

An Inquiry into Thai Dance Appreciation of Foreign Filipino Teachers in Thailand

Jacky B. Cempron

Master of Physical Education and Sports, Bataan Peninsula State University

Abstract— Grounded in Bourdieu's Cultural Capital Theory, Deardorff's Intercultural Competence Model, and Ajzen's Theory of Planned Behavior, this qualitative phenomenological study explored Thai dance appreciation among ten Filipino educators at Assumption College Lampang, examining how Appreciative Inquiry enhances cultural understanding. Data gathered through semi-structured interviews, focus groups, and observations were analyzed using Braun and Clarke's thematic framework. Findings revealed three core influences on appreciation: cultural immersion, educational support, and institutional context. Direct participation in school festivals, temple ceremonies, and hands-on workshops deepened teachers' understanding of Thai dance as a spiritual, narrative art form. Access to cultural explanations, museum visits, and peer collaboration eased language barriers and technical hesitations. Comparative analysis between Thai and Filipino traditions generated a "double appreciation," strengthening both national identity and intercultural empathy. While limited prior exposure and linguistic hurdles initially restricted instructional confidence, institutional support, student demonstrations, and digital tools enabled teachers to adopt culturally responsive, interactive teaching methods. The study concludes that foreign educators act as vital "cultural mediators." Strengthening immersion programs and professional development can foster cross-cultural relationships, elevate global citizenship, and enhance foreign teachers' integration within Thai educational communities.

Keywords— Thai dance, cultural appreciation, Filipino teachers, intercultural competence, Appreciative Inquiry, cultural immersion, qualitative research.

I. INTRODUCTION

Thailand's cultural heritage is renowned for its complex traditions and expressive artistic forms, particularly Thai dance, which functions as both a performance art and a literary narrative conveying history, spirituality, and social belonging. While modern globalization and shifting lifestyles threaten traditional practices, Thai dance endures as a resilient cultural practice, making its preservation essential for heritage conservation and intercultural appreciation. Although the history and symbolic depth of Thai dance are well-documented, existing research primarily focuses on local perspectives within religious, national, and tourist contexts. Consequently, a significant research gap exists regarding how foreign residents, particularly international educators, perceive, engage with, and interpret Thai dance. Addressing this oversight is crucial because foreign teachers act as cultural mediators whose insights directly enrich cross-cultural awareness and educational practices within local schools.

Foreign educators often face notable obstacles in appreciating Thai dance, including language barriers, cultural unfamiliarity, and a lack of structured engagement opportunities. Without proper orientation into the historical and spiritual meanings behind specific postures and movements, teachers risk perceiving the dance merely as visually appealing yet culturally distant. To overcome these barriers, strategies such as incorporating cultural orientation into teacher training, conducting intercultural workshops, and utilizing multimedia storytelling have proven effective. For instance, innovative historical performances demonstrate how artistic heritage can be rendered accessible and engaging for international audiences; specifically, the production Khon Dee Sri Ayutthaya illustrates this by successfully blending traditional dance, drama, and light-and-sound effects. Adapting similar immersive approaches for foreign educators enables them to integrate rich cultural insights into their classrooms, thereby promoting inclusivity and global consciousness.

Safeguarding Thai dance is strongly supported by both legal mandates and theoretical models. Nationally, preservation efforts are anchored in Thailand's Cultural Promotion Act (Ministry of Culture, 2019), which aligns with international frameworks such as the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003). Academically, Deardorff (2020) argued that exposure to host-country traditions enhances intercultural competence, empathy, and social integration among expatriates. Synthesizing these perspectives reveals that legal mandates (Ministry of Culture, 2019; UNESCO, 2003) establish the policy imperative for cultural preservation, while academic theories on expatriate integration (Deardorff, 2020) justify the educational necessity of engaging foreign educators in such initiatives.

Driven by personal observations of limited participation among Filipino teachers in local cultural events, the researcher recognizes that this disconnect hinders foreign educators' social and professional integration. Drawing from a background in Physical Education and Sports, fields deeply aligned with movement, discipline, and cultural expression, this study investigates the factors influencing Thai dance appreciation among Filipino teachers. It evaluates how targeted cultural programs can bridge this divide to promote mutual respect, heritage preservation, and cross-cultural exchange. Ultimately, the purpose of this study is to determine how foreign teachers in Thailand appreciate Thai dance.

The purpose of this study is to determine how foreign teachers in Thailand appreciate Thai dance and to explore how appreciative inquiry can be effectively applied. Specifically, it seeks to profile the respondents in terms of their age, sex, professional position, class department, and years of teaching service. Beyond establishing demographic baselines, the study investigates how Thai dance appreciation can be actively promoted among Filipino educators in Thailand. It examines key indicators of content knowledge and pedagogy, such as the integration of Thai and Filipino dance traditions and the use of culturally responsive teaching strategies, alongside specific instructional practices including the

adaptation of cultural elements, cross-cultural comparisons, and student engagement in artistic activities. Finally, the research assesses how factors such as teaching level, duration of teaching service in Thailand, and personal cultural involvement in dance influence these educators' overall understanding and appreciation of Thai dance.

II. METHODS

This section presents the methods and techniques used in the study to select participants, design the instrument, and gather and analyze data.

Methods and Techniques of the Study

To explore how Filipino teachers in Thailand appreciate, adapt to, and instruct Thai traditional dance, this study used a qualitative phenomenological design guided by Appreciative Inquiry. Aligning with Creswell and Poth (2018) and Moustakas (1994), this design captured teachers' lived experiences to clarify their cultural adaptation process.

Data collection relied on semi-structured interviews following Kallio et al. (2016), complemented by focus group discussions to capture shared perspectives (Nowell et al., 2017). Participant observation during performances and workshops enabled real-time observation of cultural engagement (Guest et al., 2013), while field notes and reflective journals preserved contextual nuances (Sutton & Austin, 2015). Synthesizing these methods (Creswell & Poth, 2018; Guest et al., 2013; Kallio et al., 2016; Moustakas, 1994; Nowell et al., 2017; Sutton & Austin, 2015) revealed how foreign educators engage with and promote local heritage.

Population of the Study

The researcher conducted semi-structured interviews with ten (10) testing coordinators/master teachers/teachers and three (3) principals in the public schools and obtained insights on Thai dance appreciation.

