

Utilization of Creative Dance Videos Via Youtube as an Innovative Cultural Arts Learning Media in Elementary Schools: Teachers' Perspectives

**Pamela Mikaresti¹, Agus Tatang Sopandi¹, Herlinda Mansyur², Elizar³,
Edy Susanto⁴**

¹Universitas Terbuka, Banten, Indonesia, ²Universitas Negeri Padang, West Sumatra, Indonesia, ³Isi Padangpanjang, West Sumatra, Indonesia, ⁴Universitas Pat Petulai, Bengkulu, Indonesia

Corresponding author e-mail: pamela@ecampus.ut.ac.id

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Abstract: This study aims to explore the effectiveness of utilizing creative Indonesian traditional dance videos via YouTube as an innovative learning medium in cultural arts education in elementary schools. In addition, it highlights the contribution of audiovisual media in enhancing students' interest, motivation, and engagement, while also supporting cultural preservation efforts. The research adopts a qualitative approach with Robert K. Yin's (2009) case study design and employs a descriptive method. Data were collected through two stages of questionnaire surveys (136 teachers in the first stage and 124 teachers in the second stage), in-depth interviews with 18 teachers and prospective teachers selected purposively, and triangulation through thematic analysis, word cloud, and member checking. Strategic analysis was conducted using IFE, EFE, SWOT, and SPACE matrices to formulate strategies for implementing creative dance videos as learning media. The findings reveal that conventional dance learning using printed textbooks resulted in low levels of teacher and student interest and engagement. In contrast, the use of creative dance videos (Kedun Dance, Gegelea Beregam Dance, and Tatagok Dance) significantly increased teacher interest (99.8% interested/very interested), student motivation and engagement (73.4% more active), learning effectiveness (100% reported effective), and teacher creativity (91.9%). The novelty of this research lies in combining a qualitative case study approach with strategic analysis (SWOT and SPACE) to evaluate the use of digital media in cultural arts education. Its main contribution is offering a model for utilizing creative dance videos on YouTube as an innovative tool to enhance the quality of dance learning while strengthening Indonesia's cultural identity among younger generations.

Keywords: Creative Dance Video, Cultural Arts Learning, Elementary School, SWOT Analysis

A. Introduction

The introduction and understanding of traditional cultural heritage are vital in shaping a society's identity. Therefore, cultural arts education at the elementary level plays a crucial role in ensuring that the younger generation can comprehend, appreciate, and inherit these cultural values. Local wisdom-based education, for instance, has been proven to be highly significant in strengthening students' cultural identity amidst the challenges of globalization. Research shows that integrating local wisdom into both intracurricular and extracurricular activities in elementary schools can effectively reinforce students' cultural identity in the digital era while simultaneously enhancing their cognitive, affective, and psychomotor domains (Wahyudi et al., 2025). However, teaching cultural arts in elementary schools often encounters significant challenges, particularly regarding teachers' competencies in knowledge and skills related to the arts, leading to a lack of student interest in the subject. This problem is reinforced by findings that indicate a gap in pedagogical mastery of the arts among elementary school teachers, which includes dance, visual arts, music, and related skills, thereby hindering the implementation of an effective and engaging learning process. (Wijayanti et al., 2023).

One of the primary challenges in cultural arts education at the elementary level is the lack of innovation in teaching methods (Okvi et al., 2024); (Wijayanti et al., 2023). Teachers often struggle to identify suitable approaches to make cultural arts content engaging for students, including designing modern and interactive teaching methodologies to achieve learning objectives. In practice, however, cultural arts instruction in elementary schools frequently lacks innovation in selected teaching methods, with limited teacher knowledge being a central factor. This issue is often linked to the fact that many elementary teachers lack the specific pedagogical competency and creativity required to teach the diverse content of arts and crafts subjects effectively (Wijayanti et al., 2023), further emphasizing the gap between curriculum demands and actual classroom practice.

To address this issue, it is essential to equip elementary school teachers with resources through technology-based learning media, specifically by integrating creative dance videos designed for young students and accessible via YouTube. These new creative dances include Kedun Dance and Gegelea Beregam Dance, based on traditional dances from Bengkulu, and Tatagok Dance, inspired by traditional dances from West Sumatra. The implementation of dance videos as a learning medium is anticipated to enhance students' interest and engagement in cultural arts education, aligning technology with current student interests (Alexander et al., 2023).

