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### The Extent of Performance Loss of the Adelante Dance Troupe during the Modification of Cultural Implementation

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#### Abstract

This study aims to investigate the factors that contribute to the decline in performance of the Adelante Dance Troupe of the University of San Jose-Recoletos during cultural modification, focusing on (1) human motivation, (2) human personality, and (3) psychological needs: Relatedness, competence, and autonomy. Through the firsthand experiences of 30 members affected by COVID-19-induced changes, the research identifies essential factors. The study reveals the impact of collecting limitations, travel restrictions, and safety procedures on cultural performance organizations. Modifications, such as social distancing and virtual platforms, contribute to the observed performance decrease. This study assesses ADT performance; there is a corresponding 89.8% improvement in personality. When dancers lose performance, their level of competence

declines during cultural implementation adjustments, too. This ties in with personal issues and personality-driven decision-making, highlighting that dancers' difficulties adjusting to changing cultural implementation are more closely related to their situations and decisions than to dance group policies or programs. The prevalent factors influencing performance can be enhanced through various initiatives, programs, and skims. The study highlights the importance of addressing motivation in dance troupes undergoing cultural adaptations to minimize performance issues. This suggests that the psychological aspects of individuals play a more critical role in influencing performance outcomes than the technical skills and proficiency in dance.

**Keywords:** Performance Loss, Cancellation, Practices, Shifting Modality, Pandemic, COVID-19

#### 1. Introduction

Performance loss defines the deterioration of a dancer's quality, technique, and expressiveness (Segundo, 2021). According to UNESCO, 1.5 billion learners use online learning modalities worldwide. Furthermore, the performers' ability to create dance is no longer constrained by the execution of the modality change (Shapiro, 2008) [18]. Upon modal alteration, Asian artists deal with some performance difficulties, which cause the aesthetic level of art to decrease. The Cultural Center of the Philippines suspended dance performances due to the global pandemic. The performance cancellations also affected several dancers' motivation to dance. This research aims to examine the causes that resulted in the decrease in Adelante Dance Troupe's (ADT) performance during the pandemic.

According to Jennie Morton (2020) [7], dance troupe performers had several problems during the change in mode due to the pandemic. This encompasses technological, spatial, and communication challenges. During this period of change, the author proposes ways to sustain performance quality and morale. However, the efficacy of online dance training for a dance troupe during the COVID-19 pandemic can be effective for maintaining technical skills. However, it may be less effective for maintaining artistic expression and group cohesion, according to Karen Potter (2021) [11]. According to A Prospective Observational Study in Portugal, entitled Flexibility of Ballet Dancers in the COVID-19 Pandemic, dancers all over the world had found themselves in a different situation in which they were not only forced to discontinue their customary athletic exercise but were also confined to their houses, frequently without the necessary space and drive to maintain basic training levels. Regardless of time, isolation might profoundly influence the performance's physical state, well-being, and self-esteem.

Additionally, an analysis of student evaluations regarding the impact of online learning on dance troupe performance by Angela Ahn (2020) <sup>[11]</sup> indicates that students are less satisfied with online classes than they are with traditional face-to-face classes, and online classes may result in lessened social support and group cohesion. The author identified several factors that contributed to the impact of modifying dance troupe performances. These factors included (1) the quality of technology, (2) the communication and feedback from instructors, and (3) the level of performers' engagement and motivation.

Dance performers experience various problems upon modal alteration, such as discomfort when performing, the problem of uneven technological facilities, and the cost of providing expensive equipment, which leads to poor performance (Trisnawati & Sulistyani, 2021). Insufficient training and preparation can also result in dance performance loss, as dancers who do not consistently train and practice may lack the necessary skills and technical proficiency to perform at their best (Hargreaves & Tiggemann, 2014) <sup>[6]</sup>. Another factor is Injury, a common cause of dance performance loss, as dancers are at risk for various physical issues, including sprains, strains, and overuse injuries. These injuries can impact a dancer's ability to perform and may cause pain or discomfort during rehearsals and performances (Myers *et al.*, 2019) <sup>[9]</sup>. Fatigue can also play a role in dance performance loss, as dancers often engage in demanding physical activity and may be required to perform multiple shows or rehearsals daily (Moses *et al.*, 2012) <sup>[8]</sup>. Stress and a lack of motivation can also impact dance performance, as these factors can impact a dancer's emotional and psychological state, leading to decreased focus, energy, and overall performance (Riggio & Luhtanen, 1990) <sup>[12]</sup>. Another effect of the shifting modality on performance is decreased engagement and motivation. Students may need help maintaining focus and motivation online, leading to decreased participation and decreased overall performance (Rovai, 2002).

The gap in the study lies in the prevalent factors affecting the performance loss of the Adelante Dance Troupe. Among the factors presented in the various literature, researchers would like to know, in the context of Philippine settings among dancers, what is the most prevalent factor that affects the dancers' performance loss during the online modification. The study needs to comprehensively understand the actual extent of performance loss incurred.

