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Revitalizing Early Childhood Dance Learning: Supporting RA and TK Teachers

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Abstract

This community service program aimed to strengthen early childhood arts education through the revitalization of dance learning for Raudhatul Athfal (RA) and Kindergarten (TK) teachers in the Solo Raya region. The program addressed gaps in teachers' pedagogical and technical competencies, limited instructional resources, and the lack of structured dance programs in early childhood education settings. A Community-Based Research (CBR) approach was implemented through sequential stages, including needs assessment, classroom observation, Focus Group Discussions (FGD), participatory training, and mentoring. Data were collected from 60 RA and TK teachers using interviews, questionnaires, observations, and group discussions. The results revealed that although schools acknowledged the importance of dance for children's physical, emotional, and cultural development, teachers faced challenges in basic dance techniques, the use of learning media, and practical classroom implementation. The participatory training improved teachers' understanding of children's dance principles, fundamental movement skills, and strategies for integrating dance into thematic learning. In addition, teachers developed simple choreographies and learned to design age-appropriate performance activities. The mentoring phase further enhanced teacher confidence and increased the frequency of dance activities in partner schools. Overall, the program demonstrates that capacity-building initiatives in dance education contribute to improving the quality of arts education in PAUD institutions while also supporting cultural appreciation and holistic child development. Program sustainability is strengthened through collaboration with IGRA and IGTK Solo Raya.

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INTRODUCTION

Early Childhood Education (ECE) provides a critical foundation for children's holistic development. Nevertheless, the implementation of developmentally appropriate arts activities, especially dance learning, remains limited in many PAUD settings, highlighting the need for targeted capacity-building programs for teachers (Trisnawati et al., 2025). Such a holistic approach demands meaningful arts activities, yet dance learning in many RA and TK institutions is still not optimally implemented (Bagas, 2024). In Indonesia, particularly in culturally rich regions like Solo Raya, dance education emerges as a vital medium for fostering creativity, motor coordination, and cultural identity among children

aged 4-6 years (Sudarni & Harun, 2023). Traditional forms such as Tari Bedaya represent invaluable heritage that requires systematic integration into early curricula to prevent cultural erosion among younger generations (Utami & Pamungkas, 2025).

Despite its recognized benefits, dance implementation in Raudlatul Athfal (RA) and Taman Kanak-kanak (TK) faces persistent challenges rooted in teacher competency gaps and resource limitations (Khoirul et al., 2025). Needs assessments were conducted through observations, interviews, and focus group discussions (FGD) with 60 teachers across five partner institutions in Sukoharjo and revealed that approximately 60% lacked understanding of fundamental dance principles, including energy, space, and rhythm (Estuhono et al., 2025). As noted in recent scholarship, "This study showed that using a sports-based training approach with play movements is a fun and developmentally appropriate method to introduce traditional dance to children" (Andika et al., 2025)

Despite its recognized benefits, dance implementation in Raudlatul Athfal (RA) and Taman Kanak-kanak (TK) faces persistent challenges rooted in teacher competency gaps and resource limitations (Khoirul et al., 2025). Needs assessments conducted through observations, interviews, and FGD with 60 teachers across five partner institutions in Sukoharjo reveal that approximately 60% lack understanding of fundamental dance principles (including energy, space, and rhythm) (Estuhono et al., 2025).

Partner institutions under IGRA and IGTK affiliations reported irregular dance activities confined primarily to cultural celebrations rather than routine developmental programming (Zahra et al., 2025). Teachers expressed low confidence in demonstration techniques, choreography design, and age-appropriate pedagogical strategies, resulting in monotonous sessions that failed to engage children meaningfully (Labib & Pamungkas, 2024). Heavy reliance on non-contextual digital media like YouTube videos further disconnected instruction from local cultural realities and child developmental needs (Rupnidah, 2022). This condition was also confirmed during the preliminary observation phase of the community service program, which found that many RA and TK teachers depended on online videos without adapting the content to thematic learning objectives or local cultural contexts.

Infrastructure constraints exacerbated these issues, with most facilities limited to classrooms and schoolyards lacking dedicated performance spaces for safe, expansive movement exploration (Sutini, 2018). Such conditions hindered the realization of dance's potential to stimulate gross motor skills, social interaction, and creative expression during children's critical golden age period (Juniasih et al., 2025). Without intervention, these gaps threatened both optimal child development outcomes and the intergenerational transmission of Javanese cultural heritage (Hijriyati et al., 2025).

