



Innovative Nusantara Dance Mentoring to Strengthen Emotional Intelligence in Early Childhood at Sanggar Nanta Kemara, Bali

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ABSTRACT

Dance instruction at the Nanta Kemara Studio is still dominated by Balinese dance, while the curriculum for Indonesian Traditional Dance and social-emotional indicators remain unstructured. This community service program aims to assist the partner in developing, implementing, and evaluating child-friendly Innovative Indonesian Traditional Dance. The activities involved 39 participants, consisting of 35 child dancers aged 4-6 years, one choreographer, one dance teacher, and two stage crew members. The implementation included needs assessment and focus group discussions (FGDs), collaborative design, seven rehearsals, two performances, and qualitative evaluation through observation, anecdotal notes, partner reflections, photos, and videos. The program produced a multi-ethnic choreography lasting approximately 5 minutes and 45 seconds that blends elements from Bali, West Java, Papua, Central Kalimantan, and West Sumatra, accompanied by digital music, audiovisual documentation, practice guides, and evaluation indicators. In the final trial, the dance sequence was completed through the final pose; observational notes indicated that the children were able to respond to musical cues, maintain attention throughout the performance, keep their formations, and display more focused expressions. Partners also received tools that can be reused in routine practice sessions. The findings are descriptive and should not be interpreted as causal evidence of an increase in emotional intelligence, as the program did not employ pre-post psychometric measurements.

INTRODUCTION

The Nanta Kemara Dance Studio has approximately 50 active members and extensive experience in teaching traditional dance; however, the results of initial coordination, observations, and focus group discussions (FGDs) indicated that the children's training curriculum was still dominated by Balinese dance. From among the studio's members, 35 children aged 4-6 years were selected as program dancers based on age range, interest, readiness to follow instructions, motor coordination, courage, need for support, and parental/guardian consent. Initially, only a few children were familiar with Nusantara dance, and there were no concise, child-friendly cross-

cultural curricula available that incorporated social-emotional and cultural indicators. The challenge faced by the partner organization was therefore not merely a lack of repertoire but the absence of structured learning tools that integrate artistic experiences, social-emotional development, and cultural literacy.

This urgency relates to the need for children's social-emotional stimulation through experiences that are safe, enjoyable, repetitive, and developmentally appropriate. Dance holds potential because it integrates movement, rhythm, expression, self-control, rules, and group interaction. Studies on creative movement indicate that dance can help children understand emotions through embodied experiences (Twiner et al., 2022), while early childhood dance programs have been reported to support prosocial behavior and reduce shyness through structured group activities (Kotaman et al., 2024). Other findings also indicate that creative dance interventions have the potential to strengthen preschoolers' emotional regulation and social-emotional competencies when implemented gradually and in a developmentally appropriate manner (Amalia et al., 2023; Ardipal et al., 2023; Fitri & Nurhafizah, 2023; Peng et al., 2026).

From a cultural perspective, traditional dance instruction can stimulate motor, cognitive, social-emotional, artistic, moral, and cultural literacy development (Djibrán & Pamungkas, 2023; Hartono et al., 2022). However, cross-cultural experiences must be accompanied by contextual explanations so that children do not merely recognize visual differences. Teachers' perceptions and readiness are crucial for integrating local culture into child-centered learning (Rohita & Suwardi, 2024), while a creative dance approach involving teachers, parents, and the community can foster empathy and create healthier learning experiences (Tan, 2024). Therefore, this community service initiative positions partners as co-designers and implementers, not merely as recipients of the program's outcomes (Antara et al., 2024; Jumiatmoko et al., 2024; Nadhifah & Pamungkas, 2023).

The program's solution is realized through Innovative Nusantara Dance, which adapts elements from the White Crested Duck Dance, Jaipong, Yamko Rambe Yamko, Giring-Giring, and Rantak. Movements, music, formations, costumes, makeup, and duration are simplified to ensure safety, clarity, and memorability, while the cultural markers of each source are preserved. The training combines demonstrations, imitation, repetition, group practice, staged performances, audiovisual media, and behavioral observation. The goal is to produce a cross-cultural repertoire as well as a toolkit that partners can use to monitor courage, expression, cooperation, group discipline, and appreciation for diversity (Ashar & Pamungkas, 2023; Haida et al., 2023; Nabila, 2022).

