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Emerging Dance Innovations for Early Childhood in the Context of Societal Advancement 5.0

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Abstract

Objective: The objective of this article is to elucidate the role of dancing in fostering the potential development of young children. Amidst the progression of Society 5.0, a multitude of novel art forms with social entertainment themes have surfaced, encompassing artistic expressions rooted in indigenous knowledge. A limited number of young toddlers exhibit a preference for dancing, despite the existence of novel dance forms tailored to their age group. The issue at hand pertains to the examination of the impact of emerging dance arts on young children within the context of societal advancements in the industrial revolution, sometimes referred to as Society 5.0. Method: The research methodology employed in this study was the utilization of qualitative methodologies for data collection. This encompassed doing a comprehensive review of relevant literature, making direct observations, and conducting in-depth interviews with selected informants. Qualitative data analysis was conducted utilizing symbol theory and practice theory. Results: The study's findings suggest that the implementation of novel dances tailored for young children, such as the bebek putih jambul and peteng bulan, can yield multiple beneficial outcomes. It can cultivate a heightened passion for dance among young children. It has the potential to bring about a change in the mindsets of young children towards a more optimistic view, marked by enhanced self-control, accountability, cooperation, environmental consciousness, and a sense of reverence towards Ida Sang Hyang Widhi. Lastly, it can act as a catalyst for Balinese artists, motivating them to produce performance arts that are more captivating to young children. Conclusion: The introduction of new dances designed specifically for young children, such as the bebek putih jambul and peteng bulan, can have several positive effects. Firstly, it can foster a greater enthusiasm for dancing among young children. Secondly, it can potentially lead to a shift in the attitudes of early childhood towards a more positive outlook, characterized by increased discipline, responsibility, collaboration, respect for the environment, and a sense of devotion towards God.

Keywords: Balinese Dance, Early Childhood, Society 5.0.

Resumo

Objetivo: O objetivo deste artigo é elucidar o papel da dança na promoção do desenvolvimento potencial de crianças pequenas. No meio da progressão da Sociedade 5.0, surgiram uma infinidade de novas formas de arte com temas de entretenimento social, abrangendo expressões artísticas enraizadas no conhecimento indígena. Um número limitado de crianças pequenas demonstra preferência pela dança, apesar da existência de novas formas de dança adaptadas à sua faixa etária. A questão em questão diz respeito ao exame do impacto das artes emergentes da dança nas crianças pequenas no contexto dos avanços sociais na revolução industrial, por vezes referida como Sociedade 5.0. Método: A metodologia de pesquisa empregada neste estudo foi a utilização de metodologias qualitativas para coleta de dados. Isto envolveu fazer uma revisão abrangente da literatura relevante, fazer observações diretas e conduzir entrevistas aprofundadas com informantes selecionados. A análise qualitativa dos dados foi conduzida utilizando a teoria dos símbolos e a teoria da prática. Resultados: As conclusões do estudo sugerem que a implementação de novas danças adaptadas para crianças pequenas, como o bebek putih jambul e o peteng bulan, pode produzir múltiplos resultados benéficos. Pode cultivar uma maior paixão pela dança entre as crianças. Tem o potencial de provocar uma mudança na mentalidade das crianças no sentido de uma perspectiva mais otimista, marcada por um maior autocontrole, responsabilidade, cooperação, consciência ambiental e um sentido de reverência para com Ida Sang

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Hyang Widhi. Por último, pode funcionar como um catalisador para os artistas balineses, motivando-os a produzir artes performativas que sejam mais cativantes para as crianças. Conclusão: A introdução de novas danças concebidas especificamente para crianças pequenas, como o bebek putih jambul e o peteng bulan, pode ter vários efeitos positivos. Em primeiro lugar, pode promover um maior entusiasmo pela dança entre as crianças. Em segundo lugar, pode potencialmente levar a uma mudança nas atitudes da primeira infância no sentido de uma perspectiva mais positiva, caracterizada por maior disciplina, responsabilidade, colaboração, respeito pelo ambiente e um sentido de devoção para com Deus.

Palavras-Chave: *Dança Balinesa, Primeira Infância, Sociedade 5.0.*

Introduction

The quality of human resources (HR) is very important in facing the competitive era in society 5.0. In the midst of the development of society 5.0, it is marked by tokenomics, hyperreality or virtual reality, such as the metaverse, blockchain, digital transformation, mozilla hubs platform, live streaming game platforms, ubiquitous computing, VR diving simulator, cave system display brain-machine interface (BMI) and rapid changes in line with artificial intelligence (AI) or the development of IoT-based artificial intelligence and robotic sophistication. Qualified human resources are also needed to face increasingly fierce competition with global companies that have advanced technology. In addition, qualified human resources are also able to adapt quickly to changes and carry out continuous self-development so that they remain relevant and can keep abreast of technological developments. Therefore, efforts to develop superior human resource character can be achieved through a quality education process (Mahendra, 2018; Alimudin, 2019).

To create a quality generation, education must be carried out from an early age through early childhood education, namely education from the time the child is born until 6 years old. Experts call early childhood education very important because the potential for intelligence and the basics of a person's behavior are formed in this age range. Such is the importance of this period of growth and development that early childhood is often referred to as the golden age. During the golden age, this is a golden opportunity to intervene, spurring the development of the child's life. If this period is simply released from parental supervision, then this could make the child in question not have the strong personality that their parents expected (Uce, 2015; White, 1994). Therefore, in the midst of the development of society 5.0, there have been more and more members of the community to educate and send their children to school, starting from the pre-kindergarten (PAUD) level. Some of them even entrust their children to the daycare (TPA) for their quality growth in the midst of their busy daily routine.

