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Research Article

Development of a Community-Based Validation Framework and Assessment Instrument for Dance Standardization

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ABSTRACT

This study developed a Community-Based Validation Framework and a Community-Based Dance Validation Instrument (CBDVI) for dance standardization through a participatory and culturally grounded validation process. The study employed a descriptive-developmental research design to present the development of the framework and instrument and describe their application by the author's advisees in a community dance documentation study. The framework consisted of six stages: preparation, presentation, evaluation, feedback and deliberation, refinement, and standardization. Complementing the framework, the researcher-developed assessment instrument evaluated movement accuracy, cultural representation, sequence organization, rhythmic consistency, consistency with community practice, and teachability of documented dance movements. The community validation involved 12 validators representing pioneering dancers, educators, cultural stakeholders, municipal officials, and individuals involved in conceptualizing the dance steps. The application illustrated how the framework organized stakeholder participation, collaborative evaluation, and refinement of documented dance materials. All 12 validators independently assigned identical ratings for each criterion, with five criteria rated "Highly Acceptable" and three rated "Acceptable." The assessment instrument provided a structured mechanism for evaluating movement documentation and identifying areas requiring improvement, particularly in movement representation, thematic clarity, and rhythmic consistency. Feedback gathered during the deliberation process contributed to the refinement of documented materials and supported stakeholder-informed standardization. Community validators described the framework and instrument as useful because they were unfamiliar with a comparable resource for reviewing the dance documentation. The application did not constitute a formal evaluation of the framework's effectiveness or the instrument's validity and reliability. The framework and instrument may be adapted for the documentation, validation, and standardization of other cultural and community-based dance practices, subject

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to locally appropriate participation and further evaluation. By providing a structured community-based methodology that integrates participatory validation, systematic assessment, and collaborative standardization, the study contributes to dance documentation and cultural preservation studies.

Keywords: *Community-based validation, Cultural authenticity, Dance assessment instrument, Dance standardization, Stakeholder participation*

Introduction

Dance represents a vital expression of cultural identity, collective memory, and social heritage within communities. As an important form of intangible cultural heritage, dance embodies traditions, histories, values, and symbolic meanings transmitted across generations through movement and performance. Beyond artistic expression, community dance practices function as mechanisms for cultural preservation, social participation, historical continuity, and community cohesion. However, despite their cultural significance, many community-based dance forms remain insufficiently documented and inconsistently transmitted due to reliance on oral tradition, evolving interpretations, and the absence of structured validation systems. These conditions may contribute to variations in movement execution, sequence organization, timing, and cultural interpretation, potentially affecting the authenticity and continuity of traditional dance practices over time.

The preservation of intangible cultural heritage has become an increasing concern among cultural institutions, educators, researchers, and local government agencies worldwide. UNESCO (2003) emphasized that safeguarding intangible cultural heritage requires active participation of communities, groups, and cultural bearers in identifying, documenting, and transmitting cultural practices across generations. Within dance preservation, safeguarding authenticity extends beyond recording physical movements alone; it also involves protecting cultural meanings, symbolic representations, historical origins, and community-recognized forms of performance. Consequently, community participation has become central to contemporary approaches in cultural preservation and validation.

Recent studies have highlighted the importance of participatory and community-centered approaches in preserving cultural dance traditions. Community dance research has increasingly emphasized collaboration among cultural practitioners, educators, and local stakeholders in sustaining culturally grounded performance practices. For instance, studies on community-based dance initiatives have shown that participatory cultural engagement strengthens cultural ownership, identity formation, and intergenerational transmission of heritage practices. Similarly, dance movement analysis studies have emphasized the importance of structural clarity, movement precision, sequencing, and choreographic organization in maintaining consistency and interpretive accuracy within dance documentation and instruction (Laban, 1971; Adshead et al., 1988). Other scholars have also underscored the role of authenticity and cultural representation in safeguarding community heritage practices, particularly in contexts where cultural performances evolve for educational, tourism, and competitive purposes.

Despite growing scholarly attention to dance preservation and cultural participation, existing literature remains limited in proposing structured mechanisms for validating and standardizing community dance practices. Many studies focus primarily on documentation, performance analysis, cultural symbolism, or heritage preservation without establishing systematic procedures for community-based validation and movement assessment. In many

communities, dance validation continues to occur informally through observation, collective memory, or repetitive practice, often without the support of organized validation stages, stakeholder deliberation, or standardized assessment criteria. Consequently, challenges may arise in preserving movement consistency, cultural authenticity, instructional clarity, and reliable documentation for educational and performance purposes.

Beyond the limitations identified in the literature, practical experiences in community-based dance documentation initiatives have revealed a recurring challenge in the validation of documented dance movements. While dance documentation efforts often produce written descriptions, movement sequences, and cultural narratives, these materials are not always presented back to cultural practitioners, dancers, and community stakeholders for collective review and verification. As a result, opportunities for community members to confirm the accuracy of movement execution, cultural representation, sequence organization, and instructional clarity may be limited. The absence of a structured mechanism for presenting, evaluating, and refining documented dance materials highlights the need for a systematic community-based validation process that actively involves cultural bearers and local stakeholders prior to standardization.

Dance validation requires more than the examination of written movement descriptions alone. As an embodied form of cultural knowledge, dance is communicated through movement execution, timing, spatial relationships, and expressive performance. Consequently, the presentation and demonstration of documented dance movements play a crucial role in validation processes by allowing cultural practitioners, community members, and stakeholders to assess whether documented forms accurately reflect community-recognized practices, cultural meanings, and performance traditions. Through direct observation, validators are able to evaluate movement accuracy, sequencing, rhythmic consistency, and cultural representation in ways that may not be fully captured through written documentation alone. Therefore, movement presentation serves as an essential component of participatory validation and dance standardization initiatives.