In accordance with qualitative phenomenological traditions, this study utilized purposive sampling to select 10 Filipino teachers across schools in Thailand, prioritizing the depth and intensity of personal cultural immersion over statistical generalization (Creswell &

Poth, 2018; van Manen, 2016; Vagle, 2018). As emphasized in Interpretative Phenomenological Analysis (IPA), phenomenological inquiry prioritizes qualitative depth over sample size (Smith et al., 2022); thus, a sample of 10 participants was deemed sufficient to achieve data saturation, where additional interviews would yield redundant insights (Saunders et al., 2018). This focused cohort enabled a comprehensive thematic analysis of participants' lived experiences, capturing the fine nuances of how foreign educators perceive, value, and adapt to Thai dance without compromising research rigor or validity.

Research Instruments

The primary research instruments, a semi-structured interview guide, a focus group discussion (FGD) protocol, and an observation checklist, were developed to gather rich qualitative data aligned with the study's Statement of the Problem. The semi-structured interview guide featured open-ended and probing questions to explore foreign teachers' perceptions, cultural valuation, teaching challenges, and language barrier experiences (Kallio et al., 2016). The FGD protocol served as a complementary tool to stimulate peer interaction, validate individual interview findings, and uncover shared themes regarding cultural appreciation. Finally, the observation checklist captured contextual, non-verbal, and behavioral indicators during live events and workshops, providing crucial empirical data that self-reported interviews alone could not detect (Guest et al., 2013).

Validation of Instrument

Each instrument was reviewed by culture, qualitative, and education experts to ensure content relevance and appropriateness. A pilot test with Filipino teachers not involved in the study assessed question clarity and flow, and feedback was used to improve the tools. These measures enabled data triangulation, ensuring credible and authentic findings on participants' experiences. The study captured both verbal and non-verbal aspects of Thai dance appreciation among foreign teachers using multiple instruments for a comprehensive understanding.

Data Gathering Procedure

Data collection followed a systematic process ensuring validity, ethical rigor, and cultural sensitivity. After receiving approval from institutional authorities and Assumption College Lampang, eligible Filipino teachers meeting the inclusion criteria provided informed consent. Data were gathered through 30–45-minute semi-structured audio-recorded interviews (face-to-face or online), 60-minute focus group discussions (4–6 participants) to validate shared themes, and participant observations during school dance events supported by field notes. All audio recordings were transcribed verbatim and subjected to member checking for accuracy before thematic analysis, while strict participant confidentiality and data security were maintained throughout.

Data Analysis

Thematic analysis, according to Braun and Clarke (2019), was used to analyze the data collected in this study. This approach enabled the researcher to extract, clarify, and report the common patterns and themes in the participants' responses. It entailed the following six steps: (1) familiarization with the data through repeated reading of transcripts and observation notes; (2) generation of initial codes to highlight meaningful segments of the data; (3) searching for themes by grouping related codes; (4) reviewing and refining themes to ensure they accurately represent the data set; (5) defining and naming themes for clarity; and (6) producing a coherent and compelling narrative that addresses the research questions.

To ensure the credibility and trustworthiness of the results, data triangulation (Flick, 2018) was used to compare data collected through semi-structured interviews, focus groups, and participant observations. Member checking was also used, wherein participants were able to review and check the accuracy of any transcriptions and interpretations. Coding and analysis were performed manually and, with support, using qualitative data analysis software. For large volumes of textual data, this was organized effectively and presented efficiently.

Ethical Considerations

This study adhered strictly to ethical research standards involving human participants. Prior to data collection, all participants provided informed consent, having been fully briefed on the study's purpose, procedures, potential risks, and benefits, as well as their right to withdraw at any time without penalty. To ensure confidentiality, pseudonyms were assigned, and identifying details were removed from all transcripts and reports. All collected data, including audio recordings, field notes, and transcripts, were stored in password-protected files accessible solely by the researcher, with permanent deletion scheduled per institutional retention policies following expert and institutional ethics review board approval. Finally, the researcher maintained reflexivity to prevent bias while exercising cultural sensitivity toward the sacred symbolism and heritage of Thai dance.

III. PRESENTATION, ANALYSIS, AND INTERPRETATION OF DATA

The analysis of the qualitative data revealed a complex, multi-dimensional journey of cultural adaptation and pedagogical evolution among Filipino educators in Thailand. Their experiences are categorized into five major themes that trace the arc of their professional and personal development: (1) Appreciation and Understanding of Thai Dance, (2) Issues and Challenges in Promotion, (3) Impact of Specific Encounters, (4) Parallels and Contrasts with Filipino Traditions, and (5) Influence on Pedagogical Practices. These findings reveal a significant cognitive shift among participants, from viewing Thai dance as merely "beautiful movements" to appreciating it as a "vessel" of Thai history, spirituality, and identity, driven by cultural immersion and collaboration with native colleagues. This transition from "spectator" to "curious learner" underscores the importance of experiential engagement. Despite growing appreciation, a persistent "Non-Native Barrier" remains, with challenges in instructional authenticity, language, and limited English resources. Educators operate with "moderate" confidence, using comparative cultural analysis and the "shared storytelling essence" of Filipino folk traditions to make Thai dance accessible. These experiences have transformed teaching approaches, shifting from

lectures to "Interactive Integration" with multimedia and comparative activities to boost engagement and cultural identity. The following sections provide a thematic analysis supported by participant insights.

Theme 1. Appreciation and Understanding of Thai Dance

This theme traces Filipino teachers' journey from viewing Thai dance as merely "beautiful movements" to recognizing its cultural and spiritual importance. Initially seen as performance art, its significance deepened through festivals, rituals, and collaboration with Thai colleagues, making teachers see it as a vessel for Thai history and storytelling.

Subtheme 1.1. Gradual Transformation of Perspective. Filipino educators in Thailand undergo a distinct shift in perspective, moving from superficial aesthetic admiration to deep cultural literacy. Initially experiencing "cultural distance," teachers view Thai dance merely as decorative performance marked by "elegance, precision, and *sobrang* controlled movements" (Participant 3), which can initially induce feelings of being "intimidated" (Participant 8). However, as educators transition to curious learners, their appreciation develops incrementally: "Hindi siya biglaan, more on gradual learning habang immersed ako sa environment" (Participant 2), with Participant 3 confirming that appreciation "nag-grow talaga over time." Driven by experiential exposure, teachers gradually recognize that hand gestures and postures embody national history, spirituality, and ethical values such as "respect, discipline, and patience" (Participants 2, 3, 4, 7, & 8). This developmental trajectory mirrors transnational cultural adaptation processes, where sustained exposure facilitates professional integration (Derrah et al., 2024). Through school-based communities of practice that function as living classrooms, this immersion cultivates "cultural presence" (Zhao, 2021), ultimately allowing teachers to grasp the "heart and soul" of their host country and enrich their multicultural teaching practices.