By utilizing visual elements and experiences offered through dance videos, teachers can more effectively deliver cultural arts content in both conventional and online learning environments. Teacher evaluations indicate that students exhibit greater interest in exploring, understanding, and learning about new creative dances via

YouTube. This engagement directly promotes cultural heritage in schools, as both teachers and students actively contribute to preserving Indonesian culture by maintaining and promoting traditional dance through creative dance learning (Lobo et al., 2024).

The integration of digital technology in education has significantly transformed teaching and learning practices, including in the field of cultural arts. Previous studies have highlighted the role of multimedia learning resources such as videos, animations, and digital platforms in increasing student engagement, motivation, and creativity (Mayer, 2017); (Zhang et al., 2006). In the context of cultural arts, particularly dance education, the use of video-based learning has been recognized as an effective method for demonstrating movement, rhythm, and expression in ways that are easier for students to observe, imitate, and internalize compared to traditional teaching methods (Sularso et al., 2023).

The growing popularity of YouTube as an accessible and widely used educational platform further supports its potential as a learning medium. Studies have shown that YouTube not only provides vast resources for instructional content but also allows for flexible, student-centered learning environments that can adapt to diverse learning needs (Husain et al., 2025). Within cultural arts education, YouTube-based creative dance videos offer opportunities for teachers to innovate in lesson delivery, making learning more interactive, visually engaging, and aligned with students' digital habits.

The novelty of this study lies in its focus on investigating the use of creative dance videos such as the Kedun Dance, Gegelea Beregam Dance, and Tatagok Dance delivered through YouTube as a medium for cultural arts education in elementary schools. Unlike previous works, this study highlights teachers' perspectives as the key to understanding the implementation and sustainability of such innovations. This study also aims to explore the effectiveness of creative dance videos accessed through YouTube as an innovative learning medium to enhance student interest and engagement in cultural arts education. Therefore, the findings of this study are expected to contribute to the development of effective technology-based teaching strategies in cultural arts education, provide insights into teachers' readiness and perceptions, and strengthen efforts to preserve cultural heritage through digital learning platforms. Based on these considerations, the research addresses the following question: How do elementary school teachers perceive the utilization of creative dance videos via YouTube as an innovative learning medium in cultural arts education.

B. Methods

This research is a qualitative study that adopts Robert K. Yin's (2009) case study approach, utilizing a descriptive method to present findings in a detailed manner, thereby enabling readers to visualize field conditions (Mukhtar et al., 2020). The

population for this study comprises elementary school teachers, the majority of whom are students at Universitas Terbuka. The study subjects include elementary school teachers who are either enrolled in the Elementary School Teacher Education Program (PGSD) at Universitas Terbuka or are non student teachers.

Data collection was conducted in two stages. In the first stage, a questionnaire was distributed to 136 teachers to gather information regarding cultural arts teaching practices in elementary schools, where teachers primarily relied on printed school textbooks as their main learning resource. In the second stage, a questionnaire was distributed to 124 teachers (who were also participants from the first stage) to evaluate the effectiveness of using audiovisual media specifically, creative Nusantara dance videos accessed via YouTube as a teaching tool for traditional dance. The creative Nusantara dances used as learning resources included Tari Kedun, Tari Gegelea Beregam, and Tari Tatagok.

In-depth interviews were conducted with 18 participants, consisting of 12 in-service elementary school teachers and 6 prospective teachers. Participants were selected through purposive sampling, considering their involvement in teaching dance in elementary schools, their experience with audiovisual media, and their access to digital platforms. The inclusion of in-service teachers aimed to capture direct experiences of implementing learning media, while prospective teachers were involved to provide insights into the comparison between conventional instruction and audiovisual-based learning from the perspective of future educators. Prior to the interviews, participants completed a Google Forms survey that collected demographic information, teaching experience, and initial views on the use of creative dance videos via YouTube.

The interview protocol was designed in a semi-structured format to ensure both direction and flexibility for deeper exploration. The guiding questions covered experiences of teaching dance conventionally, the use of creative dance videos on YouTube, perceived benefits and challenges, and the impact of such media on students' engagement and creativity. Interviews were conducted either online or face-to-face, each lasting approximately 45–60 minutes, and were audio-recorded with participants' consent before being transcribed verbatim. All participants provided informed consent and were assured of anonymity and confidentiality.