Given the specifications of the gaps, this study would further scrutinize the extent of performance loss in the Adelante Dance Troupe, along with the modification of cultural implementation and cancellation of practices. Eccentrically, the purpose of this study is to 1.) identify the prevalent factors of performance loss in the Adelante Dance Troupe, such as human motivation and human personality, that lead to good coaching by ensuring good coach and parental support, helping athletes develop a growth mindset, understanding the power of effective feedback, prioritizing more than performance, empowering young athletes to make their own decisions, and building meaningful relationships with athletes. Also, these factors are connected to a person's psychological needs through relatedness, competence, and autonomy. 2.) Understand the changes in dance experiences during the shift to an online learning modality. 3.) Investigate how the Adelante Dance troupe has been affected by the COVID-19 pandemic. This inquiry should

cover the difficulties they encountered in adjusting to remote learning, their impact on their emotional and physical health, and their approaches to managing the pandemic. 4.) Establish coping mechanisms and solutions to prevent further performance loss in the Adelante Dance Troupe.

### Research Questions

This research aims to comprehend the reasons behind the performance loss in the Adelante Dance Troupe's performance during the pandemic. The primary focus is to address the following inquiries:

1. What is the perception level of ADT Dancers in terms of the modification of cultural implementation in terms of:
  - 1.1 Human Motivation;
  - 1.2 Human Personality?
2. What is the perception level of Adelante Dance Troupe dancers towards the performance in the aspect of psychological needs in terms of:
  - 2.1 Relatedness;
  - 2.2 Competence;
  - 2.3 Autonomy?
3. To what extent do these prevalent factors contribute to the performance loss of ADT dancers during cultural implementation modification?

### 2. Theoretical Background and Conceptual Framework

This paper is highly anchored on Richard Ryan and Edward Deci's self-determination theory (1985). This theory helps us understand human motivation and personality primarily by digging further into the fundamental elements of intrinsic motivation. In short, this theory states that intrinsic motivation is underpinned by three basic psychological needs: (1) relatedness, (2) competence, and (3) autonomy.

When placed in a situation that meets these needs, our intrinsic motivation to work within that environment increases. According to Ryan (1985), (1) relatedness means feeling cared for and connected to others. It is based on a sense of belonging. It concerns the universal need to interact with other human beings. At the same time, it is also about being with people who matter. Ryan stated, "People treating you warmly and including you add to the enhancement of your life, but it is equally important that you give to them and matter in their lives. That is part of what makes us feel connected." (2) competence is fundamental to motivation and a sense of wellness. "To feel effective in your environment, it is essential to have some sense of mastery of the things that matter to you," says Ryan. (3) autonomy is the most essential of our psychological needs. It is the feeling of self-initiating. Autonomy refers to behavior that is self-endorsed. Ryan explained, "It is because of that whole-heartedness, and when you are fully autonomous, you are wholeheartedly behind what you are doing. Therefore, performance tends to be better when acting out of autonomous motives."

Dennis Organ supported This paper with the Organizational Citizenship Behavior Theory (1988). According to Organ, it is discretionary individual conduct that is not directly or openly recognized by the formal incentive system and that improves the organization's effective functioning. OCB is a significant component of the Campbell model, one of the earliest frameworks to understand individual performance, and it gained significant traction. The Campbell model is presented as a synthesis of the latent structure's content.

Campbell (1993) has argued that trait variables (e.g., cognitive abilities, personality, stable motivational dispositions, physical characteristics, and abilities), state variables (e.g., relevant knowledge and skill, attitudes, malleable motivational states), and situational characteristics (e.g., the reward structure, managerial and peer leadership) must affect performance by influencing three direct determinants operating in real-time. Campbell's work performance framework proposed eight dimensions: (1) Proficiency in job-specific tasks refers to how well an individual can perform the core technical requirements of a particular job that set it apart from others. (2) Non-job-specific task proficiency measures how well an individual can complete tasks that are not unique to a particular job but are required by most or all jobs in an organization. (3) Written and oral communication skills refer to an individual's ability to effectively write or speak to an audience of any size. (4) Demonstrating effort measures how much an individual commits to job tasks and how persistently and intensely they work at them. (5) Personal discipline refers to an individual's ability to avoid negative behaviors such as alcohol abuse, rule-breaking, and absenteeism. (6) Facilitating team and peer performance measures an individual's ability to support, help, and develop peers and contribute to the group's effective functioning. (7) Supervision refers to an individual's ability to influence subordinates through face-to-face interaction. (8) Management and administration measure an individual's ability to perform non-supervisory management functions such as setting organizational goals, organizing people and resources, monitoring progress, controlling expenses, and

finding additional resources. However, Campbell noted that the eight factors can have different sub-dimension patterns. Also, these eight dimensions adequately and broadly explain the hidden structure of performance.