The objectives of this community service activity are: (1) to assist Sanggar Nanta Kemara in developing and implementing a child-friendly Innovative Nusantara Dance package; (2) to broaden the cultural experiences of 35 child dancers through five sources of local culture; (3) to provide simple observation indicators for emotional, social, and cultural aspects; and (4) to produce learning resources that can be reused by partners. Verified the success of these objectives through the implementation of seven simulations and two performances, the availability of products, evidence of process observations, and the partners' ability to continue using the materials.

METHOD

This activity is a community service initiative using a participatory mentoring approach. Product development principles were applied to a limited extent to design, test, revise, and refine the dance package; the activity was not positioned as experimental R&D research. The program was documented as a series of activities from May to October 2026, ranging from needs assessment, co-design, training support, performances, evaluation, to sustainability planning. The primary focus remained on addressing the partners' challenges and enhancing the capacity of Sanggar Nanta Kemara.

The institutional partner is Sanggar Nanta Kemara. There are 39 participants: 35 child dancers aged 4-6, one choreographer, one dance teacher, and two stage crew members. Children were selected from active studio members or those with the potential to participate in the activities

based on age, interest, dance experience, ability to mimic movements, body coordination, concentration, confidence in performing, ability to follow instructions, health conditions requiring attention, support needs, and parental/guardian consent. Grouping was conducted flexibly based on age and readiness to learn to ensure that the program remained safe and inclusive (Hanifah et al., 2024).

The implementation is divided into five stages. Needs assessment takes place from May 1–22, 2026, through coordination, observation, focus group discussions (FGDs), and participant mapping. Collaborative design takes place from May 29 to July 3, 2026, through movement exploration, development of dance structure, character values, modules, music, and visual media. Mentoring and simulation took place from July to August 2026 through demonstrations, imitation, group practice, repetition, and revision of difficult sections. The performance and stage adaptation phase was carried out after artistic and pedagogical readiness was achieved in September 2026, while evaluation, refinement of materials, transfer of skills to partners, and finalization of outputs continued through October 2026.

The suitability of the material was validated participatively by the choreographer, dance teachers, and the team using criteria such as movement safety, appropriateness of difficulty levels for children aged 4-6, clarity of tempo and floor patterns, comfort of costumes and props, ease of instruction, and preservation of cultural markers. Sections deemed too complex, fast-paced, physically demanding, or risky were revised in subsequent simulations. Validation was formative in nature and took place repeatedly throughout the mentoring process (Labib & Pamungkas, 2024; Novitawati & Anggreani, 2022).

Table 1. Stages of Mentoring Implementation and Partner Involvement

Stage	Main Activities	Partner Involvement	Evidence of Activities
1. Needs Assessment May 1-22, 2026	Coordination, observation, focus group discussions (FGDs), documentation, mapping of participants, materials, facilities, safety, and risks.	Choreographers and teachers explain the training conditions, the children's characteristics, material needs, and the studio's readiness.	Field notes, FGD minutes, participant mapping data, and initial documentation.
2. Collaborative Design May 29-July 3, 2026	Selection of dance elements, simplification of movements, music arrangement, formations, costumes, makeup, modules, and media.	Partners assess artistic feasibility, safety, cultural relevance, and the suitability of the material for children.	Choreography, music, media, modules, and evaluation indicators.
3. Mentoring and Simulation July-August 2026	Demonstrations, imitation, repetition, positive correction, group practice, formation reinforcement, and reflection.	Teachers/choreographers lead practice sessions with the team; children participate in seven simulations.	Observation sheets, anecdotal notes, photos and videos of practice sessions, and revision notes.
4. Performance September 2026	Stage adaptation and performance with full production.	Partners prepare the participants and technical aspects; the children participate in two performances.	Documentation of the performances, evaluation of formation, expression, costumes, and readiness to perform.
5. Evaluation and Follow-Up October 2026	Reflective focus group discussion (FGD), refinement of materials, skills transfer, reuse, and finalization of outputs.	Partners provide feedback and continue using the materials in practice.	Summary of achievements, music, videos, guidelines, evaluation indicators, and sustainability plan.