Subtheme 1.2. Focus on Detail and Symbolism. Filipino educators display fascination with the technical precision, narrative depth, and symbolic richness of Thai dance and music, viewing

the art form as a "cultural text." Participants note that "Pinaka gusto ko yung movements kasi sobrang graceful at detailed. Kahit simpleng galaw ng kamay, may ibig sabihin" (Participant 1), with postures and mudras carrying intentional meaning (Participants 1, 2, 8, & 9). Participant 5 reinforces: "Pero pinaka tumatak sa kin is yung meaning, like bawat galaw may symbolism, hindi lang basta sayaw" (Participants 2, 5, & 8). Visuals like "detailed and symbolic" costumes (Participant 8) reflect a culture described as "sobrang rich" (Participants 6, 7, & 10). Additionally, Thai music acts as an emotional anchor with a "storytelling vibe" (Participants 1, 6, & 7), characterized as "music, very calming pero may regal feel" (Participant 5) and "very calming pero may strong identity" (Participant 2), conveying "cultural depth" and the "heart and soul" of Thai traditions. This physical and auditory synthesis reflects embodied knowledge and performative "Thainess" (khwaem-pen-Thai) (Boonhok, 2024). Decoding these systems enables teachers to observe the nation's "spiritual and ethical blueprint" (Boonhok, 2024).

Subtheme 1.3. Moderate Instructional Confidence. Filipino educators demonstrate "moderate instructional confidence" in teaching Thai dance, balancing cultural awareness with an understanding of their technical limits. Self-rating their confidence at a "6 or 7 out of 10," teachers feel capable of explaining foundational concepts like origin and purpose (Participants 2, 3, 4, 6, & 8). As Participant 4 highlights: "Siguro, I would rate myself as somewhat confident. Kaya ko naman i-explain yung basic concepts like origin, purpose, and general meaning." "Pero pag super detailed na like technical terms or exact meaning ng bawat galaw, medyo limited pa knowledge ko. So I am still learning." Acknowledging they are not at an "expert level" (Participants 3 & 4), teachers adopt a humble approach as "cultural facilitators" and "ongoing learners" who consult Thai colleagues (Participant 6) or withhold complex topics to protect cultural integrity (Participant 8). This dynamic reflects teacher self-efficacy (Lazarides & Warner, 2020) and illustrates the distinction between general confidence and Pedagogical Content Knowledge (PCK) (Shulman, 1987). While educators can interpret the cultural

context, they lack the subtle content pedagogy needed to transform complex knowledge (Shulman, 1987), demonstrating that domain-specific efficacy requires incremental "mastery experiences". Navigating these conditions without targeted professional development, teachers use realistic self-assessment to seek collaborative support. Ultimately, progressing to "moderate confidence" signals "multidimensional growth" in professional identity (Pharris et al., 2022), enabling educators to bridge cultural divides with ethical integrity and humility.

Theme 2. Issues And Challenges in Promotion

This theme explores the challenges Filipino educators face in promoting Thai dance in an international classroom. Key issues include their non-native status, questioning authenticity, and limited formal training. Language barriers hinder the ability to convey Thai cultural nuances in English or Filipino without losing meaning. External pressures, such as student preferences for global pop culture, especially K-pop, complicate efforts. Resource shortages, such as a lack of manuals and workshops, also make educators feel inadequate despite their dedication.

Subtheme 2.1. The "Non-Native" Barrier. Filipino educators face significant pedagogical and personal challenges as cultural outsiders charged with teaching an indigenous art form. Driven by concerns over "authenticity" and a perceived deficiency in "deep knowledge," these teachers experience an internal conflict regarding their legitimacy to represent Thai dance (Participants 4, 7, 8, & 10), worrying their understanding remains "surface-level" (Participants 7 & 10). As Participant 10 explains: "Ang pinakamalaking hamon para sa akin ay ang kakulangan ng pormal na pagsasanay. Dahil hindi ako dito lumaki, may mga maliliit na detalye o kasaysayan na baka hindi ko alam... Mahirap din minsan ipakita ang tamang porma ng mga galaw dahil kailangan ng matagal na praktis bago ito makuha nang perpekto." Lacking formal training, teachers struggle with "actual demonstration" and precise postures, constraining their instructional scope to "basic explanation" rather than technical mastery (Participants 4, 8, & 10). Consequently, they reject authoritative roles, positioning themselves as

facilitators and learners seeking validation from native colleagues. Navigating this non-native status mirrors Barrida et al.'s (2025) concept of bridging "two worlds," while their perceived lack of authenticity aligns with Nesterova et al. (2024), who highlight how non-indigenous educators feel ill-equipped without deep cultural grounding. This technical struggle also connects to the Resilience and Ethics in Dance Education (REDE) framework, which frames dance as an embodied discipline rooted in apprenticeship (Haraldsen et al., 2020), emphasizing the systemic gaps foreign educators face without specialized professional development (Wahyuningsih et al., 2023). Ultimately, by embracing "care ethics" (Foster & Ojanen, 2025) and recognizing their limitations, these teachers transform the classroom into a collaborative "cultural gathering place" (Barrida et al., 2025) that preserves artistic integrity while fostering mutual learning.

Subtheme 2.2. Language and Communication Barriers. Linguistic barriers significantly impede Filipino educators from transmitting the cultural essence of Thai dance, as even basic Thai speakers struggle with specialized terminology that lacks English or Filipino equivalents (Participants 3, 4, 6, 7, & 10). As Participant 6 explains: "...minsan, ang hirap ipaliwanag nang maayos dahil sa wika. Minsan, kahit alam ko na basic lang ang Thai language, may mga terminolohiya tungkol sa sayaw na hindi ko alam ang katumbas sa English o sa Filipino, kaya nahihirapan akong ipaliwanag nang malinaw." Attempting to translate these specialized terms risks losing their "true essence," "cultural meanings," and "nuances" (Participants 3, 4, 6, 7, & 10), while Thai-only instructional texts leave non-native educators dependent on external translation.

This demonstrates Attridge's (2021) "untranslatability," where spiritual and historical depth is lost in oversimplification. Without a "bridge language," these breakdowns diminish instructional clarity and knowledge sharing (Attridge, 2021). Inability to read Thai texts restricts professional autonomy and weakens instructional self-efficacy (Estrada et al., 2025). Because curriculum delivery requires access to essential linguistic tools, teacher

mastery of the medium directly governs student comprehension and appreciation (Ompoc, 2023), leaving authentic transmission out of reach until barriers are resolved.