Early childhood are children who are in the stages of physical and mental growth. Therefore, education for early childhood cannot be ignored. Since children are toddler, they must be given an education that focuses on laying the foundation for physical growth and development such as fine motor and gross motor coordination, intelligence (IQ/EQ/SQ), attitudes and behaviors, as well as religion, language, and communication according to unique expressions, each child at their stage of growth (Uce, 2015).

Culture can influence the uniqueness of artistic creative expressions (Arniati et al., 2020; Pradana, 2021; Ruastiti and Pradana, 2020; Rai S et al., 2019; Rai S et al., 2023; Rai S et al., 2023a). Art as an element of culture can help children develop their creativity and express themselves artistically. In the effort to create an intelligent, superior generation, ethnic arts play a very important role. This can help children acquire the creative skills necessary for cultural sensitivity when solving problems and developing innovative solutions. Ethnic arts can help children sharpen their creative and expressive thinking skills by gaining a deeper understanding of culture and history. Children will learn to discover interests and talents, practice and question works of art and culture that can help them develop the emotional quotidian skills needed to build mentality and develop talents needed in everyday life for success at work. Additionally, ethnic arts can help children develop their social sensitivity through a deeper understanding

of different cultural values, faiths, and beliefs. Ethnic arts can also help children improve their language skills by deepening their understanding of words and meanings and gaining skills in understanding complex messages (Eisner, 2002; Winner et al., 2013).

Children are expected to grow and develop naturally according to the cultural traditions of the parents who gave birth to them. But in fact, ironic things happened in the midst of the development of society 5.0. The development of society 5.0 is characterized by an increase in the community's need for online access and machine assistance compared to the era of society 4.0 (Yikilmaz, 2020). The development of society 5.0 is said to be based on increasing virtual-physical convergence (Arifin, 2019). The development of society 5.0 culminated in the phenomenon of intensive hyperreality or virtual reality, with the help of machine sophistication, robot sophistication and digital media sophistication for the convenience of social organization activities in super smart society activities. The existence of forms of community activities related to online access to information and machine operations is at its peak during the development of society 4.0 (Bahruruzzi et al., 2022). Meanwhile, the peak of the society 3.0 period was in the form of community activities that synergized with industrial and factory progress in the context of machine operations (Yikilmaz, 2020). The existence of forms of community activity for farming is the peak of society 2.0 (Arifin, 2019). Meanwhile, when social groups were still busy hunting and getting to know history was the pinnacle of the era of society 1.0 (Bahruruzzi et al., 2022).

Along with the progress of the development of society 5.0, more and more young children in Indonesia, especially in Bali, are trapped into becoming acute consumers of online games that are easy to access anytime and anywhere. Without realizing it, online games that can be accessed via personal cell phones are much loved by children from an early age. The next generation of young people loses a lot of their kip and study time. Online games are actually teaching and raising Indonesian children to be individualistic, phubberish, indifferent, and isolated in the middle of a crowd. In addition, without realizing it, children become accustomed to a mechanistic lifestyle and lose their social sensitivity. According to Ruastiti (2019), Indonesian children can become the other because they do not know the nation's culture and have been uprooted from their family's cultural roots.

In line with the hopes of a quality generation amidst the development of Balinese society, there are new dances for young children in the form of the *bebek putih jambul* dance and the *peteng bulan* dance, which are loved by children in Gianyar. The *peteng bulan* dance depicts the joy of a group of boys playing at night when there is no moon, and the *bebek putih jambul* dance depicts the joy of girls playing around the lake when it is bright during the day. As new dances, videos of the *bebek putih jambul* dance and the *peteng bulan* dance have received quite a few likes from YouTubers on social media, some of whom are still children.

The *bebek putih jambul* is danced by young girls, and the *peteng bulan* is danced by young boys. The *bebek putih jambul* dance and the *peteng bulan* dance are performed accompanied by music, with compositions specially arranged to accompany these dances for young children. The *gamelan* used to accompany the *peteng bulan* dance is the *gamelan semarandana*, a Balinese musical ensemble that is a combination of the *gamelan gong kebyar* and the *gamelan semar pagulingan saib pitu*. Apart from using *gamelan semarandana* in this composition, flute and *engging* instruments are also used, which are made of bamboo and played by blowing. The purpose of adding the *engging* instrument is to underline the atmosphere when the frogs play for arts.

Strengthening the results of the research on early childhood performing arts above, Ruastiti (2021) said that early childhood character formation can be done through performing arts. In this regard, Ruastiti (2021) stated that the story of *Cupu Manik Astagina* teaches about the importance of seeking knowledge. Apart from that, the innovative *Wayang Wong* performing arts model is also a medium for socialization and enculturation of Balinese cultural values, which is expected to be able to shape the character and personality of the Balinese millennial generation in digital era. As discussed above, the educational values in this innovative *Wayang Wong*

are the values of courtesy, cooperation in collaboration, openness, technological literacy, self-discipline, male-female partnerships, and the spirit of competition according to the ever-dynamic challenges of life.

The variety of movements and forms of choreography are related to the subconscious mind of the dancer. In this regard, Joan Chodorow (1991) explains that body movement and dance can be tools for accessing and understanding subconscious and unconscious aspects within oneself. Dance movements can be an effective form of therapy to help individuals overcome their psychological and emotional problems. A person's feelings and emotions can be expressed through body movements, which allows them to access parts of themselves that may be difficult to express through words. For this reason, the use of imagination and symbols in therapeutic dance is very important. Movement and dance can be interpreted and seen as symbols that reflect an individual's experience and can be used to understand the deeper meaning of that experience. Body movement and dance can be effective forms of expression and communication and can help individuals access and understand aspects that may be difficult to express through words. Dance movements have benefits for child dancers.

