehearsals and competitions. Dancers driven by personal interest, passion, and enjoyment, alongside external factors such as recognition and support from peers and coaches, are more likely to maintain consistent participation and demonstrate active performance during competitions. These findings guided the development of the KAYAW Dance Varsity Program, which aims to foster disciplined, competitive, and culturally rooted student-dancers while promoting holistic growth, skill development, and sustained commitment to dance.

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Conclusions

The results of this study reveal that college dancers demonstrate a strong level of commitment, engagement, and active participation in rehearsals and competitions, shaped by a combination of intrinsic and extrinsic motivational factors. Intrinsic motivation, expressed through personal interest, enjoyment, passion, and growth opportunities, and extrinsic motivation, such as recognition, rewards, peer support, and guidance from coaches, played a key role in sustaining consistent involvement and performance. Demographic factors, including age, year level, course, and sex, had minimal impact on participation, emphasizing that motivation and supportive environments are more influential in maintaining engagement. These findings guided the creation of the KAYAW Dance Varsity Program, designed to develop disciplined, culturally grounded, and competitive student-dancers while fostering holistic growth, skill advancement, and long-term commitment to the performing arts. Overall, the study underscores the essential role of personal drive and structured support in nurturing sustained dedication among college dancers.

Recommendations

The following are the recommendations drawn from the findings and conclusions of the study.

1. Dance coaches and coordinators should design recruitment and training strategies that reflect the diversity of students' academic programs, ensuring all interested dancers have equal opportunities to participate.
2. Intrinsic motivation should be continuously strengthened by incorporating activities that foster passion, enjoyment, creativity, and opportunities for personal growth.
3. Schools should provide structured recognition programs such as performance awards, academic incentives, and public acknowledgment to reinforce extrinsic motivation and sustain commitment.
4. Regular, well-planned rehearsal schedules must be implemented to encourage consistent attendance, while balancing preparation for competitions where commitment is typically stronger.
5. Coaching strategies should be tailored to address motivational differences between male and female dancers, ensuring both groups receive equitable encouragement and support.
6. Institutions should create a supportive training environment that integrates intrinsic and extrinsic motivators, recognizing that both factors significantly sustain participation.
7. University administrators should institutionalize varsity policies that mandate consistent training, provide academic and psychological support, and recognize the holistic needs of student-dancers.
8. Since demographic variables had little influence on participation, coaches should prioritize motivational strategies and supportive atmospheres over demographic considerations when designing programs.
9. The proposed KAYAW Dance Varsity Program should be adopted and refined as a long-term intervention, ensuring that cultural grounding, skill development, and competitive excellence are consistently promoted.

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ISSN: 0976-7797
Impact Factor: 5.183
Index Copernicus Value (ICV) = 92.57

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