This paper was also supported by the Social Presence Theory by John Short, Ederyn Williams, and Bruce Christie (2019). This theory is defined by the different apparent physical proximities produced by various media, the two more popular media being face-to-face communication and online interaction. The extent of connectedness and involvement of participants in an online environment directly impacts their motivation and performance, as proposed by Social Presence Theory. In an online dance group, performance loss could be caused by a lack of social presence, such as feeling disconnected from other dancers or the instructor. To address performance loss from a social presence perspective, coaching could focus on building community through virtual meetups or other social events. Coaching is essential in developing psychologically motivated athletes with positive self-regard by creating self-worth and a sense of belonging and limiting judgmental comparisons to other athletes' success. In the context of coaching, SDT can help us understand what makes for outstanding sporting experiences and how to build situations where participants are self-motivated to learn. In coaching settings, it is essential to assist the athletes/performers in meeting their basic psychological needs so that they desire to continue participating in an activity and can create the motivation, mentality, and habits necessary to get better as they engage in it.

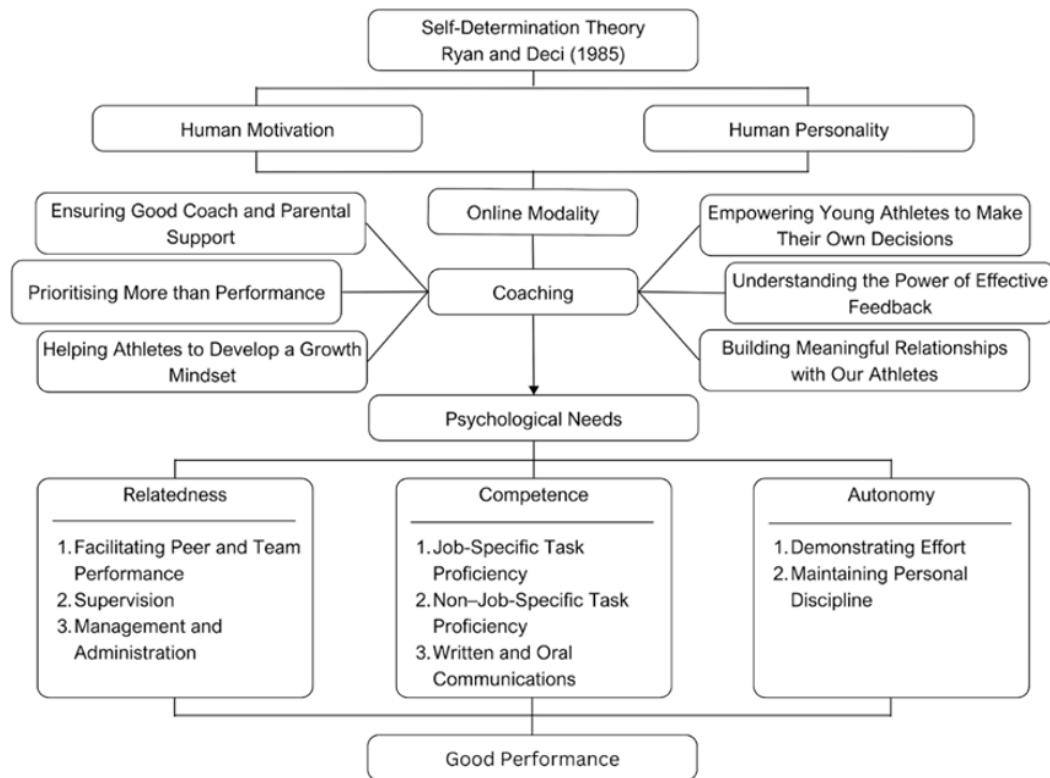


Fig 1: Conceptual Framework

### 3. Research Design and Method

A descriptive research analysis design and multivariate exploratory data analysis using factor analysis were used for this research. The researchers were able to precisely determine the degree of performance loss over time when measuring the performance in the context of a dance group using factors such as relatedness, competence, and autonomy. Researchers can objectively determine the fundamental reasons for performance loss by using factor analysis. This approach aided the study and researchers to comprehend the level of Adelante Dance Troupe's performance loss in a thorough and organized manner, particularly when combined with factor analysis.

The 30 members of Adelante Dance Troupe who experienced the modification of Cultural implementation as a result of the COVID-19 pandemic were the respondents of this study. Alumni and present members of the Adelante Dance Troupe who have firsthand experience with the situation offer accurate and pertinent information about the matter under research. Their observations are grounded on actual experiences, which increases the validity and applicability of the research findings. This would make it possible for researchers to determine the root causes and essential factors. The Adelante Dance Troupe encountered difficulties as a result of collecting limitations, travel restrictions, and safety procedures, much like many other cultural performance organizations. Dance routines have been modified to account for social distancing, virtual platforms have been used for rehearsals and performances, and real audience participation has been eliminated in cultural implementation. Despite being essential for public health, these modifications might also be a factor in the performance decrease that has been observed. The responses of the respondents are crucial for producing insightful results, creating workable solutions, and ensuring that the findings of the study have an effective impact on the lives of those who have been affected by the modifications of cultural implementation.

