


The Role Of Youtube Live Streaming In The Agunza Boyolali Folk Performing Arts Group

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Article Info	ABSTRACT
Keywords: Role, Live Streaming, Youtube, Agunza, Folk Performing Art	This article aims to describe the role of YouTube live streaming in the Agunza folk performing arts group in Boyolali. It was a qualitative research with ethnographic design. That research was conducted from October 2024 to January 2024 in Gunungsari, Senden Village, Selo District, Boyolali with three main speakers from the members of Agunza group and YouTube content creator. Data were collected using observation, interview, and documentation techniques. Data analysis was carried out by applying an interactive analysis model adopted from Miles, et al (2014), namely data reduction, data display, and verification. The result shows that the role of YouTube live streaming is vital for the Agunza group, which is one of the strategies applied to promote regional arts, form trends to watch and watch, and create inter-connectivity space for folk performing arts.
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INTRODUCTION

The advancement of digital technology is now growing significantly. This has accelerated activities in society, especially in access to information and communication. The phenomenon of this situation can be seen in the use of the internet and mobile devices that have become a necessity that democratizes the search for information, allowing individuals in remote areas to access previously unreachable educational resources, health services, and economic opportunities (Muttaqin, et al., 2021). In addition, technological innovation drives digital transformation that increases efficiency and productivity (Novianto, et al., 2023). This means that people have adapted to the trend of using technology and various innovations related to the use of technology have also been carried out which allow individuals to access information resources flexibly so as to support various aspects of life.

People in Indonesia today are familiar with the virtual environment. Online platforms have become virtual internet-based transactional spaces that allow individuals to socialize, network and create their own communities (Huang, et al., 2015). The emergence of YouTube as a leading media platform has significantly influenced the pattern of people's information needs, as they have begun to move away from traditional television. Research by González-Neira, et al (2022) shows that YouTube serves as a substitute for television, especially among younger viewers. Additionally, a study by Yamatsu & Lee (2023) found that YouTube has a substantial substitution effect on entertainment content, which is usually dominated by

television. YouTube's diverse content and on-demand accessibility have led to its adoption as a preferred medium over traditional television (Budzinski, et al., 2021).

In the folk performing arts domain, YouTube influences expression activities where there is a transition in people's tastes in enjoying folk performing arts from live and face-to-face performances to virtual platforms. This encourages performers to adapt to new ways of expression and audience engagement. When performing arts performances are not possible to attend, many people turn to virtual events as an alternative (Getz, 2016). However, organizing virtual performances must consider strategies to increase revenue (Garay & Morales, 2020). In addition, it is important for performing arts organizers to have a deep understanding of the characteristics of their events and how audiences engage, in order to strengthen their image, increase attendance, and drive revenue growth (MacKay, et al., 2017). This virtual transition has facilitated greater accessibility, allowing a global audience to enjoy and appreciate folk performing arts.

The shift from attending live-streamed events and engaging in live-streamed content has significantly changed cultural consumption, particularly by removing geographical barriers and creating virtual communal spaces. Live streaming allows individuals to participate in multiple events simultaneously, fostering a sense of connectedness and global community. You, et al (2023) point out that interactions within live-streaming platforms, such as performers' engagement with the audience and other communities can increase users' virtual attention, thus increasing their commitment to the platform. Despite the accessibility and inclusivity offered by live streaming, it often lacks the multi-sensory richness of a live experience. Being physically present at events provides sensory stimuli—such as the ambience of the venue and the collective energy of the crowd—that are challenging to replicate virtually. Research from Kulla, et al (2024) suggests that while live performance spaces may increase feelings of social presence and enjoyment, they may not significantly impact social connectedness compared to recorded events that are streamed. While live streaming has democratized access to cultural events and fostered new forms of virtual communities, it also presents challenges in replicating the immersive and communal experiences of live, face-to-face events.

Growth and competition in folk performing arts in Boyolali are characterized by the emergence of new works and the diversity of traditional forms of performing arts that previously existed because the factors that influence them include the desire to fight for their existence and be able to compete with other communities in order to meet market needs (Kiswanto, et al., 2021). This has led to the growth, competition and diversity of folk performing arts in Boyolali. Kiswanto, et al (2024) added that the growth turmoil is related to the development of form or work, preservation (conservation), revitalization, packaging (commodification), art management or governance, and the use of media technology. Thus, overall it can be assumed that the turmoil of growth and competition that occurs is an adaptive and innovative effort in order to maintain the sustainability of folk performing arts in the midst of changing times.