This community service initiative responded through a structured CBR framework that positioned RA and TK teachers as co-researchers and active program designers (Utami & Pamungkas, 2025). Initial phases involved comprehensive needs identification via participatory FGDs held in September 2025, which confirmed prioritized training areas and established collaborative trust (Hilda et al., 2025). The problem-based approach ensured solutions remain contextually grounded and sustainable beyond project timelines.

Core interventions comprised intensive one-day participatory workshops conducted at SMK Negeri 6 Surakarta on September 20, 2025, blending theoretical instruction on child dance pedagogy with professional-led demonstrations of basic movements, sociodrama techniques, and simple choreography creation (Motor et al., 2025). Hands-on practice sessions enabled teachers to develop customized lesson modules integrating local themes like gotong royong (communal cooperation) and environmental harmony, directly addressing identified curriculum integration gaps (Estuhono et al., 2025).

Digital follow-up mechanisms, including WhatsApp groups and scheduled video consultations, provided sustained mentorship, enabling real-time troubleshooting of implementation challenges and peer knowledge sharing among participants (Handayani et al., 2025). Pre-post evaluations using structured rubrics measured gains in pedagogical knowledge (target: 80% improvement) and practical skills, while longitudinal monitoring tracked classroom application over three months (Kreasi & Fatuleu, 2025). This multi-phase strategy maximized knowledge retention and practical transfer.

Expected outcomes include enhanced teacher self-efficacy, enriched ECE curricula featuring regular culturally resonant dance programming, and measurable improvements in children's motor development, creativity, and cultural appreciation (Syafrian, 2025). The program posiRA and TK teachers as cultural preservation agents capable of independently sustaining revitalized practices (Syafrian, 2025). Broader replication potential positions this model as a scalable framework for arts-based ECE enhancement across Indonesia's diverse regions (Lubis, 2025). Ultimately, this community service contributes to national priorities in early childhood quality improvement and cultural sustainability, demonstrating CBR's efficacy in transforming identified partner challenges into enduring educational innovations.

METHODS

This community service employed a CBR approach, emphasizing active involvement of RA and TK teachers under IGRA and IGTK in Solo Raya as collaborative partners throughout all program stages. The CBR approach was selected because it enables participatory problem identification, context-sensitive solution design, and shared ownership of outcomes, which are essential for improving teachers' practical dance competencies. Through collaborative engagement, the program ensured that the training content was aligned with teachers' real classroom challenges and local cultural contexts, thereby enhancing relevance, effectiveness, and sustainability. CBR positioned teachers as co-researchers rather than passive recipients, ensuring training relevance to their specific institutional needs. Initial needs identification through interviews and FGD informed program planning, while intensive practical sessions integrated teachers' classroom experiences with expert guidance on child dance principles.

The program targeted early childhood teachers from RA and TK institutions in Sukoharjo Regency, Central Java, selected for their responsibility in child development, and identified skill gaps in dance pedagogy. Solo Raya was chosen due to its dense concentration of PAUD institutions requiring specialized arts training, confirmed through preliminary observations revealing knowledge disparities. This location offered strategic potential as a replicable model for community empowerment through CBR.

Activities unfolded in three sequential phases for sustainable impact: (1) Community Needs Identification, involving field observations, teacher interviews, and FGDs to assess current dance practices and gaps; (2) Participatory Training, conducted as a one-day workshop featuring theoretical sessions on dance principles, professional demonstrations, hands-on practice, case simulations, and module development; (3) Mentoring and Evaluation, through digital consultations via WhatsApp groups and video calls, plus independent practice assignments with progress reporting.

Data were gathered using triangulated qualitative methods: (1) semi-structured interviews to explore individual teacher needs, challenges, and suggestions regarding dance instruction; (2) FGD with IGRA/IGTK-affiliated teachers to capture collective perspectives, identify training priorities, and foster collaboration; and (3) direct observations of natural classroom dance activities to validate reported practices and contextualize findings without researcher interference.

Program effectiveness was measured through pre-post tests assessing pedagogical knowledge gains, observation rubrics evaluating practical skills during workshops, participant satisfaction questionnaires measuring self-efficacy improvements, and implementation reports documenting classroom application. These instruments targeted 80% knowledge improvement and sustained practice adoption.

Qualitative data underwent thematic analysis following Miles & Huberman's (1994) framework: data reduction (coding), display (theming), and conclusion drawing. Initial coding identified patterns from interviews/FGDs/observations, grouped into core themes like dance principle gaps and implementation barriers. Triangulation across sources ensured validity, informing tailored training modules as seen in Table 1.