Subtheme 2.3 Competing Student Interests. Filipino educators face a challenge balancing traditional Thai arts with students' preference for globalized media, creating a "relevance gap" from lack of exposure (Participants 2, 5, & 10). As Participant 2 observes: "Minsan yung students hindi agad interesado lalo na kung hindi sila exposed or sanay sa ganitong art form." Participants 5 and 10 note "Western dances" and "modern trends seen on the internet" compete for attention, while Participant 10 stresses struggling to "pull the attention" of youth accustomed to fast-paced media when teaching slow movements.

This reflects a heritage education challenge where re-engaging learners grows difficult amid competing trends and generational divides (Paorisankhunnakorn et al., 2023), causing history to be overshadowed by digital media. To bridge this gap, teachers use multimedia, storytelling, and comparisons. Specialized toolkits and structured curricula boost engagement, literacy, and awareness (Lu et al., 2025; Sucharitakul et al., 2023). Integrating cultural artifacts creates environments competing with pop culture, fostering belonging and identity.

Subtheme 2.4. Resource Scarcity. Resource scarcity creates a hurdle for Filipino educators due to a lack of English instructional materials, as key Thai dance guides remain written exclusively in Thai (Participants 6, 8, & 9). As Participant 9 stresses: "Kulang sa accessible materials like step-by-step guides or videos na pang-teacher talaga. Also, mentorship from Thai teachers sana." Without bilingual resources, foreign staff rely on unverified informal methods.

Because an "observation-only" approach fails, educators demand structured training and direct mentorship (Participants 6, 8, & 9). These resource deficits hinder specialized arts curricula, highlighting the need for targeted learning models for non-specialist teachers (Chailangkan et al., 2025). Maintaining instructional efficacy requires targeted

professional development, bilingual toolkits, and collaboration with local experts (Cook, 2025; Rempillo & Quinito, 2025; Sucharitakul et al., 2023) backed by an institutional commitment to practical support (Buck-Pavlick, 2025; Cook, 2025).

Theme 3. Impact Of Specific Encounters

The theme illustrates how educators' appreciation for Thai dance grew through active engagement, especially during festivals and ceremonies where live performances left a lasting impact. These experiences fostered emotional and spiritual bonds, emphasizing the dancers' reverence and the sacred significance of Thai dance in cultural heritage. Collaborative learning with Thai colleagues, including informal interactions and demonstrations, transformed educators from spectators into learners. Ultimately, these interactions helped educators see Thai dance as a meaningful tradition worth respecting and sharing.

Subtheme 3.1 Immersion through Events. Filipino educators' appreciation for Thai dance grew through cultural events like festivals, temple ceremonies, and holidays rather than formal study. As Participant 4 highlights: "Yung mga actual experiences ko with Thai dance, malaking factor sa appreciation ko. Iba talaga kapag na-experience mo siya live." "One memorable experience ko is nung may school event kami tapos may Thai dance performance yung students. Sobrang ganda ng costumes, tapos ang graceful nilang gumalaw." Live performances provided a sensory experience bridging observation and emotional connection (Participants 2 & 4).

Observing dance in rituals reframed it from entertainment into devotion and unity (Participants 6 & 8), showing how experiential engagement deepens connection beyond textbooks (Adem, 2025). Set in a "folk cultural space" (Su et al., 2024), live choreography drives emotional resonance (Morton, 2024) and immersion (Katan-Schmid, 2020). Ultimately, this immersion strengthens professional identity and "career self-affirmation," empowering teachers to advocate for Thai heritage (Sun, 2025).

Subtheme 3.2. Emotional and Spiritual Connection. Thai dance becomes a personal, spiritual experience rather than just an academic discipline,

inspiring awe as educators view movements as sacred communication (Participant 6). As Participant 6 narrated: "Hindi lang ito basta palabas, parang isang paraan ito ng pakikipag-usap sa kanilang mga ninuno at sa mga diyos nila. Sobrang ganda at nakakaantig tignan..." Physical rigor is viewed through a spiritual lens, with Participant 10 describing it as a "form of meditation and discipline," helping Filipino instructors respect Thai dance as the "heart and soul" of local heritage.

Direct engagement fosters emotional connection, intercultural empathy, and a "double appreciation" for their own Filipino identity (Participants 2, 3, 5, 7, & 10). This mirrors "moving spirituality," where the body embodies sacred knowledge, turning movement into prayer. Grounded in discipline, the art form connects observers to spiritual narratives and emotionality (Gronek et al., 2023). Affective engagement is essential for understanding artistic meaning (Stutesman & Goldstein, 2023), enhancing emotional intelligence and empathy (Narikbayeva et al., 2025). Ultimately, engaging classical dance spiritually catalyzes growth, empowering non-native teachers to bridge cultural divides with reverence.

Subtheme 3.3. Collaborative Learning. Social interaction and peer mentorship help Filipino educators shift from "passive viewers" to "active learners" as Thai staff demonstrate steps and clarify cultural significance (Participants 6 & 8). As Participant 8 shares: "Madalas akong nanonood ng school practices, tapos nagtatanong ako sa Thai colleagues ko. Minsan din, nanonood ako online ng performances para mas maintindihan ko." This peer exchange builds a "bridge of understanding" to integrate Thai heritage accurately.

Beyond colleagues, teachers use digital tools for autonomous learning and participate in student-led "reverse-mentoring" (Participants 7, 8, & 9). This aligns with Sürmeli et al. (2024), who show teacher communities provide vital social capital while fostering individualized arts environments (Abele et al., 2025). This reciprocal engagement reflects non-hierarchical, multiprofessional models for arts integration (Korpinen & Anttila, 2023). Embracing

cooperative learning enables educators to sustain digital inquiry and teach culturally specific arts with fidelity.

Theme 4. Parallels and Contrasts with Filipino Traditions

The theme examines how Filipino educators utilize their cultural heritage to interpret Thai dance. This identifies the idea that both Thai and Filipino dance serve as vital narratives for preserving history and folklore, with each movement conveying a message or story. It is also observed that Thai dance is distinguished by control and symbolism, featuring slow, deliberate movements and intricate hand gestures. In contrast, Filipino folk dances are characterized by their energy and expressiveness. This process fosters greater respect for Thai culture and deepens appreciation for Filipino roots. Furthermore, this theme helps educators relate to foreign art by anchoring it in familiar cultural concepts.