Training sessions were conducted seven times. The first five sessions used demonstrations and imitation to introduce movement, floor patterns, expression, and the relationship between music and dance; the next two sessions emphasized repetition, combining choreography, tempo adjustments, and solidifying formations. The material was divided into short segments, interspersed with breaks and positive reinforcement, and adapted to the children's readiness. This step-by-step approach aligns with findings that demonstrations, creative dance, and group activities can support children's expression, character, and social development when they are in line with developmental needs (Aprilia & Suryana, 2022; Ardiyanti et al., 2025; Setyawati et al., 2023).

Evaluation utilizes four sources of evidence: qualitative observation sheets, anecdotal notes, focus group discussions (FGDs)/partner reflections, and photo-video documentation. Observed aspects include implementation, expression and confidence, discipline and acceptance of corrections, cooperation, ability to follow formations and musical cues, cultural appreciation, and the availability of final products. The instrument does not generate psychometric scores but uses observable behavioral indicators that can be matched with visual evidence and process notes (Ningrum et al., 2022).

Table 2. Example of a Qualitative Observation Rubric During Mentoring

Aspect	Observation Indicators	Examples of Recorded Evidence	Verification Source
Expression and Confidence	Facial expressions appropriate to the character; willingness to try/perform; acceptance of corrections and willingness to try again.	Transition from requiring frequent direction to being able to display cheerful or serious expressions appropriate to the dance segment.	Observation sheets, anecdotal notes, video.
Concentration and discipline	Paying attention to instructions, responding to musical cues, waiting for one's turn, following the sequence.	Able to follow a performance sequence of approximately 5 minutes and 45 seconds with minimal loss of focus.	Observations, performance videos.
Cooperation	Maintain the formation, adjust the tempo, help teammates, and complete the routine as a group.	Entering and exiting the stage, changing positions, and the final pose are performed together.	Observations, anecdotal notes, and focus group discussions (FGD).
Cultural appreciation	Recognizing the origins of the material, differences in movement styles and music, and appreciating those differences.	Children are introduced to five cultural sources and use these differences as conversation topics during practice.	Cultural introduction notes, focus group discussions (FGDs), documentation.
Performance Implementation	The steps can be implemented by partners; the tools are available and reusable.	Choreography, digital music, videos, rehearsal guides, and evaluation indicators are used in studio rehearsals.	Product documents, partner reflections, documentation.

The impact analysis mechanism was conducted diachronically by comparing baseline conditions, process notes from the seven simulations, and qualitative evidence from the performances. Data were reduced and grouped by indicator, then compared across sources and discussed with partners. Triangulation of observations, anecdotal notes, FGDs, photos, and videos was used to enhance the credibility of the analysis. The use of triangulation in qualitative research is relevant for strengthening the validity and quality of findings through the convergence of multiple sources and methods (Santana & Paiva Júnior, 2022).

The study did not use psychometric scales of emotional intelligence or a pre-post experimental design. Therefore, the evaluation results are not interpreted as causal evidence that the program increased emotional intelligence. The term strengthening refers to behavioral trends observed during the mentoring process and to the partners' increased capacity to incorporate emotional, social, and cultural indicators into dance instruction. The program's success is defined as follows: (1) one Innovative Nusantara Dance package drawn from five cultural sources is developed and can be implemented; (2) seven simulations and two performances are carried out; (3) children demonstrate positive trends in the indicators of expression, courage, concentration, cooperation, formation, and cultural appreciation; and (4) choreography, music, videos, guidelines, and evaluation instruments are available and can be reused by the partners.