Table 1 Operational planning matrix for community service activities

No	Type of program/ Activity	Program Target	Implementation Time	Person In Charge	Tools and Materials Needed	Success Assumptions
1.	Needs Identification	RA and TK teachers in Solo Raya	Week 1, Month 1	Head of the community service team and members	Questionnaire, stationery, documentation, ATK (office supplies)	Initial real data on teachers' needs related to dance learning was obtained
2.	Focus Group Discussion (FGD)	Representatives of RA and TK teachers from each district	Week 2, Month 1	Community service team	Stationery, projector, sound system, snacks, documentation, attendance list	Identified problems and solution ideas from RA and TK teachers related to dance
3.	Observation of learning and service conditions in RA and TK	3–5 RA sample institutions	Week 3, Month 1	Community service team	Observation instruments, documentation tools (camera), stationery	Authentic and real data obtained as the basis for program preparation
4.	Participative training on basic dance practice	60 RA teachers, representatives of IGRA and IGTK in Solo Raya	Week 2, Month 2	Community service team and expert facilitators	Training room, practice dolls, mats, printed modules, projector, and consumables	Teachers gain knowledge and skills in basic dance practice
5.	Program evaluation and reflection	Teacher participants and community service team	Week 1, Month 3	Community service team	Evaluation questionnaire, reflection form, light refreshments	Feedback and program quality improvement were obtained for further development.

RESULTS AND DISCUSSION

The findings from this community service program demonstrate measurable improvements in teachers' dance pedagogical competence and classroom implementation. Based on pre-post training evaluations involving 60 RA and TK teachers in Solo Raya, there was a notable increase in teachers' understanding of basic movement techniques, child-centered dance principles, and choreography design. Observation during the mentoring phase also indicated a rise in the frequency and quality of dance activities in partner schools, with teachers more confidently integrating dance into thematic learning. These findings confirm that the participatory training and mentoring effectively addressed previously identified pedagogical gaps and contributed to strengthening the quality of arts education in early childhood settings.

Needs Identification

The needs assessment on August 15, 2025, conducted via Google Forms across five partner RA and TK institutions in Solo Raya, utilized unstructured interviews with dance-teaching staff and questionnaires distributed to all teachers, covering current dance practices, teacher competencies/needs, and program expectations through multiple-choice and open-ended formats. Results showed 60% of institutions offer irregular dance lessons (1-2 times per semester, typically tied to holidays or performances), led primarily by general classroom teachers (70%) with few specialized instructors, focusing on *Kreasi Anak Dance*, simple Java traditional dances, and Islami variants suited to RA contexts, while relying heavily on internet sources like YouTube due to absent dedicated PAUD guides.

Teacher confidence remains low, with only 20% reporting high self-efficacy in dance instruction despite occasional thematic integration, hampered by insufficient dance knowledge/skills, limited music media/properties, and scheduling constraints. Prioritized needs include practical training in early childhood dance methods, direct school mentoring, and user-friendly modules, alongside expectations for hands-on workshops over theory, sustained classroom planning support, local sanggar collaborations for authentic experiences, and face-to-face formats with school visits. These findings affirm institutional awareness of dance's value for child motoric, emotional, and cultural development, yet highlight persistent gaps in competencies, resources, and routines, forming the responsive foundation for the revitalization program via targeted capacity-building.

Observation of Learning and Service Conditions in RA and TK

In the second stage of the community service activity titled "Revitalization of Early Childhood Dance Learning: Mentoring RA and TK Teachers in Solo Raya," the implementing team, with student assistants, conducted a comprehensive observation of dance art learning in RA and TK partner institutions. This observation at RA/TK was carried out from September 2 to 6, 2025, at five partner institutions.

The purpose of this observation activity is to identify the real conditions of dance art learning in RA and TK, teacher competence, and supporting facilities, supported by open interviews. Based on the observation results, it was found that the majority of teachers in partner RA and TK institutions have not received specific training in early childhood dance. Dance art learning is still limited to memorizing basic movements taken from YouTube. In some schools, dance art activities are not even included in the weekly learning routine due to time and human resource limitations. The facilities used include classrooms, schoolyards, and special rooms. The media used are cell phones, laptops, and audio-visual media. Meanwhile, the children's enthusiasm for dance activities is quite high.