Subtheme 4.1 Shared Storytelling Essence. Filipino educators see a parallel between Filipino and Thai dances as narrative traditions preserving cultural heritage, viewing Thai gestures through familiar story-based traditions like Singkil and Pangalay (Participants 5 & 6). As Participant 5 shares: "As a Filipino teacher, I see it now as a form of storytelling, parang way nila to preserve identity and traditions." Both traditions tie into community life, festivals, and thanksgiving, expressing history, spirituality, and beliefs (Participants 8 & 10), enabling teachers to instruct with empathy by seeing the same "heart and soul" in both.

This aligns with literature framing performance as a vehicle for cultural continuity, where dances act as "living repositories" of identity (Sinag, 2022). Structural narrativity lets the body serve as a narrative agent (De Lucas, 2024), while communal rituals show how "embodied storytelling" preserves social cohesion (Sinag, 2022). Adapting familiar frameworks connects traditions through shared aesthetics (Jones, 2024), making instruction a meaningful act of cultural preservation grounded in shared heritage.

Subtheme 4.2. Contrasting Energies. Filipino educators analyze the differences in physical execution and emotional "feel" between Thai and Filipino traditions. Thai dance relies on a controlled, refined, slow tempo, whereas Filipino folk dances embody a "lively, energetic, and playful" vitality (Participant 5). As Participant 5 articulates: "Differences, Thai dance is more controlled and slow, very graceful and detailed. Filipino dances are more lively, energetic, and sometimes playful." Participant 6 notes Thai dance's deliberate slowness showcases "beauty and respect," acting as a formal discipline compared to the spontaneous, vigorous expression of Filipino dance.

Beyond tempo, educators highlight the "symbolic intensity" of Thai choreography versus the "expressive" nature of Filipino dance, framing Thai dance as a codified journey into tradition and Filipino dance as emotional celebration (Participants 3 & 4). This contrasts the deliberate restraint of Thai dance with the dynamic vigor of forms like Singkil or Tinikling (Sinag, 2022). While Thai dance uses kinetic symbolism for spiritual meaning (Jones, 2024), Filipino dance uses rhythmic expression to reinforce social cohesion (Namiki, 2024). Articulating these identities deepens appreciation for teachers' own heritage while fostering intercultural literacy (Aquino, 2025).

Subtheme 4.3. Enhanced Cultural Identity. Engaging with Thai dance produces an unintended outcome for Filipino educators: it fortifies their own national identity through "cultural mirroring," fostering a "double appreciation" that values both traditions equally (Participants 3, 5, 7, & 8). As Participant 3 expresses: "These comparisons made me appreciate both cultures more. Nakikita ko na unique sila in their own way, pero pareho silang valuable." Participant 5 echoes that cultural awareness means celebrating each tradition's unique beauty independently rather than ranking them.

This comparison catalyzes self-discovery and pluralism, heightening educators' self-awareness of their "identity as a Filipino" without cultural erasure (Participants 7 & 8). This creates a "synergistic

respect" where teachers remain anchored in their heritage while building empathy for Thai culture. This aligns with research showing dance engagement fosters cultural connections and value transmission without displacement (Yijun, 2025), as educators use dance as a living artifact of community identity (Elyadi & Sriyadi, 2025; Widyaningrum et al., 2025). Ultimately, navigating foreign immersion alongside native pride strengthens teachers' national identity as culturally literate global citizens (Widyaningrum et al., 2025).

Theme 5. Influence On Pedagogical Practices

The theme explores how exposure to Thai dance has changed teachers' pedagogical approaches from traditional lectures to interactive methods like multimedia, videos, and comparative activities, making content more relatable. This shift elevates teachers from authority figures to facilitators sharing their discovery journey to bridge cultural divides. It also emphasizes authenticity, with teachers collaborating with native colleagues and conducting extensive research. Overall, it signals a move towards more reflective, culturally sensitive, and student-centered teaching that honors Thai heritage.

Subtheme 5.1 Increased Cultural Inclusivity. Engaging with Thai dance transforms Filipino educators' pedagogical philosophy toward culturally responsive, inclusive learning environments as teachers integrate local traditions into instruction (Participants 4, 5, 6, & 7). As Participant 7 shares: "Malaki yung influence niya actually. Naging mas culturally inclusive yung teaching style ko." Exposure to local dance serves as a practical entry point for inclusive methods, replacing rigid frameworks with an empathetic approach respecting students' heritage (Participant 4).

Incorporating local traditions acts as professional respect and validation, allowing teachers to function as cultural mediators showing students their "origins are respected and valued" (Participant 6). This aligns with culturally responsive teaching frameworks where traditional dance dismantles barriers and fosters global citizenship. This shift mirrors inclusive dance initiatives treating accessibility as intrinsic (Ferri &

Leahy, 2025) and applies universal design principles to validate all learners (Machado et al., 2025). Ultimately, serving as cultural validators enables foreign educators to build inclusive environments bridging traditions with shared values (Ferri & Leahy, 2025; Machado et al., 2025).

Subtheme 5.2. Interactive Integration. Filipino educators shift from passive lectures toward active, multimodal strategies to teach Thai dance, utilizing videos, visual aids, and discussions (Participant 3). As Participant 3 shares: "I integrate Thai dance by showing videos, discussing meanings, and sometimes incorporating simple movements during activities." "I use interactive activities like group discussions, reflection, and even mini-performances para ma-engage sila." Positioned as facilitators, teachers blend media with kinesthetic tasks, like mini-performances, role-plays, and gesture imitation, and comparative reflection to make the tradition tangible (Participants 2, 3, 4, 7, & 8).

This aligns with viewing education as a vehicle for acquiring essential knowledge, values, and habits (Salvador & Andal, 2023). Moving to multimodal learning reflects shifts toward culturally responsive pedagogy (Participants 4, 5, & 7). Student-centered kinesthetic activities validate cultural backgrounds and use dance for cross-cultural expression (Ladwig et al., 2025). Reassuring students that their "origins are respected and valued" (Participant 6) mirrors differentiated instruction principles. Ultimately, this interactive, mind-body integration fosters a holistic environment where cultural identity is celebrated (Payne & Costas, 2021).

Subtheme 5.3. Promoting Student Engagement. Filipino teachers transform Thai dance into a relevant cultural exploration using storytelling, analogies, visuals, and interactive movement, which builds student confidence and engagement (Participants 2, 3, 4, 5, 6, 7, & 10). As Participant 7 shares: "Students usually enjoy it, especially pag may visuals or actual movement. Mas engaged sila." Student enthusiasm increases when foreign teachers model curiosity, acting as co-learners to establish mutual respect (Participants 6 & 10).