Data were analyzed using a thematic approach, including open coding, category grouping, and theme development. Cleaned transcripts were also processed with [freewordcloudgenerator.com](https://www.freewordcloudgenerator.com) to produce visualizations of keyword frequency, serving as illustrative support for the thematic analysis. Triangulation was carried out by comparing data from in-depth interviews, responses from Google Forms, and the word cloud visualizations. The validity of the study was strengthened through pilot interviews, member checking, and peer debriefing.

The data analysis method used in this research is a descriptive and quantitative method. The strategy formulation process is carried out in two stages, namely the input stage (analysis of internal and external factors) and the matching stage (SWOT analysis). The input stage is the stage of identifying factors that influence the field of education, which includes internal factor analysis and external factor analysis using the IFE (Internal Factor Evaluation) and EFE (External Factor Evaluation) matrices. (Harlan et al., 2021).

Internal and External Factors

Internal factor analysis aims to identify factor key internal factors that become strengths and weaknesses in implementation of policies. The IFE matrix is used to analyze internal factors, classifying them into strengths and weaknesses. External factor analysis aims to identify key internal factors that become opportunities and threats in policy implementation. The EFE matrix is used to analyze external factors, classifying them into opportunities and threats.

IFE Matrix Form (Internal Factor Evaluation)

Table 3. Internal Factor Evaluation

Internal Strategy Factors	Weight	Rating	Score (Weight x Rating)
Strength			
1.			
2.			
Etc.			
Weakness			
1.			
2.			
Etc.			
Total			

Source: David, 2004

EFE Matrix Form (External Factor Evaluation)

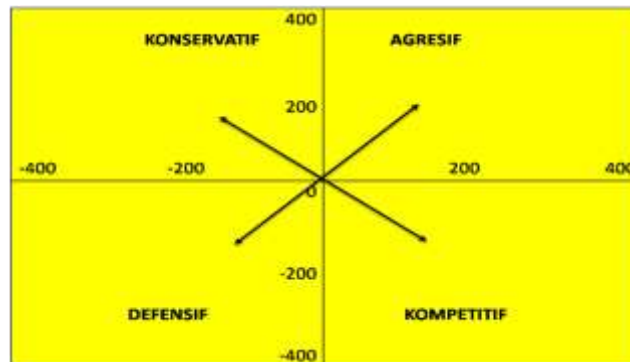
Table 4. External Factor Evaluation

Internal Strategy Factors	Weight	Rating	Score (Weight x Rating)
Strength			
1.			
2.			
Etc.			
Weakness			
1.			
2.			
Etc.			
Total			

Source: David, 2004

Matriks SPACE

Matrix it is a four-point framework that indicates whether an aggressive, conservative, defensive or competitive strategy is most appropriate for a particular organization. These four factors are the most important determinants of an organization's overall strategic position, various variables can map to each of the dimensions shown in the SPACE matrix axes.



SPACE matrix.
 Source: David, 2004

C. Results and Discussion

Results

Based on a questionnaire distributed to 136 respondents, including elementary school teachers, both those who are students and non-students, data was collected regarding the state of arts education in the classroom. The findings indicate that a conventional approach is predominantly employed, relying solely on printed textbooks as the primary learning resource for the subject of Cultural Arts and Crafts.

No.	Measured Aspect	Category	Number of Respondents	Percentage (%)
1	Teacher Interest in Dance Arts Education	Interested	40	29.4%
		Very Interested	30	22.1%
		Less Interested	50	36.8%
		Not Interested	16	11.7%
2	Student Interest and Engagement (Book-Only Material)	Engaged	32	23.5%
		Highly Engaged	18	13.2%
		Less Engaged	60	44.1%
		Not Engaged	26	19.1%
3	Enrichment of Teaching Experience	Agree	35	25.7%
		Strongly Agree	20	14.7%

No.	Measured Aspect	Category	Number of Respondents	Percentage (%)
	Neutral		45	33.1%
	Disagree		22	16.2%
	Strongly Disagree		14	10.3%
4	Effectiveness of Books as a Dance Learning Resource	Effective	28	20.6%
	Very Effective		10	7.4%
	Less Effective		60	44.1%
	Not Effective		38	27.9%
5	Student Motivation in Learning Dance (Book-Only)	Motivated	26	19.1%
	Highly Motivated		15	11.0%
	Less Motivated		55	40.4%
	Not Motivated		40	29.5%
6	Teacher Creativity in Teaching Dance	Creative	40	29.4%
	Very Creative		15	11.0%
	Less Creative		51	37.5%
	Not Creative		30	22.1%
7	Challenges Without Audiovisual Media	Difficulty Preparing Dance Material	52	38.2%
	Lack of Basic Dance Skills		41	30.1%
	Difficulty Teaching Material to Students		28	20.6%
	Lack of Confidence in Teaching Dance		15	11.1%