In this regard, Thomas, H. (2018) was concluded that dance education can provide significant benefits for children and adolescents, both physically, cognitively, socially, and emotionally. It's discusses various approaches and practices in dance education throughout the world and provides an overview of how dance education can influence the lives of children and adolescents in society. One conclusion that can be drawn from this book is that dance education can help children and teenagers develop their creativity, imagination, and self-expression. Apart from that, dance education can also improve the physical fitness, coordination, motor skills of children and teenagers. It's also shows that dance education can help children and teenagers build social and emotional skills such as self-confidence, cooperation, and tolerance of differences.

Mirshra et al. (2022) based on the growth of data traffic, the demand for digital devices in large numbers, and their interconnection to build reliable communications, the internet has become a potential need for society. To develop systems that securely connect the internet to real-world spaces will help advance a human-centered society that balances economic progress with solving social problems. Next, the role of Society 5.0 in the UN's sustainable development goals is well explained. Several emerging communications and computing technologies, such as 5G-Internet of Things (IoT), edge computing, cloud computing, fog computing, the Internet of Everything, blockchain, and networks beyond, have also been well explored to meet the demands of Society 5.0. The potential implementation of super smart cities with multiple real-time citizen experiences is thoroughly discussed. The relevance of Sustainable Smart City to Society 5.0 : State of the Art and Research Challenges with the Contribution of New Performing Arts for Early Age Children amidst the Development of Society 5.0 lies in the existence of research problems related to society 5.0. However, the Relevance of Sustainable Smart City to Society 5.0 : State of the Art and Research Challenges does not analyze the problems of early childhood, whereas the Contribution of New Performing Arts for Early-Age Children amidst the Development of Society 5.0 analyzes the problems of early childhood.

Kristiyono et al. (2022) based on advances in the genealogy of digital media art in Indonesia. The evolution of digital art or digital artwork is inseparable from the growth of the art itself. The development of fine art in Indonesia, starting from the starting point of the progress of fine art in the Dutch colonial era to digital era. The essential concepts and ideas of today's digital artists are expressed in works of art that are not only produced on digital platforms. Creating a work of art using the concept of digital thinking as a form of appreciation for art is the basis for creating a work of digital art. Digital media art is the foundation of thought and interaction. Modern society is shifting towards society 5.0. In conclusion, the development of the Indonesian digital art community has resulted in an extraordinary digital revolution in Indonesia. By putting digital and revolution into critical perspective. The digital artist community continues to produce technology-based works of art to communicate their work to the public by holding art exhibitions for Indonesian artists as a collective social movement with a digital

platform. The relationship between *The Chronicle of Digital (Media) Arts in Contemporary Indonesia : The Shifting of Focus Toward Society 5.0* and the *Contribution of New Performing Arts for Early Childhood in the Middle of Community Development 5.0* lies in the common focus of research on society. However, *The Chronicle of Digital (Media) Arts in Contemporary Indonesia : The Shifting of Focus Toward Society 5.0* does not examine the contribution of art to early childhood, while *The Contribution of New Performing Arts for Early Childhood amidst Community Development 5.0* examines the contribution of art to early childhood.

Marciszewska and Marciszewski (2021) based on the visual arts, which can play multiple roles in society as a marketing communication tool and in forming social attitudes. People's emotions and experiences should be considered necessary in the marketing approach to achieve the desired purchasing decision. The novelty of the findings is connected to an interdisciplinary approach to marketing communications. Practical implications this study examines how policymakers and administrators can encourage citizens to participate in art by using art itself. Furthermore, visual analysis and exploring visual media are new interdisciplinary ways to explore topics. The practical implications of this study are related to the possible application of artistic posters in marketing communications in the service market. The *Relevance of the Visual Arts in Society : Their Role in Marketing Communication and Shaping Social Attitudes* with the *Contribution of New Performing Arts for Early Childhood in the Middle of Community Development 5.0* lies in the point of interest for the development of society 5.0. The difference is that *The Visual Arts in Society : Their Role in Marketing Communication and Shaping Social Attitudes* does not examine performing arts for young children, while *The Contribution of New Performing Arts for Early Children amidst Community Development 5.0* examines performing arts for children from an early age.

Several of the publications above generally discuss the relationship between dance movements and providing a vehicle for developing children's potential. Some of the results of the literature study can be used as a basis and have provided valuable inspiration for the preparation of this scientific work. It is interesting to note that amidst the busyness of society 5.0, young children, when they are in PAUD (primary school level before kindergarten) and when they are left in TPA (day care center), tend to prefer animated art and cartoon films when playing. It is interesting to note that amidst the busyness of society 5.0, dance is not their favorite pastime or their favorite form of entertainment in TPA. The marginalization of dance art among young children is increasingly strong because there is a dearth of new dance arts specifically created for them in advancement of super smart society.

New dance models for young children, such as the *bebek putih jambul* dance and the *peteng bulan* dance, can be a place for appreciation of Balinese art, which has the potential to be liked by young children amidst the progress of the development of society 5.0. Apart from that, local wisdom or cultural values contained in special dances for early childhood become educational media that have important meaning for the formation of the character and identity of the Indonesian nation in addition to developing children's potential. In connection with this, this article try to reveal what the contribution of new dance for young children is amidst the development of society 5.0?

Theoretical Refrential

Research on new dance, early childhood, and society 5.0 is analysed qualitatively with the help of symbol theory and practice theory. The influence of society 5.0 on the formation of new dances for young children has been analysed using practice theory with the help of symbol theory. Meanwhile, new dance forms for young children are analysed using symbol theory with the help of practice theory. The relevance of symbol theory and practice theory to emerging dance innovations for early childhood in the context of societal advancement 5.0 can be explained as follows.