The gathered information from the Adelante Dance Troupe members about the extent of performance loss they have experienced with the modification of cultural implementations and the effect it has had on their dance performances, Google forms and surveys were used. This was utilized to determine the extent of Adelante Dance Troupe's performance loss due to the modification of cultural implementation. This was made available online. To distribute the survey, researchers collaborated with Adelante Dancetroupe leaders, who endorsed the study's significance and shared the Google Forms link through the respondents personal active email To ensure the validity of the responses of the ADT members. The researchers emphasized the survey's importance, providing clear instructions, and employing reminders via email. The use of Google Forms facilitates flexible completion, allowing members to respond at their convenience, contributing to a more comprehensive understanding of the performance challenges faced by the Adelante Dancetroupe during cultural modifications. The participant's demographics, dance training, and views of performance loss due to the modification of cultural implementations are all covered in the questionnaire. The Likert scale, which ranges from always, often, sometimes, never, were used to quantify the degree of dance

performance's loss.

Participants were informed of the aim and parameters of the study and requested to consent before participating. In order to evaluate the feasibility of the research design and the Google Forms instrument for data collection for the study "The Extent of Performance Loss of the Adelante Dancetroupe During the Modification of Cultural Implementation," the researchers conduct a dry run with the Bidlisiw Dance Troupe from the University of Southern Philippines Foundation. The purpose of this simulation was to identify any potential problems and obtain quick feedback to improve the study's methodology prior to its main execution. This way, the researchers could quickly address issues with question clarity, technical functionality, and overall user experience, ensuring the best possible performance of the Google Forms instrument and the research design during the main study. Throughout the study process, the participants' privacy and anonymity are protected. The researchers conducted the actual study at the University of San Jose-Recoletos (USJ-R) as this institution is one of the first to adapt the new online modality of learning amidst the pandemic. Despite the fact that the USJ-R is already changing their teaching modality to face-to-face, this research is still relevant to the institution regardless of the modality used to effectively improve and adapt to the shifting of modality. The extent of the loss in dance performance due to the modification of cultural implementation can be fully investigated using a combination of these study methods.

In order to get permission to perform the study, the researchers have submitted a transmittal letter with their data to University of San Jose Recoletos. The researchers started collecting data by distributing the poll questionnaire via Google Forms after the letter has been approved. After the data had been collected, the researchers added up the numbers and computed the findings to identify the contributing factors that caused the members of Adelante Dance Troupe to perform worse when the learning environment switched to online.

### Ethical Consideration

The paper was submitted subject to ethical review and technical process. The researchers have provided an informed consent form along with the forms that includes information about privacy, security procedures, and the right to withdraw. Respondents were given ample time to read and understand the form and sign it. The researchers also shared contact information for further inquiries. This study involved 30 dance troupe members consisting of alumni and present members of the Adelante Dance Troupe who have firsthand experience with the situation and offer accurate and pertinent information for research purposes, with no recognized potential risks.

### 4. Results and Discussion

The following section showcases the outcomes of the collected data that aimed to identify the major factors responsible for the decrease in performance among ADT dancers during the process of cultural implementation modification. Moreover, the table's results are explained in detail, with a particular focus on percentages.



**Table 1:** Perception Level of Respondents on Human Motivation

Indicators	Mean	STDEV	Interpretation
<b>Ensuring Good Coach and Parental Support</b>			
I believe that the quality of a dance coaching experience in an online modality heavily relies on the presence of a skilled and attentive coach.	3.53	0.86	Always Practiced
I appreciate the way my coach sets clear goals and challenges me to reach new heights, instilling a sense of purpose and drive within me.	3.86	0.51	Always Practiced
I believe that parental support plays a crucial role in motivating dancers to pursue and excel in their craft.	3.69	0.77	Always Practiced
I feel that when parents show genuine interest and provide encouragement to their child, it positively impacts their motivation and passion for dance.	3.8	0.70	Always Practiced
I believe that parental involvement in a dancer's activities, such as attending performances and rehearsals, enhances their motivation and dedication.	3.56	0.77	Always Practiced
<b>Helping ADT to Develop a Growth Mindset</b>			
I encourage my co dancers to set realistic and achievable goals while also challenging them to push beyond their comfort zone.	3.73	0.70	Always Practiced
I provide constructive feedback that focuses on improvement and highlights areas for growth.	3.53	0.78	Always Practiced
I am dedicated to helping dancers cultivate a growth mindset to reach their full potential.	3.6	0.81	Always Practiced
I am committed to fostering resilience in the dancers by encouraging them to embrace challenges and persevere.	3.27	0.98	Always Practiced
I believe that effort and hardwork are essential components of success to the dancer's performance and I help them value consistent effort.	3.77	0.63	Always Practiced
<b>Understanding the Power of Effective Feedback</b>			
I think effective coaching feedback encourages me to actively engage in cultural implementation efforts.	3.8	0.61	Always Practiced
I can enhance my understanding of cultural implementation through effective feedback.	3.6	0.81	Always Practiced
I can demonstrate a commitment to continuous improvement by effective feedback.	3.4	0.93	Always Practiced
I am able to instill the mindset of adaptability and flexibility in navigating cultural changes within the organization through effective coaching feedback.	3.53	0.86	Always Practiced
I think effective coaching feedback enhances my awareness of the potential benefits and challenges associated with cultural implementation.	3.67	0.76	Always Practiced