The survey results from 136 teachers teaching Cultural Arts with a focus on dance in elementary schools, without the support of audiovisual media, revealed several challenges in arts education. Teacher interest in dance education varied significantly; only a small portion expressed a strong interest, while the majority were either less interested or not interested at all. This indicates that, without visual support, dance material presented solely through textbook images fails to sufficiently engage educators. Furthermore, student engagement in dance arts education, reliant on books as the only medium, was also very low. A small fraction of students displayed high interest and engagement, while the majority were less engaged or not engaged at all. This limitation reflects the difficulty students face in understanding dance material, which is inherently visual and dynamic, and challenging to convey through textbooks alone.

Teachers' experience also showed little enrichment without the aid of audiovisual media. Most teachers felt that their teaching experience did not become richer, with many disagreeing that teaching without audiovisual support could enhance their

experience. This further underscores the importance of technology or media that supports visualization to improve teaching quality and creativity. The use of textbooks as the primary resource for dance education was deemed less effective by the majority of teachers. Only a few considered textbooks sufficiently effective, while most found them inadequate or even ineffective. The challenge of conveying dance movements verbally and through text is a primary cause of this ineffectiveness.

Student motivation in learning dance through books as the sole medium was also low. Most students were either less motivated or not motivated at all in studying dance, which impacted their participation and appreciation of cultural arts material. In terms of teaching creativity, teachers faced significant obstacles. Without audiovisual resources, many teachers felt less creative or even uncreative in presenting traditional dance material. Furthermore, teachers indicated that visual media could provide the new ideas needed to present material in a more engaging and interactive manner.

Additionally, without the support of audiovisual media, teachers encountered specific challenges. Organizing dance material that is interesting and easy to understand became a primary challenge. Moreover, many teachers felt they lacked basic dance skills, making it difficult for them to provide examples or movement guidance to students without the aid of video or visual aids. This also affected teachers' confidence in teaching dance material, with some feeling less confident due to the lack of media to accurately demonstrate dance movements. Overall, these survey results emphasize the critical role of audiovisual media in supporting dance education, enhancing teacher interest, motivation, and teaching effectiveness, thereby allowing students to engage more actively and gain a deeper understanding of Indonesian cultural arts.

Subsequently, to achieve optimal results in cultural arts education for dance, the same group of teachers was given access to audiovisual learning media by utilizing videos available on YouTube. Based on a questionnaire distributed to 124 teachers who were also part of the initial group, data was gathered regarding the condition of arts education in classrooms that utilized audiovisual media in the form of creative Nusantara dance videos such as Tari Kedun, Tari Gegelea Bregam, and Tari Tatagok as learning resources for the Cultural Arts and Crafts subject. The resulting data is as follows:

No.	Measured Aspect	Category	Number of Respondents	Percentage (%)	
1	Teacher Interest in Creative Dance Videos	Interested	25	20.2%	
		Very Interested	99		79.8%
		Less Interested	0		0%
		Not Interested	0		0%
2	Student Interest and Engagement with Dance Videos	Yes	91	73.4%	
		No	33		26.6%

No.	Measured Aspect	Category	Number of Respondents	Percentage (%)
3	Enrichment of Teaching Experience	Agree	20	16.1%
		Strongly Agree	89	71.8%
		Neutral	15	12.1%
		Disagree	0	0%
		Strongly Disagree	0	0%
4	Effectiveness of Dance Videos in Learning	Yes	124	100%
		No	0	0%
5	Practicality of Using Dance Videos	Yes	117	94.4%
		No	7	5.6%
6	Student Motivation in Learning	Agree	59	47.6%
		Strongly Agree	61	49.2%
		Neutral	4	3.2%
		Disagree	0	0%
		Strongly Disagree	0	0%
7	Increase in Teacher Creativity	Yes	114	91.9%
		No	10	8.1%

Based on a survey of 124 teachers who utilized dance videos as a learning medium, there was a highly positive response regarding the effectiveness and impact of videos in teaching dance. Teacher interest levels were notably high, with 79.8% of respondents expressing a strong interest in learning and teaching creative dance through videos, while the remaining 20.2% indicated some level of interest. No respondents reported being less or not interested, illustrating that video media is engaging for all teachers involved. Furthermore, the use of dance videos significantly impacted student interest and engagement, with 73.4% of teachers observing increased student involvement in learning. However, 26.6% of teachers noted issues related to internet access, such as poor connectivity, power outages, or technical disruptions, which could hinder effectiveness for some students.