Moreover, while several dance forms are adapted for presentations, competitions, and instructional use, limited studies have integrated participatory validation processes with formal assessment instruments capable of evaluating movement accuracy, cultural representation, sequencing, timing, consistency with community practice, and teachability. The absence of a structured validation framework supported by a systematic assessment mechanism creates difficulties in establishing culturally grounded standards while ensuring that community-recognized identities and meanings are preserved.

To address these gaps, the present study developed a Community-Based Validation Framework and Assessment Instrument for Dance Standardization. The framework proposes a participatory process consisting of preparation, presentation, evaluation, feedback and deliberation, refinement, and standardization stages. Complementing this process, the assessment instrument was designed to facilitate systematic evaluation of movement accuracy, sequence organization, cultural representation, timing, consistency with community practice, and teachability. The framework and instrument were implemented through community-based validation activities involving cultural bearers, arts practitioners, educators, and local stakeholders.

By integrating participatory validation procedures with structured assessment mechanisms, this study contributes a culturally grounded methodological approach for dance documentation and standardization. The proposed framework and instrument aim to support communities, educators, researchers, and cultural institutions in preserving dance authenticity while establishing systematic

procedures for validation, refinement, and transmission of community dance practices.

Review of Related Literature

Dance Validation Studies

Dance validation studies emphasize the importance of systematic evaluation in ensuring movement accuracy, consistency, and instructional reliability within dance practices. Early studies on dance analysis highlighted that dance movements require structured observation and assessment to preserve technical precision and interpretive clarity. Laban (1971) introduced movement analysis as a framework for examining body movement, timing, spatial direction, and expressive intention, while Adshead et al. (1988) emphasized that dance evaluation should involve analysis of choreographic structure, sequencing, rhythm, and movement organization.

Contemporary studies have expanded these principles into dance assessment and validation practices. Slettum et al. (2001) developed and validated a folk-dance performance checklist for children, demonstrating that structured evaluation tools can effectively assess movement execution, rhythm, coordination, and performance quality. Their findings established the importance of validity and reliability in dance assessment instruments, particularly in educational and instructional settings. Similarly, Rhone (2017) proposed a Folk Dancing Proficiency Rubric designed to evaluate dance quality through structured performance indicators. The study emphasized that rubric-based evaluation enhances consistency in assessing movement quality and instructional outcomes. In another study, Pitsi, Diggelidis, and Philippou (2013) developed and validated a rubric for evaluating Greek traditional dance performance. Their findings demonstrated that standardized criteria improved objectivity and reliability in assessing dance execution and movement interpretation.

More recently, Nikolaki et al. (2021) examined the validation of a Dance Performance Assessment Instrument for traditional dance instruction among children. The study reinforced the importance of systematic assessment tools in preserving movement consistency and enhancing instructional effectiveness. However, while these studies contribute significantly to dance performance evaluation and movement assessment, they primarily focus on educational or technical performance contexts rather than community-based validation and cultural standardization processes. Limited studies have proposed participatory validation frameworks supported by structured assessment instruments specifically designed for community dance standardization.

Cultural Authenticity Studies

Cultural authenticity has become a central concept in heritage preservation and cultural performance studies. UNESCO (2003) emphasized that safeguarding intangible cultural heritage requires preserving not only cultural expressions themselves but also the meanings, identities, and traditions recognized by communities. Authenticity, therefore, is closely linked to community participation and cultural continuity. The Nara Document on Authenticity (ICOMOS, 1994) further expanded the concept by emphasizing that authenticity should be evaluated within cultural and social contexts rather than through rigid universal standards. This perspective recognizes that cultural heritage remains authentic when communities continue to identify with and validate their traditions.

Dance scholars have similarly explored the relationship between authenticity and cultural performance. Daniel (1996) examined tourism dance performances and argued that cultural performances often experience tensions between authenticity and creative adaptation. The study highlighted that performance modifications may affect the preservation of symbolic meanings and traditional movement structures when dances are adapted for public presentation and tourism. Lo Iacono and Brown (2016) proposed a “living cultural heritage” model for dance, emphasizing that authenticity should be understood as a dynamic process maintained through continuous

community engagement and cultural transmission. Their study argued that dance preservation requires active participation from cultural practitioners and communities rather than static preservation alone. Likewise, Petkovski (2021) described dance as a form of intangible cultural heritage transmitted from community to community and across generations. The study emphasized that preserving authenticity requires maintaining both movement forms and cultural meanings through participatory cultural practices. Recent ethnosemiotic studies emphasize that traditional dance functions as a cultural communication system in which movements, costumes, music, and performance structures convey socially and culturally shared meanings. In their analysis of the Torompio traditional dance, Wowor et al. (2026) found that verbal and nonverbal symbols embody community values, cultural identity, and collective memory. These findings underscore the importance of preserving not only movement forms but also the cultural meanings embedded within dance traditions during documentation, validation, and standardization processes.

Giurchescu (2001) further noted that dance reflects social and political identities within communities and serves as an important mechanism for expressing and preserving collective cultural memory. Although authenticity studies strongly emphasize cultural preservation and community recognition, limited literature proposes systematic validation procedures and assessment mechanisms capable of evaluating authenticity within dance documentation and standardization processes.

Participatory Dance Preservation Studies

Participatory approaches in cultural preservation emphasize the active involvement of communities, practitioners, and stakeholders in documenting and sustaining cultural practices. Kemmis and McTaggart (2005) described Participatory Action Research (PAR) as a collaborative process in which communities actively contribute to knowledge production and cultural preservation efforts. This perspective highlights the importance of shared decision-making and stakeholder engagement in safeguarding cultural heritage. Arnstein's (1969) "Ladder of Citizen Participation" further emphasized that meaningful participation involves active community involvement in planning, evaluation, and decision-making processes rather than passive consultation. This framework has influenced contemporary approaches to community-based heritage preservation and participatory cultural governance.