**Legend:** 1.00-1.75- Never Practiced (NP), 1.76-2.50- Often Practiced (OP), 2.56-3.25- Sometimes Practiced (SP), 3.26-4.0 Always Practiced (AP).

Table 1 indicates the perception level of ADT dancers regarding the modification of cultural implementation in terms of human motivation. Expressing appreciation for the coach's practice of setting clear goals indicates that the mean score of 3.86, standard deviation of 0.51, interprets "Always Practiced" as the highest score that challenges the dancers to reach new heights and instills a sense of purpose. On the other hand, a dancer committed to fostering resilience and encouraging a member to embrace challenges, with a mean of 3.27 and standard deviation of 0.98, interprets "Always Practiced." This is the least-emphasized factor affecting how ADT dancers feel about the changes made to culture regarding how people are motivated. According to A Prospective Observational Study in Portugal, entitled

Flexibility of Ballet Dancers in the COVID-19 Pandemic, dancers all over the world had found themselves in a situation where they were not only forced to discontinue their customary exercise but were also confined to their houses, frequently without the necessary space and drive to maintain basic training levels. Which profoundly influences their physical state, well-being, and self-esteem. This suggests that while the coach's practice of setting clear goals is highly valued and seen as a motivating factor for the dancers, there may be room for improvement in fostering a growth mindset. It is essential for the coach to emphasize further and prioritize this aspect to fully maximize the dancers' potential and overall perception of the cultural modifications.

**Table 2:** Perception Level of Respondents on Human Personality

Indicators	Mean	STDEV	Interpretation
<b>Prioritizing More Than Performance</b>			
I recognize that my role goes beyond showcasing my individual talents and extends to supporting and collaborating with my fellow performers.	3.77	0.63	Always Practiced
I believe in fostering a supportive and inclusive environment. I prioritize creating a space where every performer feels valued, respected, and supported.	3.87	0.51	Always Practiced
I prioritize the growth and development of all performers. It's not just about personal achievements; I strive to help my peers reach their full potential as well.	3.87	0.51	Always Practiced
I emphasize the enjoyment of the process. While performances are important, I also prioritize the joy and fulfillment that comes from the artistic process itself.	3.87	0.51	Always Practiced
I prioritize self-care and support my peers more effectively while performances are a crucial part of being a student performer.	3.63	0.77	Always Practiced
<b>Empowering Young ADT to Make Their Own Decisions</b>			
I strive to create a safe and supportive environment where young student performers feel comfortable expressing their ideas, thoughts, and concerns.	3.63	0.77	Always Practiced
I believe in the potential of young student performers. I empower them by instilling confidence in their abilities, celebrating their progress, and reminding them that their opinions and choices matter.	3.63	0.77	Always Practiced
I believe in the power of independent thinking and critical reasoning. I empower young student performers by encouraging them to weigh the pros and cons of their decisions.	3.47	0.93	Always Practiced

I encourage young student performers to assess their strengths, weaknesses, and goals to develop self-awareness in making decisions that aligns with their values and aspirations.	3.53	0.14	Always Practiced
I embrace diversity and inclusivity in decision-making processes by empowering young performers through ensuring that all of them are heard regardless of their background, abilities, or perspectives.	3.6	0.14	Always Practiced
<b>Building Meaningful Relationship With the ADT</b>			
I demonstrate genuine care and interest in the dancers' well being both on and off the field.	3.67	0.37	Always Practiced
I collaborate with dancers to set goals and develop personalized plans that align with their aspirations and abilities.	3.57	0.15	Always Practiced
I value open and honest communication as the foundation for developing strong connections with the dancers.	3.73	0.13	Always Practiced
I invest time and effort in getting to know each dancer as an individual, understanding their unique needs, strengths, and challenges.	3.4	0.16	Always Practiced
I create a safe and inclusive environment where dancers feel comfortable expressing themselves and sharing their thoughts and concerns.	3.73	0.13	Always Practiced

**Legend:** 1.00-1.75- Never Practiced (NP), 1.76-2.50- Often Practiced (OP), 2.56-3.25- Sometimes Practiced (SP), 3.26-4.0 Always Practiced (AP).