Symbol Theory

Dilistone offers theoretical perspectives on the essence and significance of symbols. Symbols become institutionalised due to their connection with essential characteristics. Dilistone (2002: 80) defines symbols as representations that can be interpreted as analogous to something else. Symbols possess the ability to evoke emotional reactions and incite people to participate in specific actions. Organically functioning symbols provide intrinsic significance as a point of reference. Symbols, when employed as analogies or metaphors, have the ability to participate in potentially transformative encounters. Specific symbols possess distinct significance and possess the capacity to augment the level of human significance. Dilistone (2002:225) argues that the existence of symbolic nature is intrinsically connected to fundamental human necessities.

According to Dilistone (2002: 22), there is a correlation between symbols, cohesion, and social transformation. Visual representations can produce symbols and can also act as intermediaries for other visual representations. Symbols can be condensed as part of the elements of an art form for beauty and can become social attributes that have the extraordinary ability to evoke strong emotional responses. The new dance based on local wisdom in Bali for young children appears to have a beautiful performance built on the symbols of traditional Balinese dance, which are integrated into a new dance form amidst the development of society 5.0. As one of the traditional dances that has strong characteristics, new dance based on local genius in Bali has become a new quality choice for developing the talents of young children and fostering a love for the art of dance amidst a variety of entertainment and educational media for young children in the grand flows of super-smart society. The implementation of symbol theory is needed to explain the symbolic elements in new dance practices for young children and to explain the components of the visual form of new dance based on local wisdom in Bali.

Practice Theory

Bourdieu provides a theoretical explanation of social practise. In Louis Fabiani's (2020) work, Bourdieu articulates power dynamics through the lens of social practises, habitus, capital, and domain. These social practises function according to the principles of resource ownership, the distinct realm of capital, and the resource elements that can be referred to as capital.

Bourdieu in Dannahay (2020) classifies capital into economic capital, social capital, and cultural capital. New dances based on local wisdom in Bali for young children appear to be formed based on capital sourced from Balinese culture and constructed based on the habits of young children. As a work of art, young children, through new dance based on local wisdom, are invited to recognise their talents, recognise their artistic tastes, and train their collective sensitivity through social artistic movements. This new dance based on local wisdom in Bali has the potential to cultivate children's emotional intelligence from an early age, which is needed to survive in social practices amidst the advancement of society 5.0. The relevance of practice theory for new dance based on local wisdom for early childhood in the midst of the grand flows of a super smart society is to support the explanation of the visual form components of new dance, while this practice theory is needed for the relationship of social practice in society 5.0 to new wisdom-based dance forms.

Methodology

This article is one of the results of applied research on the development of a performing arts model for early childhood children based on local wisdom in an effort to form identity and strengthen national character in collaboration with *Sanggar Paripurna* at Gianyar. The research was completed using qualitative methods. The process of collecting research data used several techniques, namely : (1) document study, namely by studying references obtained through document material from the internet regarding Balinese performing arts; (2) field observations related to the process of activities in the formation of the *bebek*

putih jambul dance at *sanggar paripurna*, and (3) in-depth interviews with performing arts actors, including dance trainers in the *sanggar paripurna*, Gianyar environment, audiences, and parents of children involved in the arts in this early childhood show. All data collected was analyzed qualitatively using symbol theory and practice theory and presented descriptively, namely by explaining, describing, and illustrating according to the topic studied in this research.

Results and Discussion

Through the research findings of emerging dance innovations for early childhood in the context of societal advancement 5.0, we can find out about new dance forms that contribute to the development of early childhood amidst the influence of society 5.0. The discussion of the findings of new dance forms in research on emerging dance innovations for early childhood in the context of societal advancement 5.0 can be presented as follows.

4.1 New Dance Contribution for Early Children in The Influence of Community Development 5.0

Local wisdom can have implications for the characteristics of consistent forms of social activity (Armaja et al., 2019; Dharmika et al., 2022). Local wisdom is a source of inspiration for cultural activities (Dharmika and Pradana, 2021; Swandi et al., 2020). The creation of new dances for young children, namely the *bebek putih jambul* dance and the *peteng bulan* dance, is an innovative work that originates from local wisdom in Bali, namely from the *sekar alit* called the *bebek putih jambul* and *peteng bulan* songs (Ruastiti et al., 2021). The *bebek putih jambul* dance depicts a group of ducklings having fun playing in the river. Next, the *peteng bulan* dance depicts the joy of a group of boys playing at night when the moon is dim. They imitated the movements of frogs they encountered in the rice fields. The musical accompaniment for the *bebek putih jambul* dance and the *peteng bulan* dance is specially designed according to the function of this performance, with a composition consisting of three parts, namely : *pengawit*, *pengawak*, and *pekaad*. *Pengawit* is the very first part; *pengawak* is the main part of the performance; and *pekaad* is the very last part or ending. The characteristics of the piece, *bebek putih jambul* are that it is happy, plain or without complicated ornamentation, short in composition, and has lots of repetition. This gending is a combination of vocal and instrumental using a four-tone *slendro* barrel consisting of: E (*ndeng*), U (*ndung*), A (*ndang*), and I (*nding*), played using the *barungan* (ensemble) *gamelan semaradana* (Ruastiti, 2021).

Figure 1: Peteng Bulan Dance.



(Source: Ruastiti, 2021)

The creation of the *bebek putih jambul* dance and the *peteng bulan* dance considered aspects of the physical development and talents of the child. The movement motifs of the choreography of these two children's dances have been adapted to the age and abilities of early childhood children, namely that they are designed to be uncomplicated and relatively simple and have a variety of movements that are easy to do repeatedly in a balanced way between right and left in harmony. The choreography of this dance has also been harmonized with the fashion make-up of these two early childhood dances.

