Utilization of YouTube in Dance Learning at Sanggar Omah Tari Kutowinangun

Rizky Barokah, Sintya Amalia, Alifah Nur'Aini, Satrio Bagus Wicaksono
Faculty of Languages and Arts, Semarang State University, Indonesia
rizkybarokah@students.unnes.ac.id

Abstract

This study aims to describe the use of YouTube in supporting the dance learning process at Sanggar Omah Tari Kutowinangun, Kebumen Regency. The research employed a qualitative descriptive method. Data were collected through observation, interviews, and documentation conducted at Sanggar Omah Tari Kutowinangun. The research informants consisted of instructors and students involved in the dance learning process. Data were analyzed through the stages of data reduction, data presentation, and conclusion drawing. The results show that YouTube is used as an additional learning resource to search for dance references, observe movement examples, understand movement sequences, and review materials independently. YouTube videos allow students to observe movements repeatedly and obtain a variety of dance references. However, the use of YouTube has not fully helped students understand certain aspects of movement, such as direction, technique, tempo, body position, and expression. Therefore, YouTube is used as a supporting medium that complements face to face learning at the sanggar. The use of YouTube combined with demonstration, guidance, and correction from instructors can support the dance learning process by providing additional learning resources for students.

Keywords: *YouTube, dance learning, digital media, dance studio.*

Corresponding Author:
Rizky Barokah
Faculty of Languages and Arts
rizkybarokah@students.unnes.ac.id

INTRODUCTION

Dance is an integral part of cultural arts and plays a significant role in education and community life. Learning dance goes beyond acquiring movement skills. It also offers opportunities to engage with cultural heritage, foster creativity, develop sensitivity to rhythm, and express oneself. Because dance requires direct observation and practical rehearsal of movements, appropriate learning resources and media can help students grasp the material more effectively.

The growth of digital technology has simplified access to a wide range of learning resources, including those relevant to dance education. Limited access to innovative media that keeps pace with technological advances restricts students' understanding of the material, reduces their motivation to learn, and leads to low learning outcomes (Maulana & Nurharini, 2024). One readily available medium is YouTube, which offers dance videos, movement tutorials, and documentation of performances. Through this platform, students can observe movements visually, follow sequences of steps, replay footage as needed, and study the material independently. A lack of variety in learning media can also cause students to lose interest, so more creative and innovative media are needed to support dance learning (Putri & Budiman, 2022). For instructors, the available videos serve as useful references when preparing and delivering lessons. The incorporation of digital teaching materials can support content delivery and offer more varied learning experiences (Nurunnisa, 2025).

Beyond its function as a learning resource, YouTube can also serve as a source of reference and inspiration in dance. Stimuli drawn from the internet can stimulate imagination while expanding knowledge and insight during the process of creating choreographic works (Indrayuda, 2021). Digital media can further be employed to introduce traditional arts to a broader public and to support their preservation. This is illustrated by the digital publications produced by Sanggar Sawo Kecik in efforts to sustain the Topeng Cirebon dance (Sutisna & Seminingrat, 2024).

Despite the convenience of accessing movement references, the use of YouTube in dance instruction has certain limitations. Digital technology in dance learning still needs to be developed so that it can support the learning process optimally (Febriarti, 2021). Students practising independently are not always able to identify errors in their own execution. For this reason, instructor guidance remains essential in order to provide demonstrations, direction, and corrective feedback throughout the rehearsal process. A combination of digital media and direct supervision is therefore expected to strengthen dance learning within the studio setting.

This study examines the use of YouTube as a supporting medium for dance learning at Sanggar Omah Tari Kutowinangun in Kebumen Regency. Preserving the nation's cultural heritage through traditional arts is part of broader efforts to sustain culture (Susanti & Koswara, 2024). The discussion centres on the ways in which instructors and students employ YouTube to study dance movements, the benefits and challenges they encounter, and the role of the instructor in facilitating the practice process.

METHODS

This study employed a descriptive qualitative method with a case study approach. The method was chosen to describe the use of YouTube in dance learning at Sanggar Omah Tari Kutowinangun. Sugiyono (2021) characterises qualitative research as an inquiry conducted in a natural setting without artificial manipulation. A comparable case study approach in dance research appears in Cisneros and Crawley's (2021) examination of the MotionNotes LabDays, which explored the integration of digital technology in dance learning, training, and creation. Related studies include Ibrahim, Suhaya, and Rizal's (2022) investigation of traditional arts learning processes at Sanggar Panghegar Manah, and Afifi's (2023) analysis of Sanggar Kalangkang Gumiwang's role in preserving the traditional Jaipongan dance.