The use of YouTube in popular art activities is a tendency to look at the domain of existence, competition, utilization of media technology, and meeting market needs. One of

them can be seen in the folk performing arts group Agunza from Senden Village, Boyolali. Agunza is known as a group that presents a variety of arts typical of a variety of traditional folk art creations in each performance. Generally, the forms of expression of traditional art creations performed are Jaranan, Warokan, Gedrukan, and Topeng Ireng performances with the group's distinctive concept of a performance style that is always different from before, thus arousing the curiosity of the audience. These elements will determine the attitude and response of the community towards this group because it reflects the quality of the event directly. An organization's manager also plays a role in it as a key decision-maker to configure the offering with the appropriate consumer needs (Thabit & Raewf, 2018). This element is collected to understand the target audience needs, and it differs from one group to another depending on the resources and marketing objectives by the leader of the Agunza group. Thus, in order to develop long-term strategies and tactical programs, the elements that describe the quality and distinctiveness of the arts can determine the existence of the Agunza group.

Furthermore, this research highlights the role of YouTube social media which is very important in publicizing the existence of the Agunza group widely in the community. In their performances, the group is assisted by content creators who broadcast them via the live-streaming feature on YouTube. This trend is increasingly linked to the future of an increasingly digital world, where activities and information can be collected, analyzed and shared widely (Martin, 2018). This is illustrated in online/virtual meetings which are structured, time-limited and professional events organized and attended on the internet by dispersed presenters and participants who interact using online communication and collaboration tools (Carr & Ludvigsen, 2017; Martin, 2018; and José Sá et al., 2019). Live-streaming virtual events on Youtube allows participants to gain many of the benefits of in-person events such as reducing financial costs and minimizing travel to other venues (Fraser, et al., 2017). The live streaming platform opens a new channel for support that provides information such as promotions or product recommendations and shapes followers' interests (Rinaldo & Irwansyah, 2022). The factors that support the success of live streaming are creativity in creating content, consistency in live streaming, the right time for live streaming, and good interaction with the audience (Agistiani, et al., 2023). All of these factors have been seen in the performances presented by the Agunza group on YouTube live streaming.

Considering the role of YouTube live streaming as a medium used by the Agunza folk art performance group, this article is focused on revealing the types of strategies applied by this group to promote their local arts, ways to shape viewing and watching trends, and create a space for inter-connectivity of performing arts which is very worthy of deeper research.

METHOD

The qualitative research design that suits the role of YouTube in the performing arts organized by the Agunza art group is an ethnographic study. Creswell & Poth (2018) explained that ethnographic studies are qualitative research designs that aim to describe, analyze, and interpret elements in a cultural group that include patterns of behavior, beliefs, and language that develop over time. This opinion implies that ethnographic studies refer to various things

related to culture. The use of YouTube for folk art performances is included in the description of community life that gets attention. This is because cultural values have their own appeal as social treasures (Darmanita & Yusri, 2020). Characteristics and ways that have the potential and highlight the value of locality that are packaged with the latest trends in the use of technology are very interesting to study.

This research was conducted from October 2024 to March 2025 in Dukuh Gunungsari, Senden Village, Selo District, Boyolali Regency. From the 50 members of the Agunza group, the researcher took two resource persons from the party, namely AW as the coordinator and DN as a dancer. Then the two sources recommended RG as a YouTube content creator who broadcasts live-streaming on YouTube of Agunza group performances.

Data were collected using observation, interview and documentation techniques. Observation was done by listening to anything that could be important information without having to ask informants to explain. Then, all informants' activities were recorded as their habits in broadcasting the show. Furthermore, in-depth interviews were conducted to extract information from informants regarding the role of Youtube live-streaming in publicizing Agunza group performances. Documentation was also carried out by photographing the various steps of content creators to promote performances through live-streaming on YouTube. In addition, researchers also recorded all information during interviews with informants involved in YouTube live-streaming activities of Agunza folk art group performances.