In particular, the fashion make-up for the two early childhood dances : the *bebek putih jambul* dance and the *peteng bulan* dance was designed according to the theme and characteristics of this early-age children's dance. Likewise, the beautiful white clothes worn by the 11 dancers of the *bebek putih jambul* were designed to support coquettish and funny expressions when dancing the *bebek putih jambul*. Likewise, the 10 dancers' clothing for boys, designed in a simple way but with Balinese culture, allows them to play and explore the movements of the frogs when they dance the *peteng bulan*.

The *bebek putih jambul* dance and the *peteng bulan* dance have their own musical accompaniment and music. The *bebek putih jambul* dance is accompanied by a children's piece entitled *bebek putih jambul*, while the *peteng bulan* dance is accompanied by the song *peteng bulan*. These two new dance creations for early childhood, apart from functioning as entertainment and an expression of children's aesthetic feelings, are also expected to function as an educational medium and as a medium to fulfill the development of the child's character, both physically and mentally. According to Swandi et al. (2019), the development of art forms needs to be done for both entertainment and education.

Figure 2: Bebek Putih Jambul Dance.



(Source : Ruastiti, 2021)

To be functional, form elements are constructed in such a way (Mastiningsih, 2020). In addition to the characteristics of simple, cheerful songs, the range of movements in this children's dance is also designed to be very easy so that it is not difficult for the children to do. The range of movements of the *bebek putih jambul* dance and the *peteng bulan* dance cover the basic range of Balinese dance movements, including pure

dance motifs and various meaning motifs of dance movements. Pure dance movement motifs are a variety of dance movements that do not contain meaning; the various dance movements that are performed are truly pure, beautiful in design, but without containing a particular meaning (Ruastiti, 2021).

The *bebek putih jambul* dance describes a group of ducks who are having fun playing and flying towards *kaja kangin* (northeast) while *mesileman* (diving) and having fun in a river. Furthermore, the *peteng bulan* dance depicts the joy of a group of boys playing around at night when the moon is dim. While playing and singing, they tried to imitate the movements of the frogs they encountered in the fields. Conceptually, these two early childhood dances were created according to the aesthetics of early childhood. This can be seen from the two new dances for young children, which appear to be designed according to the age, physical abilities, and tastes of the children concerned. The various movements of the *bebek putih jambul* dance and the *peteng bulan* dance are arranged based on aspects of the child's physical, taste, and mental development. The second concept of dance for early childhood is designed according to the characteristics of early childhood. This can be seen from the variety of movements, structures, fashion make-up, and musical accompaniment of the two dances. The basic movements of the *bebek putih jambul* dance imitate the movements of a duck playing in the river, while the *peteng bulan* dance is designed to imitate the various movements of frogs with a little mischief from the game of boys who like to play against their friends (Ruastiti, 2021). The contributions of the *bebek putih jambul* dance and the *peteng bulan* dance to early childhood in the midst of community development 5.0 are as follows :

Cultivate Passion for the Arts in Early-Age Children

The *bebek putih jambul* dance and the *peteng bulan* dance, which were created especially for young children, are children's artistic expressions. This can be seen from the variety of movements, choreography, fashion make-up, and musical accompaniment to the dance. All dance components are adapted to the children's ages so that they are happy. The children's pleasure in performing the dance can contribute to the formation of identity characteristics and mental reinforcement for the children concerned.

The *bebek putih jambul* dance and the *peteng bulan* dance can be used as playgrounds as well as artistic expressions that are of interest to these children. The young children who participated in and watched the dance on YouTube gave it a positive review. Children feel comfortable with dances whose themes are considered to suit their enjoyment. The children seemed to be more interested in learning to dance. According to Made Kartika in Blahbatuh, 42 years old in November 2022, the desire for children to learn to dance in a studio appears to be stronger :

"I was taking my 2nd grade elementary school child to learn dancing at the *Paripurna* studio. Rather than having my child play on the street, it would be better for me to follow my child's wishes and learn to dance at this studio."

The creation of new dances for young children is an arena for art appreciation among the young Balinese generation because they are considered to be able to add value to their mental growth and development. Appreciation of dance is very important for children from an early age because it can provide many positive benefits for their psychological development. Appreciation of dance can provide new experiences, increase knowledge about ethnic arts, develop creativity, expand children's imagination, and help them develop their creativity and intelligence potential (Hetland et al., 2007). In addition, when the children are involved in dance, they can also increase their confidence in communicating with others and express themselves better. Fostering a sense of empathy and tolerance in young children would be easier if the learning process was carried out through hands-on practice or giving them direct experience.

Potential Development and Formation of Positive Character in Early-Age Children

In addition to facilitating the process of transmitting performing arts learning among young children,

dance appreciation activities for young children are directly or indirectly able to foster positive personality and character traits in early childhood. Early childhood is a period of growth and development, a period of learning while playing (Schaeffer, 2003). Learning while playing has been carried out in the process of searching for the concept of movement. Various types of movement have been tried in accordance with memory abilities and local cultural values that you want to instill as a medium for strengthening the character of those concerned. Early age is a period of growth and development, a period of learning while playing, so that the variety of movements in the choreography of the *bebek putih jambul* dance and the *peteng bulan* dance are specially made, taking into account the potential, talents, and abilities of the children concerned as the main capital of creation. Through early childhood performing arts, they are invited to play in groups. Playing in groups has several benefits, namely : (1) it can increase hope; (2) it can reduce stress; (3) it can reduce loneliness; (4) it can form a sense of belonging; (4) it can get new information and share information; (5) it can increase the altruism side; (6) it can build social skills; (7) it can facilitate cohesiveness; (8) it can be a model of relationship skills; (9) it can provide emotional support and catharsis; (10) it can motivate people to help others; (11) it can build a more meaningful life atmosphere.