Recent studies have reinforced the value of participatory approaches in dance preservation. Kim (2023) developed qualitative value indicators for region-based community dance and found that participatory cultural engagement strengthened community identity, cultural ownership, and heritage sustainability. The study highlighted the importance of involving local communities in evaluating and preserving dance traditions. Lo Iacono and Brown (2016) also emphasized that living cultural heritage practices require continuous participation and validation by cultural communities. Their work demonstrated that dance preservation becomes more sustainable when communities actively participate in cultural transmission and performance practices. Similarly, Petkovski (2021) emphasized that dance preservation depends on intergenerational participation and community recognition. The study argued that community engagement strengthens cultural continuity and supports the preservation of symbolic meanings and traditional movement practices. Reshma (2023) explored dance digitization and community-based participatory research as mechanisms for preserving cultural heritage. The study found that collaborative preservation initiatives improved documentation quality and strengthened community participation in cultural safeguarding efforts.

Studies on indigenous cultural traditions have demonstrated that preservation efforts frequently involve adapting traditional practices to contemporary contexts while retaining

essential cultural meanings and community-recognized values. Traditional cultural expressions may undergo transformation in response to changing social, political, and cultural conditions; however, important symbolic elements, movement traditions, and cultural significance are often maintained to ensure continuity and relevance across generations. Such adaptations feature the importance of community participation, cultural documentation, and preservation initiatives in sustaining cultural heritage and supporting the intergenerational transmission of cultural knowledge and identity (Cheng & Low, 2022).

Despite these developments, many participatory preservation studies focus primarily on community engagement and cultural transmission without establishing structured validation stages or systematic assessment procedures for dance standardization. Thus, there remains limited methodological guidance regarding how participatory validation can be operationalized within community dance documentation and evaluation processes.

Community Dance Assessment Studies

Dance assessment studies commonly focus on evaluating movement execution, technical proficiency, choreography, rhythm, and instructional effectiveness. Educational assessment theories developed by Bloom (1956) and Tyler (1949) emphasized that effective assessment systems require clear criteria, observable indicators, and structured evaluation procedures. Within dance education, assessment tools support objective evaluation, performance improvement, and instructional consistency.

Studies on dance performance evaluation have demonstrated the effectiveness of structured assessment instruments. Slettum et al. (2001) validated a folk-dance performance checklist designed to evaluate rhythm, coordination, movement execution, and overall dance quality among children. Their study highlighted the importance of reliable criteria in improving movement consistency and assessment objectivity. Rhone (2017) further emphasized that rubric-based assessment enhances consistency in evaluating dance proficiency and instructional outcomes. Similarly, Pitsi et al. (2013) demonstrated that standardized rubrics improved reliability in assessing traditional dance performance by providing systematic criteria for movement evaluation and interpretation. Nikolaki et al. (2021) also examined a validated Dance Performance Assessment Instrument for traditional dance instruction and found that structured assessment criteria improved instructional effectiveness and movement accuracy. These studies collectively suggest that assessment instruments play a significant role in ensuring consistency and quality in dance instruction and performance evaluation. However, most existing assessment studies remain centered on educational or technical performance contexts. Limited research has developed assessment instruments specifically intended for community-based validation, cultural authenticity assessment, and dance standardization within cultural preservation initiatives.

Dance Documentation Framework Studies

Dance documentation frameworks provide systematic approaches for recording, preserving, and organizing dance movements and cultural meanings. One of the earliest and most influential documentation systems was introduced by Laban (1971), whose movement analysis framework enabled the recording of body movements, spatial direction, timing, and movement dynamics through systematic notation and analysis. Adshead et al. (1988) further emphasized that effective dance documentation requires analytical examination of choreography, movement structure, rhythm, and interpretive context. Their work demonstrated that documentation should include both technical movement details and cultural meanings associated with performance practices.

Recent studies have expanded dance documentation into digital and participatory contexts. Kico et al. (2018) explored the digitization and visualization of folk dances for cultural heritage preservation. Their study

demonstrated that digital technologies enhanced movement preservation, accessibility, and visualization of traditional dance practices. Castaños Jr. (2022) utilized a Philippine Folk Dance Documentation Framework in documenting traditional dances and highlighted the importance of combining movement analysis, contextual narration, and cultural interpretation within documentation efforts. The study emphasized that culturally grounded documentation strengthens preservation and instructional transmission of traditional dances.

Similarly, Reshma (2023) investigated dance digitization as a mechanism for preserving intangible cultural heritage and found that digital documentation improved archival preservation and accessibility of dance movements and cultural narratives. Roque (2025) also explored ethnographic documentation of cultural dances in the Philippines and emphasized the importance of contextualizing movements within local cultural practices and community experiences. Although existing documentation frameworks contribute significantly to preserving movement forms and cultural narratives, limited studies integrate documentation procedures with structured community validation, stakeholder deliberation, movement assessment, refinement mechanisms, and standardization processes. This gap highlights the need for a comprehensive community-based validation framework and assessment instrument capable of supporting culturally grounded dance standardization initiatives.

Existing literature highlights the importance of dance assessment, cultural authenticity, participatory preservation, and documentation in safeguarding community-based dance practices. Previous studies demonstrated that structured assessment tools improve movement evaluation, instructional consistency, and performance reliability, while cultural heritage frameworks emphasized that authenticity should be grounded in community recognition and cultural continuity. Similarly, participatory preservation research underscored the importance of stakeholder involvement in sustaining cultural identity, strengthening cultural ownership, and supporting intergenerational transmission of dance traditions. Studies on dance documentation further established the significance of systematic movement recording, choreographic analysis, and contextual cultural narration in preserving traditional dance practices. However, most existing studies examined dance evaluation, authenticity, participation, and documentation as separate areas rather than integrating them into a unified validation and standardization process. Consequently, limited research has developed a community-based validation framework supported by a structured assessment instrument specifically designed for culturally grounded dance standardization, which this study seeks to address.