RESULTS AND DISCUSSION

Sanggar Nanta Kemara, like other dance studios in Bali, is dominated by the practice of Balinese dance. Initial data showed that the studio had approximately 50 active members, experienced instructors, a practice space, and support from parents and the community. From this base, 35 children aged 4-6 were involved as dancers in the Nusantara dance innovation program. Observations and focus group discussions (FGDs) revealed that only a few children were familiar with Nusantara Dance; there were no structured non-Balinese dance programs available; and aspects such as courage, expression, cooperation, tolerance, and cultural appreciation had not yet been established as explicit learning outcomes. The partner and the team subsequently agreed to develop an Innovative Nusantara Dance program that is concise, child-friendly, safe, replicable, and accompanied by an evaluation framework.

The artistic output is a multiethnic group dance lasting approximately 5 minutes and 45 seconds that combines elements of the White Crested Duck Dance (Bali), Jaipong (West Java), Yamko Rambe Yamko (Papua), Giring-Giring (Central Kalimantan), and Rantak (West Sumatra). Movements, tempo, floor patterns, formations, expressions, costumes, makeup, and music are simplified to ensure safety and ease of memorization for children. This simplification is achieved through formative verification with the choreographer and teachers, involving the simplification of overly complex movements, adjustment of tempo, specialized training on transitions, and modification of accessories that could potentially interfere with movement. This approach integrates artistic, pedagogical, and safety considerations into a unified whole (Djibran & Pamungkas, 2023; Istiandini et al., 2025).



Figure 1. Performance of the Innovative Nusantara Dance Resulting from the Mentoring Program

Figure 1 serves as evidence of an artistic output that has reached the performance stage, not merely a choreographic design. Five cultural markers are present through distinct movement characteristics, music, formations, and costumes, yet they are organized within a concise structure suitable for early childhood. This evidence also demonstrates that simplification is not aimed at

cultural homogenization but rather at ensuring the clarity of movement and the safety of the participants.

Cross-cultural adaptation requires curation so that children do not merely imitate visual forms. Therefore, each segment is accompanied by a simple introduction regarding the region of origin, movement characteristics, music, and the value of togetherness. Evaluations of the cultural learning process indicate that introducing culture to children is more meaningful when teachers possess conceptual readiness and are able to connect the material to its social context (Rohita & Suwardi, 2024; Triwardhani et al., 2023).

This innovative archipelago dance program package goes beyond choreography. Partners receive digital accompaniment music, photo and video documentation, step-by-step practice guides, cultural introduction materials, , and evaluation indicators. Music is used to signal tempo and section changes, while videos support repetition and reflection. Integrating the arts into children's learning can foster self-awareness, self-management, social awareness, relationship skills, and responsible decision-making when artistic activities are explicitly designed for social-emotional purposes (Müller et al., 2024).

The content of the practice guide is summarized into four operational components: session objectives, movement and music sequences, delivery strategies (demonstration, imitation, repetition, games), and observation indicators. Instructors are given the flexibility to adjust the tempo, number of repetitions, and game formats based on the participants' conditions, as long as the main structure and cultural identity are maintained (Hartawan, 2022).

Cultural introduction materials are used as conversation starters before and during practice. Children are not merely told the names of the dances and their costumes; they are also encouraged to distinguish regional origins, movement qualities, musical patterns, and the functions of group work. This approach aligns with creative dance learning, which positions children as active participants and provides space for reflection on their movement experiences (Tan, 2024; Twiner et al., 2022). Thus, the program's outcomes have two dimensions: artistic comprising choreography, music, formations, costumes, makeup, and performances and pedagogical comprising guidelines, cultural materials, audiovisual documentation, and evaluation indicators. This combination strengthens the partners' ability to use the works both as a repertoire and as learning tools.

Implementation begins with adapting the design based on the children's characteristics, available resources, safety considerations, and partner feedback. Choreographers and dance teachers assess which parts can be retained, which need to be simplified, and the most easily understandable methods of presentation. This mechanism positions the partners as co-implementers and ensures the products can be utilized after the program concludes.