The researchers conducted data reduction which was useful for selecting data taken from data collection. If the data was not related to the focus of the research problem, then the researcher deleted the data so that there was no accumulation of unused data. Then the researchers provided information on the data needed as a data presentation. The results of data from observations, interviews, and documentation related to Agunza's youtube live streaming were neatly organized so that they were easy to read and understand. Finally, researchers drew conclusions which was a step of reviewing the truth of the data obtained during data presentation. This was accompanied by valid evidence from the research data.

RESULTS AND DISCUSSION

Strategies to Increase Popularity

One of the means and strategies to increase the popularity of traditional folk performing arts groups is through improving the quality of performances and utilizing digital platforms such as Youtube. The quality of the performance includes artistic strengthening, creativity, and the ability to perform attractively and relevant to the tastes of today's audiences. Meanwhile, documentation and broadcasting through YouTube is an effective strategy to reach a wider audience, build a digital portfolio, and open up opportunities for cooperation with responders or sponsors. This synergy between artistic quality and digital media has proven to strengthen the existence and expand the market share of folk art groups in the digital era. The results of an interview with AW, the leader of the Agunza folk performing arts group on February 2, 2025 regarding the strategy to increase popularity. He said that:

“Jadi ketika kita nemu suatu musik yang populer di youtube orang lain itu, langsung kita hubungi untuk minta izin mengcovernya. Misalnya kan dulu ada Jaranan yang dari Temanggung, Magelang, Jaranan Tulungagung, atau grup dari Boyolali sendiri, itu kita minta izin ke mereka untuk kita pelajari, kita tiru, lalu coba kita kembangkan ke gaya kita sendiri. Pokoknya tarian Jaranan yang kita ambil buat referensi itu Jaranan Wirayuda, dan Jaranan yang ada Wirayuda itu memang berasal dari Temanggung. Akhirnya dari proses kita berkreasi itu kita menemukan ciri khas Agunza sendiri yaitu Jaranan dengan gaya musiknya yang nge-Rock, tariannya Jaranannya sama seperti yang di Temanggung, tetapi yang ditonjolkan ciri khasnya ada pada garap aransemen musiknya. Kita aransemen ulang itu lagu-lagu yang lagi populer, lagu-lagu cidro yang kita buat ada unsur Rocknya. Nah dari tahun 2022 itu kita rangkul kreator youtube untuk merekam dan mempublikasikan pementasan kelompok kami, sehinggalama-lama kita mempunyai penggemar sendiri dna semakin banyak yang menyukai pentas seni dari Agunza. Lagu Cidro kan itu diambil dari pentas wayang, nah itu yang kita ambil untuk kita olah buat ngiringi tari. Selanjutnya kita kembangkan Jaranan Bratasena, yang asalnya itu lagu Campursari, itu kita kembangkan dari asalnya lagu yang ada di Jawa Timur itu...tapi kan saat itu belum dikenal orang, nah saat itu orang sedang tren dengan fyp itu... jadi orang di media sosial itu banyak cari-cari konten yang menarik gitu... Aransemennya itu terletak di permainan drumnya untuk mengisi gerak sabetan pada tari Jaranan, kalau di Temanggung kan diiringi gaya musikal Campursari, kalau di Agunza itu dengan gaya permainan drum yang nge-Rock tadi...”(Interview, February, 2nd, 2025)

Based on the results of the interview above, the existence of this group cannot be separated from the various innovations made by its members, including the ability to meet market demand in presenting various types of traditional folk-creation dances; including collaborative musical elements of the Rock Beat genre in drumming patterns, Dangdut Koplo, Campursari, Sholawatan, and Pop in their performances; the existence of a pattern of cooperation with other groups or studios; presenting collaborative actions with qualified Dangdut-Campursari singers; presenting and giving examples of classy stage displays with magnificent lighting; displaying the beauty of the costumes on the dancers; embracing youtubers who want to record performances and publish them, so that the audience's attention increases.