In terms of teaching experience, the use of dance videos enriched teachers' instructional methods. A total of 71.8% of teachers strongly agreed that videos added a new dimension to their teaching, while 16.1% agreed, and only 12.1% remained neutral. No teachers felt that videos did not enhance their teaching experience, underscoring the importance of visual media in fostering more interactive and memorable instruction. Regarding effectiveness, all respondents (100%) agreed that dance videos are an effective learning medium. This was further supported by the practicality of using videos in dance education, with 94.4% of teachers finding videos very easy to integrate into their teaching process, although 5.6% encountered minor technical difficulties.

The data obtained indicates increased student motivation after using videos as a learning resource. A significant proportion of teachers (49.2%) strongly agreed that videos made students more active and interactive, with another 47.6% agreeing. A small percentage (3.2%) remained neutral, while none felt that videos failed to motivate students. Dance videos also contributed to enhancing teacher creativity, with 91.9% of teachers believing that videos provided them with new inspiration for teaching, although 8.1% felt their creativity was not significantly enhanced. Overall, this data demonstrates that dance videos as a learning medium are highly effective in increasing engagement, motivation, and creativity among both teachers and students, making dance education more interactive and comprehensible (Park & Kim, 2024).

SWOT Analysis of Utilizing Creative Dance Videos on YouTube as an Innovative Cultural Arts Learning Medium in Elementary Schools: Teachers' Perspectives

Based on the analysis of utilizing creative dance videos on YouTube as an innovative learning medium for cultural arts in elementary schools, and considering teachers' perspectives, recommendations for improvement can be made by analyzing internal factors along with alternative strategic options. The SWOT analysis results are as follows:

Category	Factors	Count
Strengths	['High Teacher Interest', 'Effectiveness in Learning', 'Practical and Easy to Use', 'Increased Student Motivation', 'Enhanced Teacher Creativity']	5
Weaknesses	['Dependence on Internet Access', 'Technical Challenges', 'Diverse Teaching Experiences']	3
Difference		2
Opportunities	['Development of Multicultural Learning', 'Technology Training for Teachers', 'Collaboration with Third Parties', 'Interactive Content Development']	4
Threats	['Reliance on Technology and Internet', 'Limited Support Equipment in Schools', 'Potential Student Boredom']	3
Difference		1

From this data, we can strategize in the SWOT matrix as follows:

Category	Strategy
SO	Leverage high teacher interest to develop multicultural education. Provide technology training for teachers to enhance creativity and interactivity in using video media.
WO	Address technical issues through additional training and collaborate with service providers for improved internet access in schools. Enhance teachers' experience with media use.
ST	Reduce reliance on the internet by providing videos in offline formats. Introduce a variety of methods to keep students engaged.
WT	Seek community support for additional equipment in schools, such as projectors or other devices. Create easy-to-follow media usage guides to minimize technical challenges.

SWOT Matrix

From the SWOT analysis, the most suitable strategy to implement is the SO (Strengths-Opportunities) or Aggressive Strategy. This strategy leverages internal strengths to capitalize on external opportunities. In the context of utilizing dance videos as a pedagogical tool in elementary schools, teachers demonstrate a strong interest and acknowledge the effectiveness of this medium, which can be optimized to develop richer and more interactive teaching methods. Significant opportunities exist in the creation of multicultural content and collaboration with service providers or educational institutions to enhance students' learning experiences through engaging dance videos.

The aggressive SO strategy focuses on enhancing teachers' skills in utilizing video technology and enriching content through training and collaboration. Teachers who exhibit a high level of interest should be provided with technology training, enabling them to independently develop and utilize videos as innovative learning resources. This training not only improves teachers' proficiency with technology but also fosters creativity in preparing culturally-based teaching materials, thereby introducing Indonesia's cultural diversity. This educational approach cultivates an appreciation for culture in students from an early age while enhancing the quality and appeal of learning.