The rehearsals were held seven times at Sanggar Nanta Kemara. The first five sessions focused on demonstrations, imitation, floor patterns, expression, and the relationship between music and movement. The next two sessions focused on refining the choreography, tempo, formations, and expression. A mid-session evaluation indicated that several movements and transitions needed to be simplified. Improvements were made by dividing the material into short segments, repeating transitions, adjusting the tempo, marking positions on the floor, and providing positive reinforcement. Systematic dance strategies for young children have been shown to support prosocial behavior and reduce shyness in group learning contexts (Kotaman et al., 2024). Meanwhile, dance interventions for preschoolers have also demonstrated benefits in cognitive flexibility, inhibitory control, and working memory (Liu et al., 2025).

Figure 2 illustrates the guidance process as children learn through direct examples and repetition. Demonstrations are used not only to replicate movement patterns but also to clarify body orientation, expression, use of space, and connection to music. Research on creative dance indicates that movement can serve as an embodied pathway for understanding and expressing emotions, particularly when verbal language is not the sole medium of learning (Twiner et al., 2022).



Figure 2. Documentation of the Innovative Nusantara Dance Simulation at Sanggar Nanta Kemara

Group exercises also serve as a social context. Children must pay attention to their peers' positions, wait for their turn, adjust their tempo, maintain distance, and complete formations together. Such activities align with the findings of [Kotaman et al. \(2024\)](#) that group dance programs can reinforce prosocial behaviors such as cooperating, sharing, and taking turns. Therefore, the success of a performance is not only judged by the uniformity of the choreography but also by the children's ability to participate without pressure and maintain group cohesion.

Differences in ability still emerged during practice. Children who mastered the movements more quickly were placed as the formation's anchors, while those who were still shy or needed assistance were given positions that facilitated support from peers and the instructor. This approach ensures that the learning experience remains inclusive and developmentally appropriate.

On the cultural dimension, the five dance sources are treated as experiences of cultural encounter. Teachers use differences in movement, music, costumes, and regional origins as material for simple conversations, so that children begin to understand that a single work can contain different cultural expressions without having to negate each other's distinct characteristics. Cultural literacy studies through dance also emphasize the importance of active experiences, rather than merely memorizing cultural information ([Hartono et al., 2022](#)). Thus, the seven simulations serve as spaces for artistic, social-emotional, and cultural practice all at once. Repetition enhances a sense of security and mastery of the material; group practice fosters adaptability. Positive feedback provides opportunities to try again, and multi-ethnic material offers initial exposure to cultural diversity.

Performances were held twice at the Taman Budaya Art Center in Denpasar. The first performance, without formal costumes, served as a stage adaptation and initial evaluation. The team's notes highlighted the need to clarify musical cues, repeat position changes, adjust formations, and provide support for children who were still shy. Improvements leading up to the second performance included simplifying overly complex sections, adjusting the tempo, reinforcing transition cues, refining positioning, and modifying costume sizes and accessories to ensure safety. In the second performance, with full costumes, the approximately 5-minute, 45-second routine was completed through the final pose. The children were able to respond to changes in the music, maintain teamwork, and display cheerful expressions without appearing stressed. The documentation was used for reflection with partners, not to make individual psychometric claims.

Program outcomes were assessed through evidence of process and outputs. Specifically, the activities involved 35 child dancers, one choreographer, one dance teacher, and two stage crew members, resulting in a multi-ethnic dance package drawing from five cultural sources with a duration of approximately 5 minutes and 45 seconds; the program also conducted seven rehearsals and two performances, and produced digital music, videos, photographic documentation, practice guides, cultural introduction materials, and evaluation indicators. The impact on partners was evident in the expansion of their repertoire, the availability of integrated learning tools, and the improved ability of trainers to use the modules and conduct simple evaluations.

Table 3 shows verifiable changes without altering the nature of the evaluation to an experiment. The most concrete evidence is the duration of the completed work, the children's responses to musical cues, the regularity of position changes, completion through to the final pose,

and the partners' use of props. This data is interpreted as evidence of the process and capacity building, not as a measure of individual emotional intelligence improvement.