The research was conducted at Sanggar Omah Tari Kutowinangun, located at Jl. Dwikora No. 60 RT 004/004, Kutowinangun, Kebumen Regency, Central Java 54393. Data were gathered from Vera Setia Pratama, the instructor, and from the students Aisya, Reva, Syakila, Erlin, Hafiza, and Oliv. These participants were selected because they were directly involved in the dance classes and in the use of YouTube. Data collection took place on 27 September 2026 through observation, interviews, and documentation. Observation focused on the rehearsal activities, while the interviews addressed the use of YouTube, its benefits, and the difficulties encountered. Supporting documentation consisted of photographs of rehearsals, interviews, and the practice space.

To ensure the trustworthiness of the data, triangulation was applied by cross-checking information across multiple sources, methods, and times (Sugiyono, 2021). This involved comparing statements from the instructor and the students, aligning the findings from observation, interviews, and documents, and repeating checks at different moments. Data analysis followed the stages outlined by Miles and Huberman (as cited in Sugiyono, 2021): data collection, reduction, display, and conclusion drawing. Qualitative data analysis was carried out systematically through these stages (Rahmani et al., 2025). Notes and recordings were summarised and then grouped according to the purposes, benefits, and limitations of YouTube use. The results were presented in descriptive accounts, tables, and figures, and subsequently used to draw conclusions that addressed the research questions.

Data validity was further reinforced by comparing accounts from the instructor and the students and by matching them against observational and documentary evidence. The collected material was organised around three central themes: the ways YouTube was used, the benefits it offered in dance learning, and the limitations of its use. These data were then presented narratively and analysed to construct a coherent picture of YouTube's role in dance instruction at Sanggar Omah Tari Kutowinangun. The analysis ultimately informed the conclusions aligned with the study's focus.

RESULTS AND DISCUSSION

Sanggar Omah Tari Kutowinangun is one of the dance studios that provides space for learning and developing dance in Kebumen Regency. Located at Jl. Dwikora No. 06 RT 004/004, Kutowinangun, Kutowinangun District, Kebumen Regency, Central Java 54393, the studio offers local residents, particularly children and adolescents, a place to learn, practise, and

develop their skills in dance. Activities extend beyond movement rehearsal to include opportunities for students to explore and refine their abilities through a range of dance related pursuits.

The studio was founded by Vera Setia Pratama in 2016. After graduating from university, she initially offered private lessons. Over time these sessions expanded into regular and daily classes that continue to the present. Her decision to establish the studio grew out of a deep personal attachment to dance, which had become not only a hobby but also part of her professional identity as a performing artist. At the same time, she wished to create a local venue for the study and development of dance in Kutowinangun, where such studios were still relatively scarce.

In the course of its development, Sanggar Omah Tari Kutowinangun has taken part in numerous dance events and competitions, especially over the past five years. The studio has secured first, second, and third places on several occasions in competitions held within Kebumen Regency, in both modern and traditional categories. These achievements form part of the studio's broader trajectory in the field of dance. In addition to participating in events and contests, the studio makes use of social media to share its activities and dance works. One of the platforms employed is YouTube, through the account @anggaromahtari8210, together with Instagram under the handle @sanggaromahtari. A website can also serve as an information hub that extends the reach of a studio's publicity to a wider public (Widiastuti, Surniandari, & Wasiyanti, 2025). These media serve not only for publicity but also support the ongoing dance learning that takes place at the studio.

Within the dance classes at Sanggar Omah Tari Kutowinangun, YouTube functions as a supplementary learning resource that complements face to face instruction. Learning media need to be supported by additional tools that make the learning atmosphere enjoyable, such as YouTube, Canva, Microsoft Office PowerPoint, and WhatsApp (Agnes, 2022). According to the instructor, Vera Setia Pratama, the platform is used to locate teaching material, movement references, and conceptual frameworks suited to the students' needs. It forms part of lesson preparation, particularly when additional references are required before material is presented to the class. Before selecting any video, the instructor first determines the content to be taught and then searches for clips that match both the theme and the students' ability levels. Videos are rarely adopted in their entirety. More often they serve as points of reference for examining movement forms, sequences, presentation styles, or overall concepts. These references are subsequently adapted to the specific material and the conditions of the students at the studio. Once references have been gathered from YouTube, the instructor continues to supply explanations, demonstrations, direction, and ongoing guidance during rehearsal.



Figure 1. Use of YouTube as a reference source for movements
Original documentation by the author, September 27, 2026

The supportive role of video in dance learning has been noted elsewhere. Cantika (2022), working at Sanggar Bhagaskara Mojokerto, found that video can serve as a teaching medium provided the content is adjusted to the learners' needs. Similarly, Wulandari and Iriani (2023) developed instructional dance videos at Sanggar Seni Cudamani and demonstrated that such material can convey varied information, including movement vocabulary and structural patterns, and thereby reinforce the learning process. At Sanggar Omah Tari Kutowinangun, therefore, YouTube primarily supplies reference material for the instructor, while the actual comprehension and mastery of movement continue to depend on direct teaching and practice.