Table 2 presents the ADT dancers' perceptions of how cultural implementation has changed human personality. The data indicates that variables such as fostering a supportive and inclusive environment, prioritizing the growth and development of all performers, and emphasizing the enjoyment of the artistic process have all tied for the highest score of 3.87, Standard Deviation of 0.51 which is "always practiced" and happen to be under the factor of Prioritizing More Than Performance. These variables demonstrate a commitment to collaboration, personal and collective progress, and appreciation of artistic experiences. Consistently high results in these areas suggest a focus on sound, supportive environments where individuals' skills are valued and performers' overall well-being is considered. On the other hand, the variable of investing time and effort in

getting to know each dancer obtained the lowest score of 3.40, Standard Deviation of 0.16, which is always "always practiced."

Moreover, Social Presence Theory suggests that the degree to which participants feel connected and engaged in an online environment affects their performance. Performance loss could be caused by a lack of social presence, such as feeling disconnected from other dancers or the instructor. This suggests that recognizing each dancer's needs, abilities, and limitations is open to development. Increasing efforts to establish individual relationships and tailored support can assist in creating a more complete and individualized approach to creating a positive and inclusive environment for performers.

**Table 3:** Perception Level of Respondents on Psychological Needs: Relatedness

Indicators	Mean	STDEV	Interpretation
I believe in fostering a sense of community and connectedness among dancers by creating an environment where they feel a strong sense of relatedness to their peers.	3.83	0.53	Always Practiced
I understand the importance of building relationships among dancers, as it enhances their overall experience and allows them to grow together with their peers.	3.73	0.69	Always Practiced
I believe that by nurturing a strong sense of relatedness within our dance team, we can achieve our goals together and create a memorable and fulfilling dance experience for everyone involved	3.77	0.63	Always Practiced
I encourage a culture of support and encouragement within our team, where dancers uplift and motivate each other, creating a positive and empowering atmosphere.	3.8	0.61	Always Practiced
I am committed to creating a nurturing and supportive supervisory relationship with each dancer, providing guidance and mentorship that supports their overall well-being and contributes to their sense of relatedness within the dance community.	3.73	0.69	Always Practiced
I supervise an environment of trust and psychological safety, where dancers feel comfortable taking risks, sharing their vulnerabilities, and supporting one another's personal growth.	3.7	0.7	Always Practiced
I manage to encourage open communication and active listening, ensuring that dancers feel heard, understood, and valued. I strive to create a safe space where they can express themselves freely.	3.83	0.53	Always Practiced
I constantly assess and adapt my management approach to cater to the evolving needs of the team, prioritizing their well-being and cultivating a sense of relatedness that inspires growth and success.	3.73	0.64	Always Practiced

**Legend:** 1.00-1.75- Never Practiced (NP), 1.76-2.50- Often Practiced (OP), 2.56-3.25- Sometimes Practiced (SP), 3.26-4.0 Always Practiced (AP).

Table 3 illustrates the prevalence of the psychological needs factor, focusing on relatedness. The two statements in this factor explain how the dance troupe views the sense of belonging and community among its members. Attaining the highest mean score of 3.83, standard deviation of 0.53 for "Always Practiced" comes from the belief that dancers can develop a strong sense of community and connectedness by creating an environment in which they feel strongly related to their peers, encouraging open communication and active listening, and making sure that dancers feel heard, understood, and valued in their efforts to create space enables individuals to express their opinions and emotions

without any restrictions, that relates to Ryan and Deci's Self Determination theory, which holds that social interaction depends on members feeling like they belong. He goes on to say that treating others well is not the only thing that makes people more relatable or connected; giving them a similar sense of belonging also plays a significant role. The statement "I supervise an environment of trust and psychological safety, where dancers feel comfortable taking risks, sharing their vulnerabilities, and supporting one another's personal growth" had the lowest mean of 3.70 and the standard deviation of 0.7. According to the analysis, although the Adelante Dancetroupe does a great job of

encouraging a sense of belonging and candid communication, there is still room to grow in terms of building psychological safety and trust, which will improve

the group's members' overall psychological health and sense of community.

**Table 4:** Perception Level of Respondents on Psychological Needs: Competence

Indicators	Mean	STDEV	Interpretation
I have developed a high level of technical proficiency in various dance styles, enabling me to execute complex choreography with precision and skill.	3.10	0.53	Sometimes Practiced
I continually seek opportunities to expand my dance knowledge and skills, staying up-to-date with current trends and techniques to maintain my competence in the field.	3.27	0.69	Always Practiced
I possess a strong sense of body awareness and control, allowing me to execute movements with grace and precision.	3.30	0.63	Always Practiced
I have a keen eye for detail, allowing me to identify and correct technical flaws in my own dance technique, enhancing my overall competence as a performer.	3.23	0.61	Sometimes Practiced
I possess strong written communication skills, allowing me to effectively articulate my thoughts and ideas related to dance through various mediums, such as articles, blogs, or reviews.	3.43	0.69	Always Practiced
I have developed the ability to analyze and interpret dance performances critically, providing insightful and well-reasoned written critiques or evaluations.	3.37	0.70	Always Practiced
I am skilled at delivering clear and concise verbal instructions during dance classes or rehearsals, ensuring effective communication with students or fellow dancers.	3.23	0.53	Sometimes Practiced
I am confident and articulate when verbally expressing ideas and concepts related to dance, allowing me to effectively communicate with others in the dance community.	3.20	0.64	Sometimes Practiced

**Legend:** 1.00-1.75- Never Practiced (NP), 1.76-2.50- Often Practiced (OP), 2.56-3.25- Sometimes Practiced (SP), 3.26-4.0 Always Practiced (AP).