Collaborative strategies with third parties, such as internet providers or cultural institutions, can expand access for schools with limited resources. This partnership facilitates the development of diverse and interactive dance videos, incorporating features such as quizzes or reflection points to engage and motivate students. Overall, the aggressive approach through the SO strategy enables both teachers and students to engage more fully and enjoy the learning process, broadening cultural knowledge and enhancing teachers' technological competence.

Results

a. Dance Videos on YouTube Enhance the Quality of Cultural Arts Education

Educators recognize that utilizing dance videos on YouTube provides substantial benefits in enhancing the effectiveness of cultural arts education. A primary advantage identified is that audiovisual media can more vividly illustrate and animate cultural arts learning materials. This supports the notion that YouTube can serve as an effective tool to enhance students' understanding and skills, as it enables learners to engage with traditional arts through the visualization of dance movements readily accessible on the platform (Qian, 2022).

Teachers acknowledge that the visual representation afforded by dance videos allows for a more concrete and tangible presentation of cultural arts concepts. This facilitates

students' comprehension and retention of the material, as they can directly observe how cultural arts are expressed through dance movements and gestures. YouTube emerges as a valuable educational resource that fosters students' understanding of cultural arts by stimulating interest and engagement in the learning process. Consequently, the integration of YouTube for accessing dance videos represents a significant advancement in improving the quality of cultural arts instruction in schools, a goal that is often difficult to achieve through traditional methods.

Additionally, data indicate that the incorporation of dance videos can enhance students' interest in cultural arts education. The visual dynamics of dance videos, paired with compelling and animated movements, capture students' attention, thereby creating a more engaging and interactive learning environment. This heightened engagement contributes to increased levels of student participation. A marked increase in interest in cultural arts can reshape students' perceptions of traditional arts from being perceived as mundane to being viewed as captivating (Lee et al., 2021). Therefore, educators should strive to balance traditional and innovative materials in arts education, blending conventional and contemporary elements to ensure that cultural heritage remains vibrant and evolves (Zhao, 2025).

b. Dance Videos on YouTube as a Platform for Cultural Preservation

The application of audiovisual media to study creative dances, particularly dances such as Tari Kedun, Tari Gegelea Beregam, and Tari Tatagok, proves effective as a cultural arts teaching tool on YouTube, which can serve as a medium for cultural preservation. Utilizing dance videos as a learning resource assists educators in introducing regional Indonesian culture to students as a foundation of national identity. By presenting the history of traditional dances reimagined in innovative forms through instructional videos, educators can enhance students' understanding and appreciation of Indonesia's rich cultural heritage through the medium of dance videos.

Employing dance videos as a teaching medium is a crucial effort to preserve and introduce regional culture to younger generations. In an era increasingly dominated by technology, dance videos serve as a vital bridge connecting cultural traditions with technological advancements. The functions of dance videos accessible on YouTube include, first, the preservation of regional culture in a more effective and sustainable manner through the utilization of technology. Important aspects of local cultural arts, such as movements, costumes, music, and cultural meanings, can be documented on YouTube, allowing endangered or forgotten cultural heritage to be maintained in a format accessible to future generations. These dance videos serve as valuable records that keep local cultures alive in new and creative forms.

Secondly, dance videos function as an effective tool for introducing regional culture to younger generations. In an age where digital technology is integral to children's

daily lives, utilizing dance videos as a teaching medium fosters a connection between tradition and technology. Children are able to learn about regional culture in a more engaging and interactive manner through familiar media. Furthermore, this approach reinforces identity and pride in one's culture among younger generations. Beyond education, the use of dance videos as a teaching medium is an initiative to preserve Indonesian culture. Innovations in cultural arts education at the elementary level increase student interest in learning, understanding, and appreciating cultural heritage, ultimately enhancing their engagement with cultural arts necessary for preserving Indonesia's cultural legacy (Sari et al., 2025).