This shift aligns with research viewing student engagement as a multidimensional construct shaped by interactive environments, where experiential learning develops vital intellectual and social skills (Salvador & Andal, 2023). Modeling curiosity strengthens teacher-student bonds and drives motivation (De Guzman, 2025), building "cultural competence" through active dance participation (Lobo, 2026). Ultimately, kinesthetic and narrative tools create a participatory space that connects arts-based engagement with global citizenship and shared appreciation (Overby et al., 2025).

IV. CONCLUSION

Based on the findings of this study, the following conclusions are drawn, directly addressing the research questions:

Filipino educators transition from superficial aesthetic admiration to viewing Thai dance as a spiritual, historical "ethical blueprint." Though culturally literate, their instructional confidence remains "moderate," characterized by professional humility and a commitment to maintaining cultural integrity through ongoing collaboration.

Dissemination of Thai dance is hindered by fears of technical inaccuracy, a "linguistic wall" caused by scarce English-language materials, a "relevance gap" competing with global pop culture, and a lack of structured institutional support beyond basic observation.

Emotional connections are forged through direct engagement in temple ceremonies, school festivals, and rituals, elevating teachers from passive observers to active connoisseurs who view dance as a "moving prayer" and serve as empathetic cultural ambassadors.

Educators perceive deep parallels between Thai and Filipino narrative traditions (e.g., comparing Singkil to Thai classical dance), yet distinguish their "kinetic textures", contrasting Thai dance's "serene grace" with Filipino dance's "celebratory vigor", which enhances both their own cultural identity and a pluralistic respect for Thai heritage.

Exposure to Thai dance shifts instruction from traditional lectures to an "Interactive Integration" approach, using culturally responsive methods, digital tools, and "mini-performances" to position teachers as "fellow learners" and dismantle classroom barriers.

V. RECOMMENDATIONS

Based on the study's findings and conclusions, the following strategic recommendations are provided for each stakeholder group:

Actively engage in informal mentorship with Thai colleagues to gain practical guidance, employ comparative "cultural mirroring" lessons between Thai and Filipino traditions, and utilize multimodal digital resources alongside kinesthetic activities to bridge technical teaching gaps.

Develop bilingual (Thai-English) instructional kits and gesture guides, and transition professional development from static observation to interactive workshops focused on the spiritual and symbolic meanings of dance movements.

Establish cultural tourism initiatives that offer foreign residents behind-the-scenes access to traditional rituals, leveraging expatriates as "cultural ambassadors" to promote local heritage to international audiences.

Formulate policies that fund cross-cultural arts initiatives, incentivize culturally responsive pedagogy, and formally recognize foreign educators as "cultural mediators" in heritage preservation.

Conduct longitudinal studies tracking foreign teachers' long-term instructional confidence, expand comparative research across other Southeast Asian nationalities, and investigate the efficacy of emerging AI and augmented reality tools in dance instruction.

ACKNOWLEDGEMENT

I express my deepest gratitude to my thesis adviser, Dr. Alonzo L. Mortejo, for his invaluable guidance, expert insights, and unwavering support throughout this research. I am equally grateful to Dr. Ariel A. Bongco, Dean of the Graduate School, and to the thesis panelists and instructors for their leadership and

constructive feedback, which significantly strengthened this study. Special appreciation goes to Dr. Wittaya Thepkom, BSG, School Director, and to Ms. Mary Ceres P. Brunia, Assistant Head of Curriculum and Instruction at Assumption College Lampang, for their continuous support, generosity, and encouragement. Finally, I sincerely thank my foreign Filipino teacher colleagues at Assumption College Lampang for their friendship and uplifting camaraderie, which made this academic journey light and meaningful.

REFERENCES

- [1] Ministry of Culture. (2019). Cultural Promotion Act. Royal Thai Government Gazette.
- [2] UNESCO. (2003). Convention for the Safeguarding of the Intangible Cultural Heritage. UNESCO General Conference.
- [3] Dearnorff, D. K. (2020). Intercultural competence and expatriate adaptation. Academic Press.
- [4] Creswell, J. W., & Poth, C. N. (2018). Qualitative inquiry and research design: Choosing among five approaches (4th ed.). SAGE Publications.
- [5] Moustakas, C. (1994). Phenomenological research methods. SAGE Publications.
- [6] Kallio, H., Pietilä, A. M., Johnson, M., & Kangasniemi, M. (2016). Systematic methodological review: Developing a framework for a qualitative semi-structured interview guide. *Journal of Advanced Nursing*, 72(12), 2954–2965.
- [7] Nowell, L. S., Norris, J. M., White, D. E., & Moules, N. J. (2017). Thematic analysis: Striving to meet the trustworthiness criteria. *International Journal of Qualitative Methods*, 16(1), 1–13.
- [8] Guest, G., Namey, E. E., & Mitchell, M. L. (2013). Collecting qualitative data: A field manual for applied research. SAGE Publications.
- [9] Sutton, J., & Austin, Z. (2015). Qualitative research: Data collection, analysis, and management. *The Canadian Journal of Hospital Pharmacy*, 68(3), 226–231.
- [10] van Manen, M. (2016). Researching lived experience: Human science for an action-sensitive pedagogy (2nd ed.). Routledge.
- [11] Vagle, M. D. (2018). Crafting phenomenological research (2nd ed.). Routledge.
- [12] Smith, J. A., Flowers, P., & Larkin, M. (2022). Interpretative phenomenological analysis: Theory, method and research(2nd ed.). SAGE Publications.
- [13] Saunders, B., Sim, J., Kingstone, T., Baker, S., Waterfield, J., Bartlam, B., Burroughs, H., & Jinks, C. (2018). Saturation in qualitative research: Exploring its conceptualization and operationalization. *Quality & Quantity*, 52(4), 1893–1907.
- [14] Braun, V., & Clarke, V. (2019). Reflexive thematic analysis. SAGE Publications.
- [15] Flick, U. (2018). An introduction to qualitative research (6th ed.). SAGE Publications.
- [16] Derrah, R. H., Dounghummes, N., Boonrugs, T., & Ono, M. (2024). Navigating between cultures: foreign teachers within Thai and Japanese schools. *Globalization, Societies and Education*, 1–15. <https://doi.org/10.1080/14767724.2024.2397802>
- [17] Zhao, X. (2021). Playfulness, Realism and Authenticity in Cultural Presence: A Case Study of Virtual Heritage Players. *Body, Space & Technology*, 20(1), 106–115. <https://doi.org/10.16995/bst.352>
- [18] Boonhok, S. (2024). Indian Myth, Korean Wave, and 'Thainess': Politics of Hybridity in Thai Literature in the 21st Century. *TRANS: Trans-Regional and -National Studies of Southeast Asia*, 1–18. <https://doi.org/10.1017/trn.2024.3>
- [19] Lazarides, R., & Warner, L. M. (2020). Teacher self-efficacy. In *Oxford Research Encyclopedia of Education*. Oxford University Press. <https://doi.org/10.1093/acrefore/9780190264093.013.890>
- [20] Shulman, L. S. (1987). Knowledge and teaching: Foundations of the new reform. *Harvard Educational Review*, 57(1), 1–23.
- [21] Pharris, A. B., Miller-Cribbs, J., Bragg, J. E., Goodwin, B., & Hellman, C. M. (2022). A simulation training to prepare camp counselors for working with children at Camp HOPE America. *Journal of Youth Development*, 17(2), 141–163. <https://doi.org/10.5195/jyd.2022.1174>
- [22] Barrida, S. K. G., Hamtig, M. M., Velila, A. N. P., & Lesmis, A. J. L. (2025). Bridging two worlds: Non-indigenous teachers navigating indigenous social studies classrooms. *Asian Journal of*