The creation of the *bebek putih jambul* dance and the *peteng bulan* dance can be used as a vehicle for strengthening the character of early childhood. Dance material based on local wisdom can be used as a vehicle for strengthening the character of early childhood (Widodo, 2013). In accordance with the theory of symbols, the movement of the *bebek putih jambul* dance contains an order of cultural values (Pateda, 2001). The order of cultural values is a source of collective identity characteristics and a guide in multicultural life (Atmaja et al., 2020). Apart from being individual beings who have unique personal personalities, early childhood children are also social beings who need support and cooperation with others. Through dance, children are taught about self-esteem and social behavior, as well as life principles that are very important to apply in their future lives (Yuni, 2016; Tanis, 2013). In accordance with Pateda (2001) on cultural semiotics, the performances of the *bebek putih jambul* dance and the *peteng bulan* dance contain cultural values that can be used as vehicles to strengthen the character of early childhood.

According to dance trainers at *Sanggar Pariwisata* at Gianyar, children who are learning dance show positive attitudes and behaviors. First, they are more disciplined, value time. Children always try to come first before practice. Efforts to train discipline through art training are important for the formation of children's character from an early age. Second, children are individually trained to be responsible for their respective roles. Each child who becomes a dancer, both in the *bebek putih jambul* dance and the *peteng bulan* dance, has their own role. The harmony and dynamics of a performance can be created when all the dancers succeed in acting out the movements they are responsible for. Third, children are taught from an early age to work together with their friends as a team. Individually, children should not be selfish or self-serving but must complement each other to optimize the results of their performances. Here, the process of practicing dancing as well as during live performances has taught children to have a tolerant attitude to maintain togetherness. Fourth, apart from being taught to be tolerant and to be together, through the *bebek putih jambul* dance and the *peteng bulan* dance, children are also taught to get to know their environment better. Children are taught to be in harmony with the universe. This is clearly reflected in the dance movements of the *bebek putih jambul* playing in the river and the *peteng bulan* dance movements, which reflect a flock of frogs playing in the rice fields. Fifth, from an early age, children are also trained to pray, realizing that as servants they must be devoted to the Almighty (*Sang Hyang Widhi*). The process of socialization and enculturation of awareness to serve God is reflected in the prayer procession with the entire performance support team, so that the performance activities run smoothly and are optimally successful.

The *bebek putih jambul* dance and the *peteng bulan* dance explicitly and implicitly teach the *tri hita karana* philosophy. *Tri hita karana* namely the harmony of human relationships with each other (*panongan*), the

harmony of human relationships with their environment (*palemaban*), and the harmony of human relationships with *Sang Hyang Widhi (parahyangan)* (Peters, 2013). Through these two new types of dance for young children, they are trained to act and behave : (a) disciplined; (b) have responsibility; (c) work together as a team; (d) know their environment; and (e) have awareness of the omnipotence of *Ida Sang Hyang Widhi* (Ruastiti, 2021). The *bebek putih jambul* dance and the *peteng bulan* dance have proven to have positive implications for children. Ethnic arts activities have a positive impact on the children involved in them (Winner, 2000; Fiske, 1999). These positive impacts include : (1) this dance can help improve children's fine motor skills and eye-hand coordination; (2) it can help children develop the ability to be creative and imaginative. This can improve children's ability to express themselves and think creatively to solve problems; (3) it can motivate children to learn to work together and want to communicate and interact with others. This can help improve the social skills of the child and help him get used to social situations; and (4) providing psychological benefits for children such as reducing stress, increasing self-confidence, and increasing the child's emotional intelligence.

Reorientation of the Creation of the New Balinese Performing Arts

The creation of these two new dance models for early childhood has a contribution, especially for artists and children who are involved in this new dance for early childhood, which, among other things, creates a new awareness for some Balinese regional artists to create dances for children. Early childhood that is designed according to the physical needs, tastes, and talents of children. They seem to be starting to abandon the practice of giving adult dance material to their early childhood. But starting to do the art learning process according to the abilities and character of the children, one of them, the artists at *Sanggar Paripurna* has carried out a dance learning process for young children with a special approach according to the child's physical, social, and psychological development.

A breakthrough in producing works of art that children require from an early age is the development of two early childhood dance models, the *bebek putih jambul* dance and the *peteng bulan* dance. This early childhood performance is considered a strategic step in the effort to pass on dance to future generations. In this regard, some Balinese dance observers stated that the new dance packaging, which is adjusted according to children's abilities, can automatically facilitate the process of socialization and dance learning among children, as stated by Juni Ambara in Blahbatuh, 47 years old, March 15, 2023.

"...I welcome positively the existence of dance performances that are made according to the needs of young children. By following animal movements, such as the movements of ducks and frogs that are playing, it will be relatively easier for the learning process to introduce the environment to children. Children will more quickly imitate the movements taught, get to know and love animals. They can spontaneously express the movements of ducks and frogs because they often see these animals in their environment..."

The *bebek putih jambul* dance and the *peteng bulan* dance were specially created according to the needs of the children so that they were happy and liked Balinese dancing. In accordance with Bourdieu's theory of social practice (1990), these two early childhood dance models are in accordance with the needs, tastes, and habitus of children. The involvement of children in performing this dance automatically results in a learning process and the inheritance of arts and culture from the previous generation to the next. As the next generation, children as the subject of performance models from an early age can get to know local arts, which will become the cultural identity of their nation, which will indirectly be able to build the mentality needed to improve their skills amidst the development of society 5.0.