Conceptual Framework

The study is grounded in the integration of concepts derived from dance documentation, cultural authenticity, community participation, and assessment and evaluation literature. These concepts collectively informed the development of the Community-Based Validation Framework (CBVF) and the Community-Based Dance Validation Instrument (CBDVI). Through the interaction of these components, the framework facilitates participatory dance standardization while supporting cultural preservation and transmission. Figure 1 presents the conceptual framework of the study.

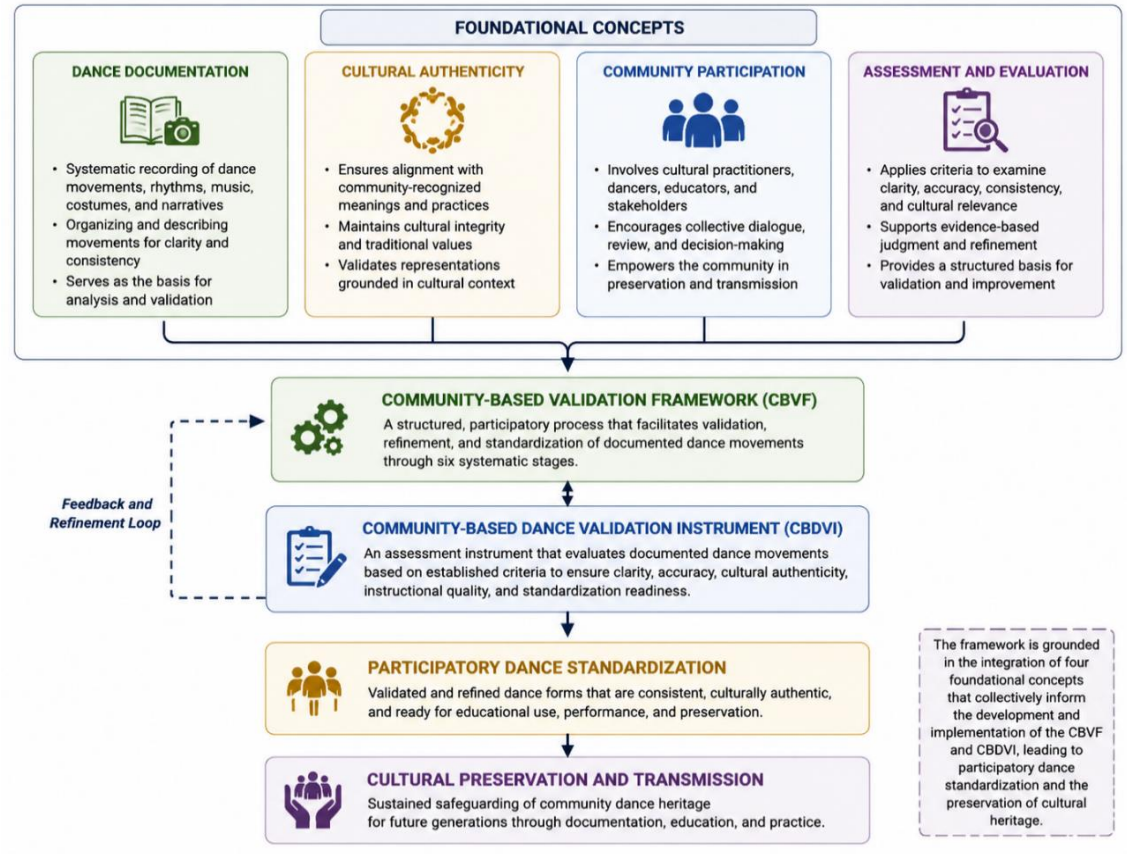


Figure 1. Conceptual Framework of the Study

Objectives of the Study

The study aimed to develop a Community-Based Validation Framework and Assessment Instrument for Dance Standardization.

Specific Objectives

Specifically, this study sought to:

1. develop a participatory Community-Based Validation Framework for dance documentation and standardization;
2. design Community-Based Dance Validation Instrument (CBDVI);
3. examine the applicability and utility of the framework and instrument through community-based implementation; and
4. generate stakeholder-informed recommendations for refining the framework and instrument.

Methodology

Research Design

This study employed a descriptive-developmental research design to develop and evaluate a Community-Based Validation Framework and a Community-Based Dance Validation Instrument (CBDVI) intended for dance standardization. The framework and assessment instrument were implemented through a community-based validation activity involving cultural practitioners, educators, arts representatives, and community stakeholders. The study focused on designing a structured, participatory mechanism that could facilitate the validation, refinement, and standardization of documented dance movements through stakeholder involvement and systematic assessment procedures.

The developmental component of the study involved the formulation of the framework and assessment instrument based on principles of dance movement analysis, cultural authenticity, participatory cultural preservation, and educational assessment. The descriptive component involved examining the implementation of the framework and the utility of the assessment instrument during the community-based validation activity. A documented community-based dance was utilized as a validation case to examine the applicability and functionality of the proposed framework and assessment instrument.

Participants and Validators

The study involved purposively selected 12 validators who possessed relevant knowledge, experience, or involvement in cultural dance practices and cultural preservation activities. Participants included representatives from the Bohol Arts and Cultural Heritage (BACH) Council, the Center for Culture and Arts Development (CCAD), MAPEH educators, pioneering dancers, local government representatives, and community stakeholders. The Bohol Arts and Cultural Heritage (BACH) Council and the Center for Culture and Arts Development (CCAD) are local cultural organizations that support the promotion, preservation, documentation, and development of arts and cultural heritage initiatives within the Province of Bohol. Their participation was essential in evaluating the practicality, relevance, and applicability of the proposed framework and assessment instrument.