- Education and Social Studies, 51(11), 133–151.
<https://doi.org/10.9734/ajess/2025/v51i112601>
- [23] Nesterova, Y., Couch, D., & Nguyen, H. T. T. (2024). Teachers' understandings of barriers to Indigenous children's academic success in Taiwan. *British Educational Research Journal*, 50(6), 2937–2956. <https://doi.org/10.1002/berj.4062>
- [24] Haraldsen, H. M., Nordin-Bates, S. M., Abrahamsen, F. E., & Halvari, H. (2020). Thriving, striving, or just surviving? TD learning conditions, motivational processes and well-being among Norwegian elite performers in music, ballet, and sport. *Roeper Review*, 42(2), 109–125.
- [25] Wahyuningsih, S., Afandi, M., Kasriyati, D., & Khoeroni, F. (2023). Barriers to teaching English to non-native English-speaking teachers in Indonesian secondary schools: Policy recommendations. *European Journal of Educational Research*, 12(4), 1617–1629. <https://doi.org/10.12973/eu-jer.12.4.1617>
- [26] Foster, R., & Ojanen, W. (2025). Ecosocial care ethics in and through dance education. *Journal of Dance Education*, 25(4), 425–435. (Foster & Ojanen, 2025). <https://doi.org/10.1080/15290824.2024.2423230>
- [27] Attridge, D. (2021). Untranslatability and the challenge of world literature: A South African example. In F. Giusti & B. L. Robinson (Eds.), *The work of world literature* (pp. 25–56). ICI Berlin Press. https://doi.org/10.37050/ci-19_02
- [28] Estrada, J. R., Quirante, A. L. E., Reyes, J. P. L., & Napili, J. S. C. (2025). Defeating language barrier: Exploring elementary teachers' strategies to improve communication skills. *European Journal of English Language Teaching*, 10(2), 45–62. <https://doi.org/10.46827/ejel.v10i2.6132>
- [29] Ompoc, E. J. (2023). Antas ng kakayahan ng mga guro sa Filipino sa paglinang ng mga kasanayan sa pagtuturo ng komunikasyon at pananaliksik sa senior high school [Level of competence of Filipino teachers in developing skills in teaching communication and research in senior high school]. *International Journal of Research Studies in Education*, 12(5), 23–35. <https://doi.org/10.5861/ijrse.2023.2016>
- [30] Paorisankhunakorn, J., Wongsaphan, M., Chanthamixay, D., & Boonta, T. (2023). Back to basics: Development of additional courses for creative dance in a Thai secondary school. *International Journal of Education & the Arts*, 24(24), 1–25. <http://doi.org/10.26209/ijea24n24>
- [31] Sucharitakul, S., Phuengngern, C., Ketaiam, K., & Hongyeesibed, S. (2023). Educational tool kits for basic traditional Thai dancing for learners with visual impairment. *Cogent Arts & Humanities*, 10(2), Article 2283948. <https://doi.org/10.1080/23311983.2023.2283948>
- [32] Lu, Y., Wanwichai, R., & Detkhrut, P. (2025). Designing a Huayao Yi folk dance curriculum to enhance third-grade students' cultural knowledge. *International Journal of Sociology and Anthropology Science Reviews*, 5(5), 579–590. <https://doi.org/10.60027/ijssr.2025.6958>
- [33] Alvarez, J. I., & Galman, E. T. (2025). Gaps and Gains: A Needs and Resource Assessment of Early Childhood Educators in Public Schools. *Educational Process: International Journal*, 19, e2025573. <https://doi.org/10.22521/edupij.2025.19.573>
- [34] Chailangkan, W., Makpa, P., & Patphol, M. (2025). Conditions and problems in teaching dance courses for teachers who do not have a major qualification at Western education fund schools. *Lex Localis - Journal of Local Self-Government*, 23(S6), 145–162. <https://doi.org/10.52152/rjkypp18>
- [35] Cook, P. J. (2025). Dance education as a transdisciplinary vehicle for transforming teacher education: A blueprint for academic excellence. *Education Sciences*, 15(10), Article 1409. <https://doi.org/10.3390/educsci15101409>
- [36] Rempillo, A. B., & Quinito, D. I. (2025). Pedagogical gaps and teachers' performance in public secondary schools. *International Journal of Research and Scientific Innovation*, 12(2), 643–655. <https://doi.org/10.51244/IJRSI.2025.12020051>
- [37] Buck-Pavlick, H. (2025). Dance for ALL: Innovative approaches to school improvement. *Arts Education Policy Review*, 1–12. <https://doi.org/10.1080/10632913.2025.2476959>
- [38] Adem, A. B. (2025). Engagement and proficiency of the Special Program in the Arts dance students in Vinzons Pilot High School. *International Journal*