Teaching and introducing traditional dances to younger generations through YouTube is an endeavor to safeguard cultural wealth as an integral part of national identity. Cultural arts education represents not only an aspect of education but also an effective means of protecting and maintaining Indonesia's cultural heritage (Saputra, 2024). In traditional arts education, YouTube serves as an ideal platform for introducing creativity in teaching while ensuring that cultural heritage remains intact through engaging and innovative methods (Feng, 2023). Simultaneously supporting interactive learning that fosters positive attitudes toward traditional arts as cultural heritage that must be preserved (Dobrovolska et al., 2025).

c. Dance Videos on YouTube as a Flexible Learning Medium

The integration of dance videos into cultural arts education significantly supports educators in their delivery of content to students, whether within direct classroom environments or through online synchronous and asynchronous learning modalities (Sun, 2024). Dance videos facilitate a deeper visualization of cultural arts concepts for learners. In face to face instruction, teachers can present dance videos in the classroom, enabling students to observe and experience the movements and expressions inherent in the dance (Alexander et al., 2023). Conversely, in online learning contexts, dance videos offer great utility as they can be uploaded and accessed by students flexibly (Li, 2023). In traditional settings, educators can enhance their teaching by combining dance videos with supplementary explanations and live class discussions (Kang et al., 2023). In contrast, online learners benefit from the ability to progress at their own pace and revisit dance videos as needed, thereby making the learning experience more tailored to individual student requirements (Wang, 2025).

In the realm of open and distance education, such as that provided by Universitas Terbuka, utilizing instructional videos via YouTube presents an effective solution. This approach allows students, many of whom are also educators, to access instructional materials flexibly in accordance with their schedules. Students can independently learn traditional dances and gain insights into cultural values, which they can subsequently incorporate into their teaching practice. Consequently, dance videos serve not only as educational resources but also as instruments for enhancing teachers' competencies and preserving Indonesian culture. In traditional arts

education, the use of YouTube as an online learning medium must consider students' needs to maintain effective learning without overwhelming them (Hung et al., 2024). YouTube can effectively mitigate the challenges associated with direct interaction, enabling students to access quality cultural arts education during remote learning (Paranti et al., 2021).

Through educational videos accessible on YouTube, educators can explore a variety of traditional and contemporary dance forms that may inspire their teaching, particularly Tari Kedun, Tari Gegelea Beregam, and Tari Tatagok. YouTube serves as a valuable resource for fostering teachers' creativity in presenting cultural arts material, while simultaneously enhancing student outcomes through psychomotor skill development and inspiring student creativity through dance movements (Sanches, 2025). Furthermore, YouTube allows students to engage in independent learning of dance, as they can access videos anytime and anywhere, extending learning beyond the classroom (Zhou, 2021).

Research results indicate that utilizing dance videos on YouTube as a learning medium for cultural arts in elementary schools has a significant positive impact on enhancing the quality and effectiveness of learning. From the perspective of educators, dance videos not only capture students' interest and engagement but also enrich teaching experiences and facilitate the presentation of visual and dynamic content that is challenging to convey solely through printed media. Data analysis confirms that the use of audiovisual materials, such as dance videos on YouTube, can foster more interactive learning and effectively promote cultural preservation. Dance videos act as a bridge between technology and tradition, introducing local culture to students in an engaging and adaptable manner, whether in direct or online learning environments. As a result, dance videos enhance students' psychomotor skills and cultural understanding, while also strengthening teachers' cultural identity and creativity, thereby broadening the potential of cultural arts education to foster awareness and appreciation from an early age.

D. Conclusion

This study explored the effectiveness of utilizing YouTube-based creative dance videos as an innovative medium for cultural arts education in elementary schools. The findings demonstrate that such videos are highly effective in increasing student interest, engagement, and understanding of traditional cultural arts, while also providing significant support for cultural preservation through education. Teachers reported that this medium offers more interactive and attractive learning experiences, while simultaneously fostering their creativity in developing innovative teaching practices. The SWOT analysis indicates that the SO (Strengths–Opportunities) strategy is the most suitable approach, as it leverages high teacher interest and media effectiveness to capitalize on external opportunities such as multicultural content development and collaboration with educational institutions. Thus, creative dance

videos on YouTube can be regarded as a strategic alternative to improve the quality of cultural arts learning while strengthening cultural identity among younger generations. For policymakers and schools, it is recommended to provide technology training for teachers, strengthen internet infrastructure, and develop offline video packages. For teachers, collaboration in producing multicultural creative dance content is encouraged. For future research, further studies should investigate the long-term effects on students' cultural retention and evaluate the applicability of this model in diverse socioeconomic and geographical settings.

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