Development of the Community-Based Dance Validation Instrument (CBDVI)

The Community-Based Dance Validation Instrument (CBDVI) was developed to complement the validation framework by providing a structured mechanism for evaluating documented dance movements. The instrument was designed to assess key dimensions of dance standardization, including clarity of step description, accuracy of movement representation, sequence and organization of steps, representation of cultural meaning, consistency with community practice, clarity of counts and timing, appropriateness of structured steps, and teachability of movements. These criteria were selected to ensure that both the technical and cultural dimensions of dance practices were systematically evaluated during the validation process.

A three-point rating scale was utilized to assess each criterion: (3) Highly Acceptable, (2) Acceptable, and (1) Needs Improvement. In addition to quantitative ratings, the instrument included open-ended items that enabled validators to provide recommendations, observations, and suggestions for improvement. These qualitative responses served as an important source of information for refining both the documented dance movements and the implementation procedures of the framework.

Development of the Community-Based Validation Framework

The Community-Based Validation Framework was developed through an analysis and synthesis of literature related to dance documentation, cultural authenticity, participatory preservation, community engagement, and dance assessment. Concepts derived from UNESCO's safeguarding principles for intangible cultural heritage, participatory action research, community participation models, and dance evaluation studies informed the framework's structure.

The framework was designed to provide a systematic process for validating documented dance movements through community participation and stakeholder consultation. The development process resulted in six interconnected stages: Preparation, Presentation, Evaluation, Feedback and Deliberation, Refinement, and Standardization. These stages were intended to facilitate collaborative evaluation, generate stakeholder feedback, support movement refinement, and establish culturally grounded standards for dance documentation.

Figure 2 illustrates the participatory validation process utilized in the study. The framework outlines the sequential stages for validating, refining, and standardizing documented dance movements through stakeholder participation and structured assessment procedures.

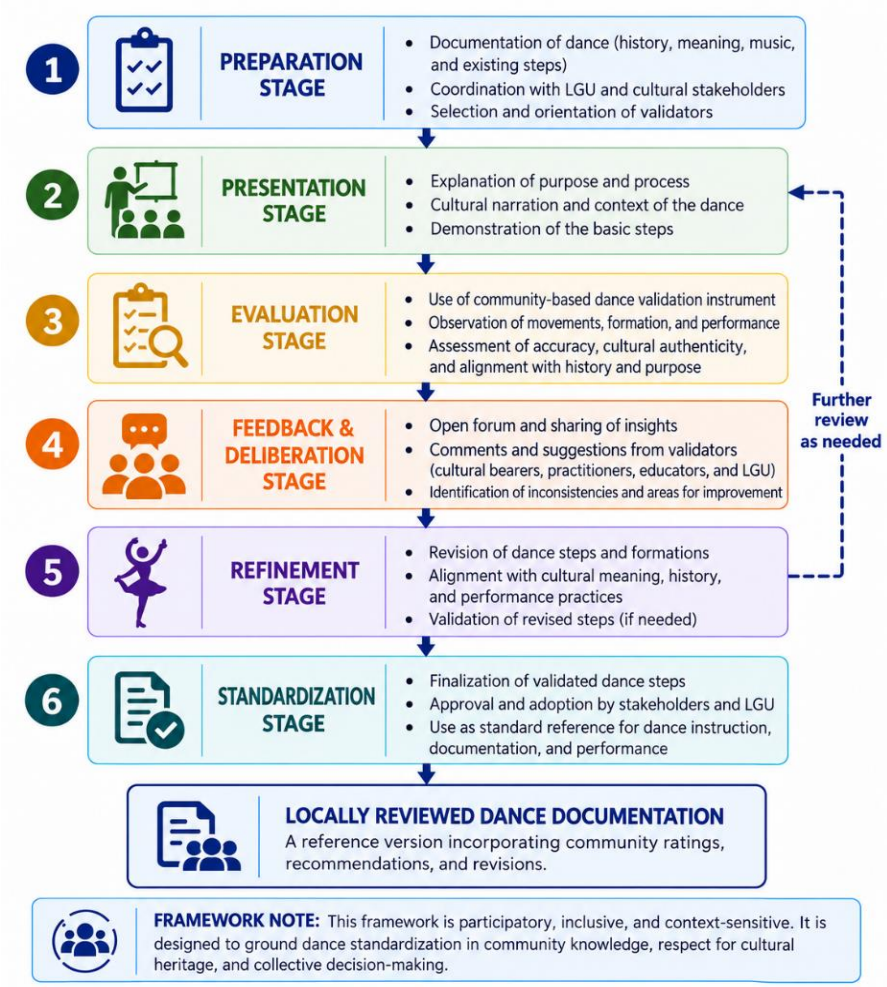


Figure 2. Community-Based Validation Framework for Dance Standarization

Framework Implementation Procedure

The developed framework and assessment instrument were implemented through a community-based validation activity to examine their applicability in a real-world cultural setting. The implementation process followed the six stages of the Community-Based Validation Framework:

1. Preparation Stage

The preparation stage focused on organizing the resources, participants, and materials necessary for the validation activity. Validators were identified and invited based on their involvement in cultural preservation, dance practice, arts education, and community leadership. Coordination with participating stakeholders was conducted to establish schedules, venue arrangements, and validation procedures. Documentation materials, movement descriptions, demonstration resources, and copies of the Community-Based Dance Validation Instrument (CBDVI) were prepared prior to implementation. This stage ensured that validators possessed the necessary materials and contextual information needed to participate effectively in the succeeding stages of the framework.

2. Presentation Stage

The presentation stage served as the formal introduction of the validation activity and provided stakeholders with the information necessary to participate meaningfully in the evaluation process. Upon arrival, validators and participants were registered and provided with copies of the Community-Based Dance Validation Instrument (CBDVI). The activity commenced with an opening program, followed by the presentation of the study, during which the research team explained the purpose of the documentation and validation initiative, the significance of preserving community-based dance practices, and the role of stakeholders in the validation process.