Discussion

The *bebek putih jambul* dance depicts a group of ducklings having fun playing in the river. The *peteng bulan*

dance depicts the joy of a group of boys playing at night when the moon is dim. The choreography of this dance has also been harmonised with the fashion make-up of these two early childhood dances. In particular, the fashion make-up for the two early childhood dances was designed according to the theme and characteristics of this early-age children's dance.

The *bebek putih jambul* dance and the *peteng bulan* dance have their own musical accompaniment and music. The *bebek putih jambul* dance and the *peteng bulan* dance, which were created especially for young children, are children's artistic expressions. The *bebek putih jambul* dance and the *peteng bulan* dance can be used as playgrounds as well as artistic expressions that are of interest to these children. The creation of new dances for young children is an arena for art appreciation among the young Balinese generation because they are considered to be able to add value to their mental growth and development. In addition to facilitating the process of transmitting performing arts learning among young children, dance appreciation activities for young children are directly or indirectly able to foster positive personality and character traits in early childhood.

The creation of the *bebek putih jambul* dance and the *peteng bulan* dance can be used as a vehicle for strengthening the character of early childhood. According to dance trainers at *Sanggar Paripurna* at Gianyar, children who are learning dance show positive attitudes and behaviors. The *bebek putih jambul* dance and the *peteng bulan* dance explicitly and implicitly teach the *tri-bita karena* philosophy.

The creation of these two new dance models for early childhood has a contribution, especially for artists and children who are involved in this new dance for early childhood, which, among other things, creates a new awareness for some Balinese regional artists to create dances for children. A breakthrough in producing works of art that children require from an early age is the development of two early childhood dance models, the *bebek putih jambul* dance and the *peteng bulan* dance. The *bebek putih jambul* dance and the *peteng bulan* dance were specially created according to the needs of the children, so that they were happy and liked Balinese dancing.

The *bebek putih jambul* dance and the *peteng bulan* dance provide an opportunity for young children to engage in play and acquire knowledge about the art of Balinese dance. Ruastiti (2021) asserts that the narrative of *Cupu Manik Astagina* imparts the significance of pursuing knowledge. In addition, the creative *Wayang Wong* performing arts model serves as a means of socialization and enculturation of Balinese cultural values. It is anticipated that this model would effectively influence the character and personality development of the Balinese millennial generation in the present digital age. The educational values inherent in this innovative *Wayang Wong* include courtesy, collaborative cooperation, openness, technological literacy, self-discipline, gender equality, and the spirit of competition in response to the ever-changing challenges of life. The significance of emerging dance innovations for early childhood within the framework of social advancement 5.0, as exemplified by the story of *cupu manik* in the revolutionary Balinese *wayang wong*, resides in the utilization of new performance arts rooted in Balinese culture. Nevertheless, the *cupu manik* narrative in the Balinese avant-garde *wayang wong* performance does not address the concept of society 5.0. Conversely, in the realm of emerging dance adaptations for young children, within the context of societal progress 5.0, it delves into the revolution of society 5.0, thereby inspiring artists to conceive novel dances rooted in local wisdom specifically tailored for young audiences.

The range of motions and choreographic shapes is intricately linked to the dancer's subconscious cognition. According to Chodorow (1991), bodily movement and dance can serve as a means to access and comprehend unconscious and subliminal elements within oneself. Physical activity can serve as a potent therapeutic method for individuals to conquer their psychological and emotional difficulties. An individual's sentiments and emotions can be conveyed through physical gestures, enabling them to tap into aspects of their being that may prove challenging to articulate verbally. The utilization of imagination

and symbols in therapeutic dance holds significant importance. Movement and dance can serve as symbolic representations that mirror personal encounters and facilitate comprehension of their underlying significance. Body movement and dance are potent means of expression and communication, enabling individuals to access and comprehend elements that may prove challenging to articulate verbally. Child dancers can derive advantages from engaging in dance movements. Chodorow suggests that the connection between new dance developments for young children in the context of societal advancement 5.0 and dance choreography movements can be seen in dance choreography itself. The distinction is in the development of novel dance techniques specifically designed for young children within the framework of societal progress. The topic of 5.0 is the exploration of early childhood education using dance as a medium, whereas Chodorow's work in 1991 did not include any discussion on the use of dance in early childhood education.

According to Thomas, H. (2018), dance education offers substantial advantages for children and adolescents in terms of social, cognitive and physical cultivation. He explores the methodologies and strategies employed in dance education throughout different nations, offering a comprehensive examination of the impact of dance education on the lives of children and youth within society. Dance education can facilitate the development of creativity, imagination, and self-expression in children and teenagers. In addition, dance instruction can enhance the physical health, coordination, and motor skills of children and teenagers. Engaging in dance education can facilitate the development of social and emotional aptitudes in children and teenagers, including self-assurance, collaboration, and acceptance of diversity. Regarding the revolution of society 5.0, there is a focus on new developments in dance for young children. Thomas (2018) also highlights the importance of artistic aspects in dance instruction. However, in 2018, Thomas did not examine Balinese dance. In contrast, in the realm of new dance innovations for early childhood within the context of societal advancement 5.0, he investigated the influence of societal advancement 5.0 on the progression of Balinese dance.