For the students themselves, YouTube functions mainly as a visual aid for observing and recalling dance movements. Reva, a second grade primary pupil, watches the movements on video and then reproduces them during practice. Syakila, in third grade, watches and imitates sequences when she encounters difficulty, while Aisya, a sixth grade student, uses the platform to review movements and dance sequences and replays sections when she has forgotten earlier material. These practices indicate that students turn to video according to their individual needs, especially when they wish to revisit movements that remain unclear or have been forgotten. The pattern aligns with findings by Asyifah, Masunah, and Barnas (2023), who reported that instructional dance videos from YouTube help students understand material and practise movements through visual observation, while also allowing more flexible independent study.

YouTube further enables students to revisit material independently outside studio sessions. Digital based dance learning models using Project Based Learning can support students' active engagement, creativity, motivation, collaboration, and understanding (Arnita et al., 2026). Erlin, an eighth grade secondary student, returns to video examples and practises after attending class. Hafiza, in seventh grade, uses the platform to recall movements taught by the

instructor and to repeat them at home. Oliv, also in eighth grade, seeks clearer movement examples when she experiences difficulty. Because videos can be replayed whenever a section is forgotten or incompletely understood, students are able to review material at their own pace. This observation is consistent with Anggraeni and Handayani (2021), who discussed the use of YouTube as a medium for learning dance online, so that dance material can be accessed and studied through video. At Sanggar Omah Tari Kutowinangun, however, such independent use does not replace instructor guidance. Students continue to receive direction and correction during studio rehearsals.



Figure 2. Use of YouTube in learning at the Omah Tari Kutowinangun dance studio. Original documentation by the author, September 27, 2026

The use of YouTube in the studio remains flexible and responsive to the needs of both instructor and students. Vera Setia Pratama notes that students sometimes request particular videos when they require movement examples or clarification of material that is still unclear. On other occasions the instructor supplies links or recommendations matched to the current lesson. Videos are consulted for dance references, movement observation, sequence comprehension, and independent review, including practice outside the studio. Throughout, the instructor retains responsibility for assessing the suitability of each video, while students use the material to observe, recall, and re practise movements. This approach resonates with Adiartha, Yulianti, and Mudiasih (2023), who showed that instructional videos can support more independent learning within a studio setting, and with Putri, Hidayat, and Atikah (2024), who observed that YouTube can offer students a distinctive learning experience in dance education.

Despite the convenience YouTube affords in obtaining references and reviewing material, its use is always combined with direct instruction. When students encounter difficulty, the instructor demonstrates movements in person, guides execution, and corrects elements that remain inaccurate. Certain aspects of movement still require face to face explanation and practice that cannot be fully

replaced by video observation alone. Consequently, YouTube is best regarded as a supporting medium rather than a substitute for the instructor's role. This view accords with Indrayuda (2021), who describes YouTube as an internet based resource for gathering artistic references. Kristina (2022) also discusses the demonstration method in teaching the application of floor patterns in dance for eighth grade students at SMP Kristen Palangka Raya. This is relevant to the practice at Sanggar Omah Tari Kutowinangun, where YouTube helps students obtain and revisit movement references, while demonstration, guidance, and correction from the instructor remain necessary to help students understand movements more precisely.

CONCLUSION

The findings of this study indicate that YouTube is employed in dance learning at Sanggar Omah Tari Kutowinangun as a supporting medium that complements direct instruction. The instructor uses the platform to locate teaching material, movement references, sequences, and conceptual ideas, which are then adapted to the students' needs. Students, for their part, turn to YouTube to observe movements, recall previously taught material, grasp sequential patterns, and practise independently outside studio sessions. The use of digital technology in the arts can also support efforts to preserve art and culture (Wiryatami et al., 2024). Its use remains flexible, guided either by the instructor's recommendations or by the students' own requirements.

While YouTube facilitates access to visual resources and allows material to be reviewed as needed, it cannot fully replace face to face learning. Improving skills in managing social media is one way to support the preservation of traditional dance (Kusnadi et al., 2025). Certain aspects of movement still require explanation, demonstration, guidance, and corrective feedback from the instructor. Consequently, within the context of Sanggar Omah Tari Kutowinangun, YouTube functions primarily as a source of reference and a supporting medium, whereas the instructor continues to play an essential role in helping students understand and execute dance movements accurately.

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