Validators were subsequently introduced and oriented regarding the assessment criteria, rating procedures, and mechanisms for providing recommendations and comments. To establish a common understanding of the dance under review, a contextual narration was provided describing the cultural background, significance, and intended meanings associated with the documented dance movements. This was followed by the demonstration of the documented dance movements, including the presentation of individual movement sequences and a complete performance of the documented dance.

The presentation stage enables validators to directly observe movement execution, sequencing, timing, and cultural representation prior to formal evaluation. Opportunities for clarification were provided throughout the activity to ensure that validators possessed a shared understanding of the documented materials before proceeding to the assessment stage.

3. Evaluation Stage

During the evaluation stage, validators independently assessed the documented dance movements using the Community-Based Dance Validation Instrument (CBDVI). The instrument guided the assessment of key dimensions including clarity of step description, accuracy of movement representation, sequence and organization of steps, representation of cultural meaning, consistency with community practice, clarity of counts and timing, appropriateness of structured steps, and ease of learning. Validators assigned ratings based on their observations of the presented movements and supporting documentation. In addition to quantitative ratings, validators were encouraged to record comments, observations, and recommendations regarding aspects of the dance that required improvement or clarification. This stage generated systematic data that served as the basis for subsequent discussions and refinements.

4. Feedback and Deliberation Stage

Following the evaluation process, validators participated in a structured feedback and deliberation session. The purpose of this stage was to gather stakeholder perspectives regarding the strengths, limitations, and areas for improvement identified during the assessment. Participants discussed movement accuracy, cultural representation, thematic consistency, sequence organization, and instructional clarity. Clarifications were sought when differing interpretations emerged, allowing validators to explain their observations and recommendations. The deliberative process encouraged collaborative decision-making and ensured that community knowledge, practitioner expertise, and stakeholder perspectives informed the validation outcomes. Recommendations generated during the discussion were documented for consideration in the refinement stage.

5. Refinement Stage

The refinement stage involved reviewing and incorporating the feedback obtained from the evaluation and deliberation processes. Quantitative assessment results and qualitative recommendations were analyzed to identify recurring concerns and suggested improvements. Based on the validators' observations, revisions were made to movement descriptions, movement representation, thematic clarity, counts and timing, and the overall organization of the documented dance materials. The refinement process sought to address issues

identified during validation while maintaining consistency with community-recognized practices and cultural meanings.

Following the revision of the documented materials, the researchers prepared video demonstrations of the modified dance movements and sequences to illustrate the proposed changes. These video presentations were shown to validators and selected stakeholders to solicit further comments, verification, and approval of the refinements made. This process enabled participants to assess whether the revised movements accurately reflected their recommendations and remained consistent with community-recognized practices. Feedback gathered during this review was considered in finalizing the refined documentation. The resulting revisions reflected the collective input and validation of stakeholders who participated throughout the refinement process.

6. Standardization Stage

The final stage involved consolidating the validated and refined dance documentation into a standardized format. Revisions resulting from stakeholder feedback were incorporated into the final documentation to improve accuracy, clarity, consistency, and instructional usefulness. The standardized version represented the outcome of the participatory validation process and reflected community-informed decisions regarding movement organization, cultural representation, and performance structure. This stage demonstrated how systematic assessment, stakeholder participation, and collaborative refinement can contribute to the development of more consistent and culturally grounded dance documentation. The resulting documentation served as the final output of the framework implementation process.

Data Collection and Analysis

Data were collected through the accomplished Community-Based Dance Validation Instruments and the qualitative feedback generated during stakeholder deliberations. Quantitative data were analyzed using descriptive statistics, specifically frequency counts, mean ratings, and interpretive descriptions, to summarize validator assessments of the documented movements. Qualitative data obtained from open-ended responses and deliberation sessions were analyzed through thematic categorization to identify recurring observations, recommendations, and areas for refinement. The combined analysis of quantitative and qualitative data provided evidence regarding the usefulness of the framework, the effectiveness of the assessment instrument, and the outcomes of the participatory validation process.

Ethical Considerations

Participation in the validation activity was voluntary. Validators were informed of the objectives and procedures of the study prior to participation. To protect cultural integrity and ongoing documentation efforts, specific identifiers, names, and proprietary movement concepts associated with the dance utilized during framework implementation were withheld from publication. The focus of the study remained on the development and evaluation of the Community-Based Validation Framework and the Community-Based Dance Validation Instrument (CBDVI), rather than on the public disclosure of the dance itself.

Result and Discussion

Result of the Community-Based Validation Framework Implementation

The implementation of the Community-Based Validation Framework demonstrated the practicality of a structured and participatory approach to dance standardization. The framework facilitated stakeholder involvement throughout the validation process, allowing cultural practitioners, educators, arts representatives, and community stakeholders to actively participate in the evaluation, deliberation, and refinement of documented dance movements.

The six-stage process consisting of preparation, presentation, evaluation, feedback and deliberation, refinement, and standardization provided an organized mechanism for gathering community perspectives and generating collective decisions regarding movement

documentation. The preparation stage facilitated stakeholder coordination and validation planning, while the presentation stage established a common understanding of the documented movements and their cultural context. The evaluation and deliberation stages enabled validators to systematically identify strengths, limitations, and areas requiring refinement.

The findings support the principles of participatory cultural preservation emphasized by UNESCO (2003), which recognizes the importance of community involvement in safeguarding intangible cultural heritage. Similarly, the results reflect the participatory perspectives advanced by Arnstein (1969) and Kemmis and McTaggart (2005), who argued that meaningful stakeholder engagement strengthens decision-making processes and enhances community ownership of cultural preservation initiatives. The participatory nature of the framework also supports the preservation of cultural values embedded within dance traditions. Beyond facilitating stakeholder participation, the framework reinforced the role of community members as active custodians of cultural knowledge rather than passive recipients of documented materials. Through their involvement in the evaluation, deliberation, and refinement stages, validators exercised community authority in determining whether documented movements accurately reflected locally recognized practices, cultural meanings, and performance traditions. This process strengthened cultural ownership by ensuring that decisions regarding movement representation and standardization remained grounded in the perspectives of cultural practitioners and community stakeholders rather than being determined solely by researchers or external institutions.