Table 4 shows ADT dancers' perceptions of cultural implementation modifications in terms of Psychological Needs, particularly competence. The high mean score of 3.43, with a Standard deviation of 0.86, indicates that dancers "always practiced" written communication about dance, demonstrating their apparent confidence in articulating their thoughts and ideas related to dance through various mediums. However, their confidence is lower when performing intricate dance moves accurately- this skill is "sometimes practiced." The given data refers to an average score of 3.10 and a standard deviation of 0.96. Moreover,

competence is fundamental to motivation and a sense of wellness. "To feel effective in your environment, it is essential to have some sense of mastery of the things that matter to you," says Ryan and Deci (1985). This discrepancy implies that although dancers are excellent at articulating their ideas in writing, there may be a perception that technical aspects of dance proficiency require work, highlighting a possible shift in emphasis within the dance community towards communication in addition to physical mastery.

**Table 5:** Perception Level of Respondents on Psychological Needs: Autonomy

Indicators	Mean	STDEV	Interpretation
I understand that success is a result of hard work, and I am committed to demonstrating my efforts to reach my goals.	3.93	0.37	Always Practiced
I am proactive in finding innovative solutions and consistently putting in the necessary effort to bring them to fruition.	3.77	0.63	Always Practiced
I continuously strive to improve and push my boundaries, demonstrating my efforts to grow and develop.	3.93	0.37	Always Practiced
I am accountable for my actions and consistently demonstrate my efforts by taking responsibility for my work.	3.73	0.69	Always Practiced
I prioritize self-control and self-regulation to stay focused on what truly matters to me.	3.5	0.86	Always Practiced
I practice mindfulness and self-reflection regularly, allowing me to stay aware of my thoughts, emotions, and actions.	3.6	0.81	Always Practiced
I stay organized and prioritize my time effectively, ensuring that I allocate enough time for important tasks and activities.	3.5	0.86	Always Practiced
I cultivate a growth mindset, seeing challenges as opportunities to learn and improve my self-discipline.	3.73	0.69	Always Practiced

**Legend:** 1.00-1.75- Never Practiced (NP), 1.76-2.50- Often Practiced (OP), 2.56-3.25- Sometimes Practiced (SP), 3.26-4.0 Always Practiced (AP).

Table 5 shows the ADT perceptual level regarding the modification of cultural implementation in terms of the dancers' perception of autonomy. The ratings for two factors that were the highest are the realization that hard work is the foundation of success, with a mean of 3.93, a Standard Deviation of 0.37, and the constant pursuit of improvement and boundary-pushing, with a mean of 3.93, a Standard Deviation of 0.37, which both interpret to "always practiced." This implies that dancers believe they can pursue their goals and develop within the dance troupe. However, the autonomy-related element that receives the lowest rating

is the importance of self-control and self-regulation, with a mean of 3.50 and Standard Deviation of 0.86, which is "always practiced." This suggests that to ensure dancers can maintain their attention on what matters to them throughout performances, more research into or improvement of autonomy in self-discipline may be required. Ryan (1985) explained, "When you are fully autonomous, you are whole-hearted behind what you are doing." As a result, when operating from independent motivations, performance usually improves.

**Factor Analysis: Human Motivation, Human Personality, Relatedness, Competence, Autonomy**

Principal Component Factor Analysis of the Correlation Matrix

Unrotated Factor Loadings and Communalities

Variable	Factor1	Factor2	Factor3	Factor4	Factor5	Communality
H.Motivation	0.887	0.075	-0.104	-0.341	-0.284	1.000
H.Personality	0.898	0.157	0.008	-0.237	0.335	1.000
Relatedness	0.768	0.474	-0.204	0.377	-0.036	1.000
Competence	0.688	-0.653	-0.279	0.142	0.035	1.000
Autonomy	0.818	-0.149	0.531	0.156	-0.056	1.000

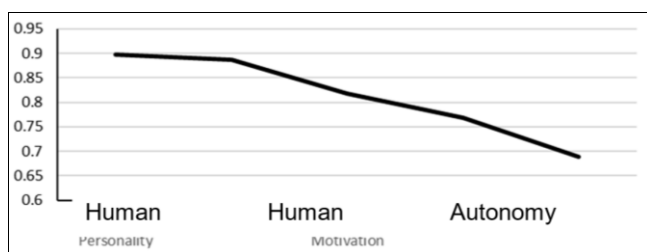
Variance	3.3260	0.7046	0.4121	0.3593	0.1981	5.0000
% Var	0.665	0.141	0.082	0.072	0.040	1.000