Table 3. Comparison of Initial Conditions and Achievements After Mentoring

Aspect	Initial Conditions	Achievements After Mentoring	Sources of concrete evidence
Diversity of dance repertoire	The children's repertoire was dominated by Balinese dance; non-Balinese Indonesian dance was not yet structured.	One integrated work drawn from five cultural sources is available; 35 child dancers gained cross-cultural training experience.	Initial observations/focus group discussions; choreography documents; photos and videos of rehearsals and performances.
Program implementation	A concise, child-friendly, and step-by-step cross-cultural program package is not yet available.	A package lasting approximately 5 minutes and 45 seconds was implemented through seven simulations and two performances.	Activity schedule notes; simulation videos; performance documentation.
Partner resources	An integrated toolkit containing music, documentation, practice steps, and evaluation is not yet available.	Choreography, digital music, videos, practice guides, cultural materials, and observation indicators are available.	Product documents; partner reflections; documentation of reuse.
Expression, concentration, and courage	Emotional aspects have not yet been explicitly observed as learning outcomes.	In the final trial, the child responded to musical cues, maintained attention for approximately 5:45, completed the sequence, and displayed more focused expression.	Observation sheets; anecdotal notes; videos; partner reflections.
Cooperation and cultural appreciation	Cooperation, tolerance, and cultural appreciation have not yet been structured into the exercises.	Children practiced maintaining formation, waiting their turn, working together, and recognizing differences among five cultural sources.	Process observations; cultural introduction materials; documentation; FGDs/partner reflections.

Observation notes indicate a trend toward changes in expression, confidence, and readiness to perform. In the early stages, some children still required repeated guidance and support from standing close to more confident peers. After repetition and adaptation to the stage, the young children participating in the dance were able to follow the sequence, respond to changes in the music, and try again after receiving corrections. This example illustrates observable behavioral changes within the context of practice, not a diagnosis of individual emotional intelligence. In terms of cooperation, children learn to enter and exit the stage, maintain distance, stay in formation, wait for their turn to perform, and synchronize their movements with the group. These findings align with studies on dance programs for young children, which show an increase in prosocial behavior following group interventions (Kotaman et al., 2024).

From a cultural perspective, children do not merely memorize movement sequences. Instructors use five dance pieces as an introduction to distinguish regional origins, movement characteristics, music, and costumes. Understanding of diversity is thus built through conversation and bodily experience. Such cultural introduction practices require sufficient context so that differences do not remain merely visual symbols (Rohita & Suwardi, 2024; Triwardhani et al., 2023).

These findings indicate that artistic experiences and socio-cultural experiences occur simultaneously. Integrated arts can serve as a medium for social-emotional learning when instructors intentionally link artistic activities to self-awareness, self-regulation, social relationships, and decision-making (Müller et al., 2024). Overall, observations during the simulations and performances revealed two main outcomes: the children gained a space to practice self-expression, courage, concentration, acceptance of feedback, and teamwork. Meanwhile, the partners discovered new ways to incorporate cultural literacy and social-emotional indicators into dance practice.

Program outputs consist of the choreography for the Innovative Nusantara Dance, digital music, photo and video documentation, practice guides, cultural introduction materials, and evaluation indicators. Sustainability is planned not only as a reprise performance but also as routine use by the instructors at Sanggar Nanta Kemara. Program documents indicate that the materials have been reused in practice sessions with the guidance of local instructors, and the tools enable the regeneration of dancers as well as evaluation without full dependence on the university team.

The follow-up plan for the period from late August through November 2026 establishes a more concrete division of responsibilities: the community service team will conduct artistic and pedagogical evaluations, refine the work, and strengthen networks; partners will implement the materials in routine rehearsals, prepare young trainers, and manage the resources after the handover. Medium-term targets include at least 80% of participants being able to perform the movement sequences, coaches being able to teach and evaluate independently, the integration of the work into routine practice, and the preparation of an educational performance schedule. Monitoring is conducted through practice schedules, attendance lists, coach notes, and post-program documentation; dissemination can be expanded through workshops for early childhood education centers or other dance studios once the final toolkit is ready.