Similar findings were reported by Alwi et al. (2026), who found that the Salonreng dance functions not only as an artistic performance but also as a medium for preserving cultural values, strengthening community identity, and transmitting cultural knowledge across generations. This suggests that community participation in validation contributes not only to movement standardization but also to the safeguarding of cultural heritage, collective memory, and community-recognized meanings associated with traditional dance practices. The successful implementation of all framework stages indicates that the proposed framework can serve as a practical mechanism for validating and standardizing community-based dance practices while maintaining cultural relevance and community participation.

Utility of the Community-Based Dance Validation Instrument (CBDVI)

The Community-Based Dance Validation Instrument (CBDVI) provided a systematic mechanism for evaluating documented dance movements according to established criteria related to movement clarity, cultural representation, sequence organization, rhythmic consistency, consistency with community practice, and teachability. Validators effectively used the instrument to assess both the technical and cultural dimensions of the documented movements. The structured criteria facilitated consistent observation and evaluation, enabling validators to identify movement strengths and areas requiring refinement. Furthermore, the inclusion of open-ended feedback items allowed participants to provide detailed recommendations that contributed to the improvement of the documented materials.

The usefulness of structured dance assessment tools has been highlighted in previous studies. Slettum et al. (2001) emphasized that systematic assessment instruments improve consistency and objectivity in evaluating dance performance, while Rhone (2017) and Nikolaki et al. (2021) demonstrated that rubric-based evaluation enhances instructional reliability and movement assessment. Consistent with these findings, the CBDVI supported the generation of organized feedback necessary for movement refinement and standardization. The results suggest that the instrument can serve as a practical assessment tool for future dance validation activities, particularly in

community-based contexts where both cultural authenticity and instructional clarity require systematic evaluation.

Validation Outcomes of the Documented Dance Movements

The results of the validation activity indicated that the documented dance movements were generally evaluated positively across the established assessment criteria. Validators reported favorable assessments in relation to movement clarity, sequence organization, consistency with community practice, appropriateness of structured steps, and teachability. These findings suggest that the documented movements were understandable, logically organized, and suitable for instructional and community use.

Selected criteria relating to movement representation, thematic interpretation, and rhythmic consistency received comparatively lower evaluations, indicating opportunities for refinement. Validators observed that certain movement elements required clearer execution and stronger alignment with the intended cultural themes represented within the dance. Similarly, recommendations were made to improve movement synchronization and counting consistency to strengthen alignment between movement execution and musical structure. These findings support the observations of Adshead et al. (1988), who emphasized that effective dance documentation requires not only accurate movement representation but also coherent organization and interpretive clarity. The results likewise reinforce the importance of systematic validation in identifying specific aspects of dance documentation requiring improvement prior to standardization.

Table 1. Summary of Validation Result

Assessment Criterion	Rating	Interpretation
Clarity of Step Description	3	Highly Acceptable
Accuracy of Movement Representation	2	Acceptable
Sequence and Organization of Steps	3	Highly Acceptable
Representation of Cultural Meaning	2	Acceptable
Consistency with Community Practice	3	Highly Acceptable
Clarity of Counts and Timing	2	Acceptable
Appropriateness of Structured Steps	3	Highly Acceptable
Ease of Learning (Teachability)	3	Highly Acceptable

Legend: 3 = Highly Acceptable; 2 = Acceptable; 1 = Needs Improvement
Note: All 12 validators independently assigned the rating shown for each criterion. They completed their assessments separately and without consulting one another.

Overall, the findings indicate that the documented dance movements have strong potential for instructional use and cultural preservation, and could benefit from targeted refinements identified through the validation process.

Stakeholder Feedback and Movement Refinement

Qualitative feedback gathered during the deliberation stage provided valuable insights for improving the documented dance movements. Validators generally agreed that the documented figures were understandable and culturally recognizable. However, recommendations were provided regarding clarity of movement, thematic representation, and rhythmic consistency. The feedback identified refinements related to movement representation, cultural meaning, and counts and timing, corresponding to the three criteria independently rated “Acceptable” by all 12 validators in Table 1.

Several validators emphasized the importance of strengthening the correspondence

between movement execution and intended symbolic meaning. Others recommended refining selected movement sequences to improve interpretive clarity and thematic coherence. Suggestions were also offered regarding movement synchronization and counting procedures to enhance rhythmic consistency and instructional effectiveness.

These findings demonstrate the value of community participation in the validation process. Consistent with the concept of living cultural heritage proposed by Lo Iacono and Brown (2016), community-based feedback enabled the incorporation of practitioner knowledge and cultural perspectives into the refinement process. The deliberative component of the framework therefore functioned as an important mechanism for identifying areas requiring revision while ensuring that community-recognized meanings and practices remained central to the standardization process.

Revisions Implemented Following Validation

Based on stakeholder recommendations, several refinements were incorporated into the documented dance movements and supporting documentation. Revisions focused on improving movement clarity, strengthening thematic representation, enhancing rhythmic consistency, and improving instructional organization. Adjustments were made to selected movement descriptions and demonstrations to improve interpretive clarity and cultural representation. Modifications to counting procedures and movement synchronization were likewise introduced to improve alignment between movement execution and musical structure. Additional explanatory notes and supporting documentation were also prepared to strengthen future instructional use and validation activities. The implementation of these revisions illustrates how the framework was used to organize stakeholder feedback and guide the refinement of documented dance materials. Rather than serving solely as an assessment procedure, the framework functioned as a collaborative mechanism for continuous improvement and cultural validation.