Factor Score Coefficients

Variable	Factor1	Factor2	Factor3	Factor4	Factor5
H.Motivation	0.267	0.106	-0.253	-0.949	-1.431
H.Personality	0.270	0.223	0.020	-0.660	1.690
Relatedness	0.231	0.673	-0.495	1.050	-0.180
Competence	0.207	-0.927	-0.678	0.395	0.177
Autonomy	0.246	-0.212	1.288	0.435	-0.283

The unrotated factor loadings and communalities revealed that Human Motivation and Human Personality were strongly associated with Factor 1, while Relatedness loaded prominently on Factor 2, Competence on Factor 3, and Autonomy on Factor 4. Notably, Competence exhibited a negative loading on Factor 2, suggesting an inverse relationship with Human Personality. The variance and percentage variance explained by each factor underscored the dominance of Motivation in explaining the majority of the observed variance. The factor score coefficients highlighted the unique contribution of each variable to the identified factors, providing insights into the distinct role of Human Motivation, Human Personality, Relatedness, Competence, and Autonomy in influencing the performance loss of the Adelante Dance troupe during cultural modification. The findings suggest that addressing motivational factors may be crucial in mitigating performance challenges during cultural adjustments, emphasizing the importance of understanding and fostering motivation within dance troupes undergoing cultural modifications.

**Factors Plot**



**ADT Performance Model**

$$= \text{Human Personality } 0.898 + \text{Human Motivation } 0.887 + \text{Autonomy } 0.818 + \text{Relatedness } 0.768 + \text{Competence } 0.688$$

Based on the ADT Performance Model, the results suggested that the criterion for selecting ADT should include Human Personality, Motivation, and Autonomy.

Furthermore, during the screenings and audition the group shall consider the personality, the level of autonomy, and the motivation that a dancer would render to the organization that would aid the groups' positive and effective performance. The result underscores that, within Adelante Dance Troupe's experience of performance loss during cultural modification, human personality emerges as the most influential factor in performance outcomes than a dancer's competence. Based on the high Human Personality mean score, individual personalities have a significant impact on the overall performance outcomes. Each dancer's individual features, attributes, and emotional aspects make up their human personality, which affects how they respond to change, overcome obstacles, and participate in group dynamics. The fact that competence gets a lower score suggests that other factors may have a greater influence on performance outcomes than a dancer's technical proficiency or skill level during cultural transformation. The results also suggest that enhancing personality, autonomy, and human motivation through different programs can lead to improved performance in the organization. The prevalent factors influencing performance can be enhanced through various initiatives, programs and skims. In accordance with the ADT Performance Model, a dancer's personality, motivation, and autonomy, are directly proportional to their performance as indicated by positive findings. This implies that for every 1% variance in ADT performance, there is an associated 89.8% improvement in personality, 88.7% in motivation, 81.8% in autonomy, 76.8 in relatedness and 68.8% in competence.

**5. Conclusion and Recommendation**

The modification of cultural implementation determines the extent of the Adelante Dance Troupe's performance loss based on the ADT performance Model findings. It is evident from these results that poor dancer competency during cultural implementation adjustment is the cause of performance loss. This is related to personal matters and personality-driven decisions. This implies that rather than dance group policies or initiatives, dancers' difficulties adjusting to shifting cultural implementation are more closely tied to their situations and choices. Since the change primarily affects the personal aspects, it is crucial to consider and address the particular characteristics of each dancer's personality and situation to optimize performance in the context of cultural transitions. However, Finding a competent member for a dance group may be seen as more accessible than finding a member with an upbeat personality for various reasons. First of all, technical ability and mastery in performing choreography are frequently given priority by dance organizations, and these can be objectively evaluated through auditions and performances. The ability to perform and execute dance techniques is observable and measurable, which makes it easier to assess and choose people based on their dancing skills.

Conversely, personality evaluations include subjective standards, such as communication, cooperation, and interpersonal abilities. Even though it can be challenging to quantify these traits objectively during screenings or auditions, they are necessary for a coherent and harmonious group dynamic. Given the complex factors that impact the Adelante dance troupe's performance, it is strongly recommended that profiling during auditions should prioritize an in-depth assessment of each dancer's



personality. Understanding the unique personalities of dancers contributes significantly to the cohesiveness and effectiveness of the troupe. The emphasis should be placed on technical proficiency and traits such as human motivation, autonomy, relatedness, and competence. Profiling dancers based on their personality traits can foster a harmonious environment, enhancing motivation and positively impacting overall performance. Additionally, incorporating this approach allows for a more subtle evaluation of how dancers may respond to autonomy and relatedness, contributing to a comprehensive and well-rounded dance troupe.

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