Mirshra et al. (2022) asserted that the creation of safe systems that establish a connection between the internet and physical environments will contribute to the advancement of a society focused on human needs while also reconciling economic development with the resolution of social issues. The subsequent elucidation of the role of Society 5.0 in the United Nations' sustainable development goals is comprehensive. Various cutting-edge communication and computing technologies, including 5G-Internet of Things (IoT), edge computing, cloud computing, fog computing, the Internet of Everything, blockchain, and other networks, have been extensively studied to fulfill global needs. Society 5.0 refers to the fifth stage of societal development, characterized by the integration of digital technologies and artificial intelligence into various aspects of human life. The feasibility of establishing highly intelligent cities with diverse real-time citizen interactions is extensively examined. The significance of Sustainable Smart City in relation to Society 5.0: Current Status and Research Difficulties, with the involvement of New Performing Arts for Early Childhood during the advancement of society The significance of 5.0 rests in the presence of study issues pertaining to society. The paper titled The Relevance of Sustainable Smart Cities to Society 5.0: State of the Art and Challenges explores the importance of sustainable smart cities in the context of super smart society, highlighting the current advancements and difficulties in this field. Research fails to examine issues related to early childhood, whereas rising dance innovations for early childhood are considered within the framework of societal revolution 5.0 examines issues that arise throughout early development. Both individuals share a mutual passion in the field of performing arts.

Kristiyono et al. (2022) asserted that the development of digital art or digital artwork is inherently intertwined with the advancement of art as a whole. The evolution of fine arts in Indonesia began with the advancement of fine arts during the Dutch colonial era, leading up to the emergence of digital art. The fundamental principles and concepts of contemporary digital artists are conveyed through artworks

that extend beyond the realm of digital platforms. The foundation for producing a digital artwork lies in utilizing the concept of digital thinking as a means of expressing admiration for art. Digital media art serves as a fundamental basis for contemplation and engagement. Contemporary society is transitioning towards a new 5.0 societal structure. Ultimately, the growth of the Indonesian digital art community has led to a remarkable digital transformation in Indonesia. By critically examining the concepts of digital and revolution, Indonesian artists in the digital artist community are utilizing technology to create and showcase their artwork through art exhibitions on digital platforms as part of a collective social movement. The relationship between The Chronicle of Digital (Media) Arts in Contemporary Indonesia: Shifting Focus Towards Society Exploring the intersection between 5.0 technology and new developments in dance for young children within the framework of societal progress 5.0 is characterized by a shared research focus on society. The title of the article is The Chronicle of Digital (Media) Arts in Contemporary Indonesia : The Shifting of Focus Toward Society. The topic of art's impact on early life is not addressed in 5.0, but it explores the advancements in dance specifically designed for early childhood within the framework of societal progress. The study explores the role of art in the early stages of life within the context of super smart society.

Marciszewska and Marciszewski (2021) asserted that visual art in society and its function in marketing communication and shaping social attitudes are rooted in the capacity of visual art to serve as both a tool for marketing communication and a catalyst for shaping social attitudes. It is essential to take into account individuals' emotions and experiences when developing a marketing strategy in order to influence their purchasing decisions effectively. The significance of these findings lies in the utilization of an interdisciplinary approach in marketing communications. The practical implication of this research is to investigate how policymakers and administrators can promote people's engagement in the arts by utilizing the arts as a means of encouragement. Furthermore, the utilization of visual analysis and visual media exploration presents novel interdisciplinary approaches for investigating various subjects. The practical ramifications of this research include the potential utilization of creative posters in marketing communications within the service industry. The Significance of Fine Arts in Society : Its Impact on Marketing Communications and the Shaping of Social Attitudes Through the Introduction of New Dance Techniques for Young Children in the Context of Societal Progress 5.0 is a crucial aspect of the advancement of society 5.0. The distinction lies in the fact that The Visual Arts in Society : It's Role in Marketing Communications and Shaping Social Attitudes does not explore the performing arts specifically for early children. Conversely, it focuses on the advancements in dance specifically tailored for early childhood within the broader framework of super smart society explores the realm of performing arts for young children.

In accordance with the topics studied, there have been a number of previous publications related to efforts to build early childhood character. Art has an important role in shaping the character of children. Art can help shape children's character in several ways. First, art can help children develop empathy and social skills. Second, art can help children learn to overcome failures and challenges in life and help them develop perseverance and self-confidence. Third, art can help children develop critical and analytical skills and help them think creatively and innovatively. Finally, art can help children develop life skills such as managing time, leading, and organizing ideas and concepts. Art has a very important role in shaping the character of children. Art can help children develop social and emotional skills, creativity, and academic skills that are valuable in their lives. Therefore, art must be an important part of a child's education and be integrated into the school curriculum.

Furthermore, arts education provides many benefits for the development of children and adolescents. Arts education can improve children's cognitive, emotional, and social abilities, including verbal abilities, creativity, fine motor skills, interpersonal skills, self-esteem, and problem solving. Arts education can

also help children and teenagers learn how to think creative, cultivate imagination and innovation, and develop their understanding of culture and history. In addition, arts education can help children and youth express themselves in a healthy and constructive way. Arts education can help improve children's and youth's academic performance, including increased grades and school attendance. In his conclusion, arts education is an important part of a comprehensive education and should be integrated into the curriculum at all levels of education.

Conclusions

Based on the description above, it can be concluded that the new dances for young children entitled the *bebek putih jambul* dance and the *peteng bulan* dance are innovative works that originate from local Balinese cultural wisdom. These two new dance works have several contributions for young children amidst the super smart society, namely : 1) motivating young children to love Balinese dancing; and 2) new dances for early childhood can directly or indirectly change the child's attitude, personality, and character. Children's attitudes and behaviors become more positive; they are more willing to be disciplined, willing to be responsible, willing to cooperate, willing to respect the environment, and willing to love *Ida Sang Hyang Widhi* as God Almighty; 3) new inspiration in creating new performing arts. A small number of Balinese artists seem motivated to create performing arts for children.

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