Conclusion

This study successfully developed a Community-Based Validation Framework and a Community-Based Dance Validation Instrument (CBDVI) designed to support participatory and culturally grounded dance standardization. The author-developed framework and instrument were applied by the author's advisees in their community validation of documented dance materials. The framework provided a systematic process for stakeholder engagement through the stages of preparation, presentation, evaluation, feedback and deliberation, refinement, and standardization, while the CBDVI offered a structured mechanism for assessing documented dance movements according to established technical and cultural criteria. The application illustrated the framework's practical use in organizing collaborative evaluation and gathering stakeholder feedback. Likewise, the assessment instrument enabled validators to systematically identify strengths, limitations, and areas requiring refinement within documented dance materials. All 12 validators independently assigned identical ratings for each criterion, with five criteria rated "Highly Acceptable" and three rated "Acceptable." The integration of quantitative assessment and qualitative deliberation contributed to a transparent and community-centered validation process.

In this application, the framework and instrument were used to organize movement evaluation, documentation refinement, and stakeholder-informed decision-making. Community perspectives, practitioner expertise, and cultural interpretations informed the validation and standardization process. These outcomes reinforce the importance of community participation in safeguarding intangible cultural heritage and promoting culturally responsive approaches to dance preservation. The community validation concerned the documented dance materials and did not constitute

a formal evaluation of the framework's effectiveness or the instrument's validity and reliability.

The study contributes a structured methodological framework that may be adapted for the documentation, validation, and standardization of other traditional, cultural, and community-based dance practices. Future studies may formally evaluate the framework's effectiveness and the CBDVI's validity and reliability, examine their applicability across diverse cultural contexts, and explore additional approaches for strengthening community-based cultural preservation initiatives. By integrating participatory validation, systematic assessment, and collaborative standardization within a single process, the study advances dance documentation and cultural preservation studies and provides a culturally grounded methodology for safeguarding intangible cultural heritage.

Declaration of AI Use in Research Methodology and Manuscript Writing

Artificial intelligence tools, particularly ChatGPT, were used to support language refinement, organization of manuscript content, and preparation of the conceptual and framework figures. These tools assisted in communicating the authors' concepts and research procedures. The reported validation ratings and stakeholder feedback originated from the community validation activity.

The authors " Rafunzel Bulilawa and Mary Roselle Bulilawa" retain full responsibility for the research methodology, interpretation of findings, and final manuscript, including the accuracy of AI-assisted text and figures. AI assistance was subject to the authors' review and judgment, with attention to appropriate attribution, confidentiality, and consistency with the study's actual procedures and evidence. This declaration provides transparent disclosure of AI contributions while affirming the authors' accountability for the integrity and quality of the published work.

The main findings (novelty) and why they are important and useful:

This study presents an author-developed Community-Based Validation Framework (CBVF) and Community-Based Dance Validation Instrument (CBDVI), applied by the author's advisees in the community validation of documented dance materials. Its methodological contribution lies in integrating presentation, individual assessment, stakeholder deliberation, refinement, and standardization within a six-stage process. The accompanying eight-criterion instrument addresses both technical and cultural dimensions of dance documentation. All 12 validators independently assigned identical ratings, identifying movement representation, cultural meaning, and counts and timing as priorities for refinement. Community validators described the framework and instrument as useful because they were unfamiliar with a comparable resource for this task. These findings illustrate their practical use in organizing community review and translating local knowledge into recommendations for improving documentation. However, the application does not establish the framework's effectiveness, the instrument's validity or reliability, or improvements in cultural ownership and continuity. The resources offer a structured approach that may be adapted to other community dance documentation activities, with locally appropriate participation and further evaluation.

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Appendix A

Community-Based Dance Validation Instrument (CBDVI)

Instructions:

Evaluate the presented dance steps based on the criteria provided. Your evaluation will help ensure that the documented dance steps accurately reflect the movements, cultural meaning, origin, and structure of the dance.

For each criterion:

- Place a check mark (✓) in the box that best represents your evaluation.
- Use the rating scale as your guide:

You may also provide **comments or suggestions** to further improve the accuracy and quality of the dance documentation.

Scale Response	Category	Interpretation
3	Highly Acceptable	Dance steps are clear, accurate, and consistent. Movements fully reflect the intended form, cultural meaning, origin, and structure. Only minor refinements (e.g., polishing timing or style) may be needed.
2	Acceptable	Dance steps are generally correct but with noticeable errors or inconsistencies. Movements partially reflect the intended form, cultural meaning, origin, or structure. Corrections are needed but do not require major changes.
1	Needs Improvement	Dance steps are unclear or inaccurate. Movements do not reflect the intended form, cultural meaning, origin, or structure. Major revisions or reworking are required.

Criteria	3	2	1
1. **Clarity of Step Description** (The basic steps are clearly explained and easy to follow.)			
2. **Accuracy of Movement Representation** (The steps appropriately represent the movements demonstrated by the participants and community practitioners.)			
3. **Sequence and Organization of Steps** (The steps are arranged in a logical and correct order.)			
4. **Representation of Cultural Meaning** (The steps clearly reflect the purpose, story, and meanings of the dance based on community narration.)			
5. **Consistency with Community Practice** (The steps are consistent with how the dance is known and performed in the community.)			
6. **Clarity of Counts and Timing** (The counting and rhythm of the steps are clear and appropriate.)			
7. **Appropriateness of Structured Steps** (The organization and enhancement of the steps remain respectful to the original movements shared by participants.)			
8. Ease of Learning (Teachability) (The steps can be easily understood and taught to learners.)			

Comments and Suggestions

1. What steps were accurately presented and well-executed?

2. Which steps need improvement or clarification?
3. Are there missing movements or elements that should be included?
4. Other comments:

Validator's Information
Name: _____
Position/Role: _____
Signature: _____
Date: _____

Note:
Your responses will be treated with respect and will be used solely for the improvement and validation of the documented dance steps.