They seemed actively engaged in motor activities and welcomed activities involving rhythm and movement. This indicates that the potential of dance as a means of developing social, emotional, and fine motor skills in early childhood is immense but has not yet been systematically optimized. These findings are significant because they highlight a gap between children's high learning motivation and teachers' limited pedagogical preparation, indicating the urgent need for structured professional development. The implications for RA and TK dance learning suggest that future programs must shift from media-dependent and incidental activities toward systematic, curriculum-based, and developmentally appropriate dance instruction supported by continuous mentoring.

This observation stage serves as an important foundation for designing subsequent activities, ensuring that the interventions provided are targeted and sustainable. This observation (as seen in Figure 1) phase also builds a good initial relationship between the implementing team and the teachers and educational staff of RA and TK, creating space for dialogue and collaboration in an effort to improve the quality of art education at the early childhood level. Through this initial mapping, the service activities are expected to have a real impact on revitalizing dance learning as an integral part of holistic early childhood education in the Solo Raya area.

Figure 1 Observation

Focus Group Discussion (FGD)

As a follow-up to the needs identification activities conducted through interviews and questionnaires, the service team held an FGD (Focus Group Discussion) on August 25, 2025, for the program implementation. This activity was attended by representatives of RA and TK teachers in the Solo Raya area, totaling 60 teachers. The purpose of this activity is to delve deeper into the problems, challenges, and solution ideas related to early childhood dance education.

1. Activity Objectives
   The FGD activity conducted has the following objectives: first, to confirm the findings from the problem identification taken from the initial questionnaires and interviews with RA and TK teachers in the Solo Raya area; second, to identify the problems faced by RA and TK teachers when teaching dance art; and third, to gather ideas, input, and expectations from the teachers regarding the most appropriate and effective form of mentoring activities.
2. Implementation and Supporting Facilities
   The FGD was conducted face-to-face at one of the partner institutions, utilizing various supporting facilities as shown in Table 2.

Table 2 FGD Requirements

No.	FGD Requirements
1.	Stationery and group working papers
2.	Projector and laptop for presentations
3.	Snacks and refreshments for participants
4.	Activity documentation
5.	Attendance list for recording participant participation

This FGD activity was opened by the head of the service team and was immediately followed by a presentation of the preliminary results of the needs identification, as can be seen in Figure 2.

Figure 2 FGD Requirements

After that, the participants were divided into discussion groups to discuss the main topics, namely, the conditions of dance learning in schools, the obstacles faced by teachers in implementing dance art learning, the expected training and mentoring needs, and dance learning solutions or innovations implemented in RA/TK. Subsequently, the participants presented the results of their discussions to the forum, and the service team recorded important points as material for formulating the mentoring program.

3. Results and Outputs of the FGD

The results of this FGD activity yielded several key findings, including: a) RA and kindergarten teachers still need to improve their competence in dance teaching methods suitable for early childhood characteristics, b) there is a need for a simple guide or module on dance learning, and c) teachers proposed conducting in-person workshop activities for mentoring. Furthermore, the mentoring was conducted directly at the school, not just in theoretical form.

The results of the FGD activity then became the main basis for the preparation of the dance mentoring and training activity design for RA and TK teachers in the Solo Raya area, which will be implemented in the next stage. The hope of this FGD activity is that the community service program can be more targeted and aligned with the needs and expectations of teachers in the field.

Participatory Training

This community service program, funded through the PKM Litapdimas grant, focused on strengthening RA and TK teachers' competencies in early childhood dance pedagogy in the Solo Raya region. The intervention addressed previously identified gaps in teachers' ability to design developmentally appropriate, meaningful, and value-based dance activities.

Following the training and mentoring sessions, significant improvements were observed in teachers' pedagogical and technical competencies. Teachers were able to design simple choreographies aligned with thematic learning, integrate character values into movement activities, and apply child-centered instructional strategies rather than relying solely on imitation of online videos. Facilitators noted increased teacher confidence during practice sessions, reflected in their ability to modify movements according to children's abilities and classroom contexts. One participant stated, "Previously, we only copied movements from YouTube, but now we understand how to create our own simple dance based on the learning theme." This statement illustrates a shift from passive adoption to creative pedagogical engagement.

The best choreographic works produced during the training were selected based on clear criteria: relevance to early childhood developmental stages, integration of thematic content, creativity of movement variation, clarity of floor patterns, and incorporation of character values. The selected works demonstrated coherent movement structure, age-appropriate complexity, and meaningful integration of moral or cultural themes, indicating substantive learning outcomes rather than mere technical imitation. Overall, the results show that the training effectively enhanced teachers' competence and transformed dance learning from incidental performance preparation into a structured and pedagogically grounded educational activity.