- of Research and Innovation in Social Science, 9(4), 3371–3377.
<https://dx.doi.org/10.47772/IJRISS.2025.9040024>
- [39] Morton, A. (2024). Crafting affective engagement: The impact of choreography and design choices on audience's emotional experience in dance performances [Master's thesis, University of Northern Colorado]. UNCOpen.
<https://digscholarship.unco.edu/theses/337>
- [40] Katan-Schmid, E. (2020). Playing with virtual realities: Navigating immersion within diverse environments (artist-led perspective). *Body, Space & Technology*, 19(1), 224–238.
<https://doi.org/10.16995/bst.341>
- [41] Su, M., Xie, Y., Feng, B., Ku, W., Liu, C., Nie, X., & Li, X. (2024). Embodied dance in folk cultural space: Immersive folk dance teaching application to enhance cultural experience. In *Chinese CHI 2024 (CHCHI 2024)* (pp. 1–12). Association for Computing Machinery.
<https://doi.org/10.1145/3758871.3758917>
- [42] Sun, T. (2025). The effects of dance immersion on career decision self-efficacy and career preparation: A study of Chinese dance students in Korea. *Asia-Pacific Journal of Convergent Research Interchange*, 11(7), 325–342.
<http://dx.doi.org/10.47116/apjcri.2025.07.22>
- [43] Gronek, P., Gronek, J., Karpńska, A., Dobrzyńska, M., & Wycichowska, P. (2023). Is dance closer to physical activity or spirituality? A philosophical exploration. *Journal of Religion and Health*, 62(2), 1314–1323.
<https://doi.org/10.1007/s10943-021-01354-y>
- [44] Stutesman, M. G., & Goldstein, T. R. (2023). Mechanisms for affect communication from dance: A mixed-methods study. *Journal of Creative Behavior*, 57(3), 332–347.
<https://doi.org/10.1002/jocb.586>
- [45] Narikbayeva, L., Klyshbayev, T., Kalimullin, D., & Mochalov, D. (2025). The impact of dance on enhancing social skills and emotional intelligence through creativity. *Acta Psychologica*, 253, Article 104736.
<https://doi.org/10.1016/j.actpsy.2025.104736>
- [46] Sürmeli, Ş. A., Ragnarsdóttir, G., & Gestsdóttir, S. M. (2024). Leading the dance: The role of teacher collaboration and collegiality during sudden disruptions. *Teaching and Teacher Education*, 139, Article 104453.
<https://doi.org/10.1016/j.tate.2023.104453>
- [47] Abele, A., Liduma, A., Upeniece, I., Isidori, E., & Sandor, I. (2025). Building effective teaching strategies: The impact of differentiation and collaboration in music and dance teachers' education. *Ricerche di Pedagogia e Didattica - Journal of Theories and Research in Education*, 20(1), 45–66. <https://doi.org/10.6092/issn.1970-2221/20269>
- [48] Korpinen, K., & Anttila, E. (2023). The potential of multiprofessional collaboration in integrating dance in early additional language education in primary school. *Dance Articulated*, 9(1), 50–79.
<https://doi.org/10.5324/da.v9i1.5061>
- [49] Sinag, J. M. D. (2022). Dance ethnography: An analysis of the Ayta Ambala tribe of Barangay Tubo-Tubo, Bataan. *Universal Journal of Educational Research*, 1(4), 218–231.
- [50] De Lucas, C. (2024). Toward a narratology of Western narrative theatre dance. *Narrative*, 32(1), 101–123.
<https://doi.org/10.1353/nar.2024.a916607>
- [51] Jones, S. (2024). Exploring storytelling in dance: A comprehensive analysis of choreography [Bachelor's thesis, Western Kentucky University]. TopSCHOLAR®.
https://digitalcommons.wku.edu/stu_hon_theses/1036
- [52] Aquino, J. M. D. (2025). Examining the social and cultural implications of Philippine folk dance to College of Arts and Sciences (CAS) students in one state university in the Philippines. *Journal of Urban Culture Research*, 31(1), 34–53.
<https://doi.org/10.14456/jucr.2025.21>
- [53] Yijun, L. (2025). Dance as a cultural expression: Intersection of tradition and innovation. *Interdisciplinary Cultural and Humanities Review*, 4(1), 26–34.
<https://doi.org/10.59214/cultural/1.2025.26>
- [54] Elyadi, M. N., & Sriyadi. (2025). Regional identity through dance: Ethnic symbolism in Piring and Bedhaya dance traditions. *Asian Research Journal of Arts & Social Sciences*, 23(7), 1–11.
<https://doi.org/10.9734/arjass/2025/v23i7721>

- [55] Widyaningrum, A. G., Firmansyah, D., Fauzi, F., & Pradipta, D. M. (2025). The role of dance educators in strengthening local cultural identity: An ethnographic study of the Ayodya Pala dance community. *International Journal of Multicultural and Multireligious Understanding*, 12(8), 94–103. <http://dx.doi.org/10.18415/ijmmu.v12i8.6973>
- [56] Ferri, D., & Leahy, A. (2025). Dance as a powerful tool to advance disability inclusion: Reflections from an interdisciplinary collaboration. *Journal of Dance & Somatic Practices*, 17(1), 85–102. <https://doi.org/10.3366/drs.2025.0439>
- [57] Duarte Machado, E., Miller, L., Nicholas, J., Cross, J., Orr, R. & Cole, M.H. (2025). Developing an Inclusive Dance Guide for Children With Cerebral Palsy: A Co-Design Process and Initial Feasibility Study. *Health Expectations*, 28: e70304. <https://doi.org/10.1111/hex.70304>
- [58] Salvador, A. J., & Andal, E. Z. (2023). Experiential learning strategy in teaching hip-hop dance for enhancing dance performance among grade 10 students. *International Journal of Social Science, Humanity & Management Research*, 2(9), 925–934. <https://doi.org/10.58806/ijsshmr.2023.v2i9n10>
- [59] Ladwig, J. C., Sibley, K. M., Ripat, J., & Glazebrook, C. M. (2025). Community-informed recommendations to developing inclusive dance opportunities: Engaging community, dance, and rehabilitation experts using a hybrid-Delphi method. *Journal of Applied Research in Intellectual Disabilities*, 38(2), Article e70060. <https://doi.org/10.1111/jar.13320>
- [60] Payne, H., & Costas, B. (2021). Creative dance as experiential learning in state primary education: The potential benefits for children. *Journal of Experiential Education*, 44(3), 277–292. <https://doi.org/10.1177/1053825920968587>
- [61] De Guzman, E. E., Jr. (2025). Motivational factors influencing commitment levels among college dancers toward sustained engagement in performing arts education. *Cognizance Journal of Multidisciplinary Studies*, 5(9), 1–40. <https://doi.org/10.47760/cognizance.2025.v05i09.001>
- [62] Lobo, J. (2023). Protecting Philippine dance traditions via education of tomorrow's pedagogues: The role of individual interest and school engagement. *Journal of Ethnic and Cultural Studies*, 10(1), 98–124. <https://doi.org/10.29333/ejecs/1527>
- [63] Overby, L. Y., Crum, D., Grundstrom, J., Ott, F. E., & Van Wijk, M. (2025). Becoming an engaged dance scholar through arts-based community engagement projects. *C-E-P-S Journal*, 15(2), 95–129. <https://doi.org/10.26529/cepsj.2002>