The program's key changes lie in the shift in studio practices from a curriculum dominated by Balinese dance toward a more structured cross-cultural experience, alongside the incorporation of social-emotional indicators as a focus in training. These findings align with research showing that dance can serve as a medium for embodied learning to understand emotions (Twiner et al., 2022). Structured dance training programs can strengthen prosocial behavior in early childhood (Kotaman et al., 2024). In a broader context, integrated arts can also facilitate SEL domains through explicit instructional strategies (Müller et al., 2024).

The Innovative Indonesian Dance Adaptations program is not intended to replace Balinese dance, which remains the studio's core strength. The new program serves to expand the repertoire and cultural experiences. Simplification of movements is necessary to align with children's developmental stages; studies on DanceSport for children aged 4-6 years indicate that intervention designs must account for age differences and cognitive-motor demands (Liu et al., 2025). Therefore, formative evaluation of movements, tempo, transitions, costumes, and instructions is a critical component of the program's safety and feasibility.

The seven simulations provide ample opportunity for repetition to build a sense of security, concentration, sequence memory, and group skills. Dance creativity interventions lasting several weeks have also been reported to be associated with improved temper control, social assertiveness, and anxiety management in preschoolers, although the study cautions against drawing firm conclusions due to the study design and the number of clusters (Peng et al., 2026). This comparison reinforces the rationale for this article's descriptive approach, as the PkM program does not employ an experimental design.

From a sociocultural perspective, multiethnic materials create opportunities for children to collaborate while recognizing differences. Creative dance can foster character traits such as discipline, responsibility, tolerance, self-confidence, and cooperation when designed through clear stages and ongoing evaluation (Ardiyanti et al., 2025). The involvement of teachers, administrators, and parents in fostering shared values is also crucial to ensure that performances do not become activities focused solely on visual outcomes (Tan, 2024).

For partners, the most tangible direct impacts include an expanded repertoire, the availability of integrated training packages, increased capacity of trainers in using modules and

music, and the presence of reusable observation indicators. Partner involvement from the diagnostic phase through evaluation brings the toolkit closer to studio practices and allows for adaptation based on participants' ages, abilities, and performance contexts. The program's sustainability is therefore determined by the institutionalization of the product's use, not merely by the frequency of performances. Integration into routine rehearsals, the transfer of skills to young trainers, digital documentation, post-program monitoring, and dissemination within the studio community are steps to ensure the program's benefits continue to grow after the mentoring period ends.

A key limitation of the evaluation is the absence of individual pre-post scores using standardized psychometric instruments. For future programs, it is recommended to use a structured 1-4 point observation rubric completed by at least two observers at three time points (beginning, middle, end), accompanied by anecdotal notes and video recordings for triangulation. If possible, the assessment should be supplemented with validated social-emotional instruments and reports on inter-rater reliability. With this design, trends in behavioral change can be tested more objectively without neglecting the children's qualitative context.

CONCLUSION

The mentoring program at Sanggar Nanta Kemara produced the Innovative Nusantara Dance, which expanded the training material from a focus on Balinese dance to a multi-ethnic package drawing from five cultural sources. The direct impact for partners includes the availability of a ± 5 -minute, 45-second choreography, digital music, audiovisual documentation, practice guides, cultural introduction materials, and evaluation indicators, along with an increase in trainers' capacity to use these tools independently. Implementation through seven simulations and two performances provided a more structured cross-cultural experience for 35 child dancers.

Observations, anecdotal notes, partner reflections, photos, and videos indicate positive trends in performance confidence, expression, concentration, ability to follow formations, cooperation, acceptance of corrections, and appreciation of differences. The findings are not used to claim a causal increase in emotional intelligence. Sustainability is focused on integrating the material into routine practice, monitoring through schedules and instructor notes, training young instructors, and periodic evaluations using more measurable rubrics. Collaboration with early childhood education centers, other dance studios, and education stakeholders can be developed as a dissemination pathway once the final toolkit is consistently used by partners.

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