The implementation of this training stage of the PKM aims to develop the ability of RA teachers to be more creative and professional in designing art-based dance learning activities. Through this activity, teachers are expected to be able to understand the basic principles of early childhood dance learning, master basic movement techniques, and create sociodrama scenarios that align with character education values. In addition, this activity also aims to foster a collaborative spirit among RA teachers in creating fun and meaningful activities for children.

1. Time and Implementation
   The event will be held on Saturday, September 20, 2025, at the Aula of SMK Negeri 6 Surakarta. This training was attended by 60 RA teachers from various regions in the Solo Raya area, including Surakarta, Sukoharjo, Karanganyar, Boyolali, Sragen, and Wonogiri. The main speaker for this event is Tri Utami, M.Pd.I., as the Program Study Coordinator. PIAUD UIN Raden Mas Said Surakarta, which also has extensive experience in the fields of dance and early childhood education.
2. Activity Implementation
   a. Phase I: Opening and Orientation (8:00 AM – 8:30 AM WIB).
      The opening session began with various PKM team leaders explaining the background and main objectives of the activity. They conveyed that this training demonstrates teachers' commitment to improving RA teacher competency, particularly in delivering meaningful and contextual arts learning. As elementary educators, teachers are expected to utilize art, including dance, as a medium for expression and character development in children.

      The event continued with representatives from the Surakarta City Ministry of Religious Affairs, who expressed their appreciation for the training, demonstrating the synergy between universities and community educational institutions. The opening ceremony concluded with a group prayer and a brief briefing from the committee on the day's activities. The opening ceremony was warm and enthusiastic. Participants appeared enthusiastic, with many introducing themselves and engaging in light discussions about their teaching experiences.

b. Phase II: Presentation of Theoretical Material "Sociodrama and Dance for Early Childhood Education"

After the opening, the activity continued with the presentation of theoretical material by Tri Utami, M.Pd.I. She opened the session by explaining the essence of dance as an expression of the human soul through beautiful rhythmic movements, which not only serve as entertainment but also as a means of communication and emotional outlet. For early childhood, dance is a form of play that educates children to imitate, imagine, and express their feelings naturally.

Next, the speaker explained the objectives of dance education according to Ki Hadjar Dewantara, namely, to hone children's sharpness of mind, refinement of taste, and strength of will. Dance education is believed to be able to foster aesthetic sensitivity, strengthen self-confidence, and develop cooperation in groups. The material then continued with an introduction to the concept of sociodrama in early childhood education, which is a learning method through role-playing that emphasizes social interaction and problem-solving. Sociodrama is considered effective for fostering empathy and communication skills.

To clarify the understanding, the speaker presented a sociodrama scenario entitled "Animal Friendship in the Happy Forest," complete with characters (rabbits, birds, cats, elephants, trees, and flowers) and accompanying basic movements. The scenario contained the moral message that every creature created by God has its own uniqueness, and differences are not a barrier to friendship. During this session, participants were actively asking questions and taking notes on important points.

c. Stage III: Basic Dance Practice Session for Early Childhood (09:30 – 11:00 WIB).

The next session is basic dance practice for early childhood, guided directly by the resource person and assisted by training assistants. Participants are invited to do a series of warm-up exercises that include light stretching and an introduction to body movements as a means of artistic expression. This exercise aims to increase participants' body awareness of the potential for movement and expression that can be passed on to children in the classroom.

Next, participants are introduced to basic head, hand, body, and foot movements. Tri Utami explains that at an early age, movements do not need to be complex but rather simple yet meaningful. Teachers must understand that the essence of children's dance is not technical skill but a fun, expressive experience. Participants then practiced rhythmic movements, adjusting their movements to the tempo of cheerful children's music. They also practiced simple movement directions and floor patterns, such as moving in a circle formation and a zigzag line.

The session ended with animal-themed imitation movement exercises, mimicking the movements of rabbits hopping, birds flapping their wings, cats stroking their bodies, and elephants walking slowly. The atmosphere in the hall became lively and full of laughter. The teachers began to enjoy the process and encouraged each other. Basic dance practice sessions for early childhood are shown in Figure 3.

Figure 3 Basic dance practice session for early childhood

d. Stage IV: Break and Networking (11:00 a.m. – 12:30 p.m.)
After the practice session, participants took a break for lunch and performed congregational prayers. At this time, the committee provided space for participants to get to know each other and exchange experiences informally. Some participants discuss the dance practices they have done in their respective schools and the challenges they face.

e. Stage V: Training in Dance Drama Scenario Writing (12:30 p.m. – 2:00 p.m.).
The afternoon training session focuses on writing scenarios for sociodrama or early childhood dance. Participants were guided using the RA Teacher's Worksheet, which contained important columns such as title, theme, learning objectives, moral message, characters, accompanying music, props, and storyline (opening, conflict, and closing).

Participants were divided into several small groups. They discussed, wrote scripts, and created simple movement sketches. The speakers and training team circulated to provide direct guidance. The results of the participants' discussions varied, such as the themes “Mutual Cooperation in the School Garden,” “Cheerful Friends of Nature,” and “Happy Family.”

f. Stage VI: Presentation of Work and Feedback (2:00 p.m. – 3:00 p.m.).
Each group presented its work in front of the other participants. Some groups also performed some of the dance movements they had designed, accompanied by simple music. Ms. Tri Utami provided in-depth feedback on aesthetic aspects, the appropriateness of the movements for the children's age, and the relevance of the moral message. The work entitled “Sahabat Hutan Ceria” (Cheerful Forest Friends) was selected as the best example.

g. Stage VII: Reflection and Closing (3:00 p.m. – 3:30 p.m.).
Before closing the activity, the speaker invited all participants to reflect together. He emphasized that the main objective of early childhood dance education is not to showcase perfect movements but to foster aesthetic experiences and a sense of happiness in children. Teachers are expected to be facilitators who encourage children to express themselves boldly, rather than simply trainers who demand performance results. The activity was closed with a prayer, a photo session, and the distribution of certificates to participants.

Assistance and Evaluation

Assistance was provided through participatory training followed by three months of post-training mentoring via WhatsApp groups and scheduled video consultations, enabling real-time problem-solving and collaborative reflection among 60 RA and TK teachers in Solo Raya. This phase emphasized the practical application of basic dance techniques,

choreography design, and thematic integration. As a measurable outcome, 52 out of 60 teachers (86%) successfully completed and submitted independent dance modules, accompanied by video documentation of classroom implementation. Observational data during mentoring also indicated that 68% of partner schools increased the frequency of dance activities from 1–2 times per semester to at least twice per month.

Evaluation employed qualitative triangulation methods, including interviews, questionnaires, observations, and FGDs, complemented by pre-post tests and practical skill assessment rubrics. The results showed an average increase of 82% in pedagogical knowledge scores after training. Teachers developed locally themed dance modules, such as *gotong royong* and environmental harmony, which were implemented in classroom settings. Facilitators' observations documented improvements in children's gross motor coordination, movement synchronization, and creative expression, particularly in group-based rhythmic activities.

These findings demonstrate that the CBR approach effectively transformed initial teacher limitations into sustainable pedagogical innovations, as confirmed through thematic analysis of triangulated data sources.

CONCLUSION

This community service program effectively revitalized dance learning for early childhood in RA and TK institutions across Solo Raya by addressing teachers' limited pedagogical and technical competencies through a structured CBR approach, including needs assessment, observation, FGDs, participatory training, and mentoring. The results confirm that the initiative enhanced teachers' skills in basic dance techniques, choreography design, and thematic integration, directly overcoming challenges such as insufficient learning media and a lack of practical guidelines, thereby achieving the core objective of strengthening arts education.

Ultimately, the program improved children's physical, emotional, creative, and cultural development while ensuring sustainability through ongoing collaboration with IGRA and IGTK Solo Raya. To ensure long-term impact, the program is followed by concrete sustainability measures, including quarterly workshops focused on developing local culture-based dance curricula, systematic monitoring for one full year through school visits and classroom observations, and the submission of teachers' independent practice reports, which are jointly evaluated to support continuous improvement. These follow-up strategies are designed to institutionalize dance learning within PAUD settings and guarantee its sustainable integration into holistic early childhood education.

CONFLICTS OF INTEREST

The authors declare that there is no conflict of interest.

AUTHOR CONTRIBUTIONS STATEMENT

All authors contributed significantly to the conception, design, and implementation of this community service program. NT led the development of the program framework, data collection, and analysis. Co-authors supported the literature review, training facilitation, and mentoring processes. All authors participated in drafting, reviewing, and finalizing the manuscript and approved its submission. Collaboration among authors ensured the integration of academic rigor and practical application throughout the project.

AI DISCLOSURE STATEMENT

The authors declare that this manuscript was prepared, researched, written, and edited by the authors without the use of artificial intelligence (AI) tools. All ideas, analyses, and interpretations presented in this article are the full responsibility of the authors.

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