The Agunza group utilizes the YouTube platform as a strategy to increase popularity. YouTube itself is one of the largest video sharing platforms in the world today, offering live streaming features, monetization, and recommendation algorithms that can increase the visibility of art content. In this case, the Agunza group utilizes YouTube's live streaming feature to expand their audience beyond their local community. This is in accordance with what is revealed by Burgess & Green (2018) in Zain et al., (2023) which shows that the main factor in increasing the popularity of a channel is interaction between viewers, such as the number of views, likes, comments, and subscribes. The following is an overview of Agunza's youtube live streaming process:

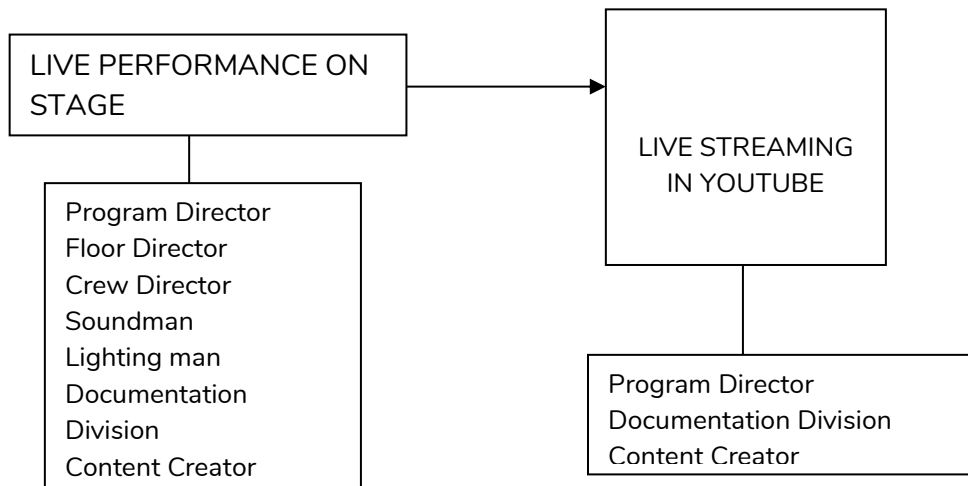


Figure 1. Agunza Youtube Live Streaming Scheme

From the figure 1 above, the show is performed live on stage. The concept of the performance on stage invites many spectators to attend. The live performance on stage was only attended by members of the Agunza group and several content creators, as well as several live performers, and stage technical personnel. In the process, the live stage show is headed and organized by the Program Director who also doubles as the Master of Ceremony. Furthermore, the floor director and crew director organize the technical performance on stage. Soundman and Lighting man organize the stage layout as attractive as possible. Furthermore, live broadcasting for live streaming is carried out by the Documentation Division of Agunza and content creators in coordination with the Program Director. Meanwhile the event division (another member of the Agunza group) is in charge of ensuring all equipment and technical matters for live stage performances are ready for use. The consumption division ensures all consumption needs by the inviting committee team. After everything is ready, the live streaming show on YouTube prepared by the documentation team is ready to be broadcasted to the audience online. Content creators can also share Agunza's live shows to their YouTube platforms so that their YouTube audience increases rapidly.

This result is also in line with the results of an interview with AW as the leader of the Agunza group, who said that:

"...untuk menunjang kualitas kita tidak lupa untuk menopangnya kalau dari artis Dangdutnya ya kita pilih yang dia punya kualitas suara dan tampilannya yang menarik, kan kita tidak hanya menampilkan Jaranan saat manggung, ada juga jeda yang kadang kita isi dengan hiburan artis Dangdut lokal, itu pun yang kita kalau artis Dangdutnya ya berpenampilan sopan, berkebayu,... kemudian dari tata rias penarinya pun kita sediakan kebutuhan make up yang memadai... sehingga enak dilihat dan berkesan buat penonton... kemudian dari tata panggung, kita juga sediakan lampu pementasan agar terlihat megah begitu.. Apalagi dengan menggandeng youtuber yang sudah kuat subscribenya, itu semakin mengangkat popularitas kami dalam kancah dunia seni pertunjukan rakyat..." (Interview, February, 2nd, 2025)

From the results of the interview above, it can be concluded that the strategy to increase popularity is the stage layout, performing artists, and things that are internal to the Agunza group itself. But here, this group also collaborates with YouTube content creators who have many subscribers so that it is very potential for Agunza group performances to be watched by many people, not only from the local community but also from outside the area.

These YouTube content creators can be said to have played a role in spreading the Agunza group's live streaming on their YouTube platforms. The broadcast hours and total audience also reached a fairly large number. This means that the interest in folk art is still quite high. Therefore, it can be assumed that YouTube live streaming has an important role as a means of increasing the popularity of a folk art group. Here are the YouTube channels of the content creators:

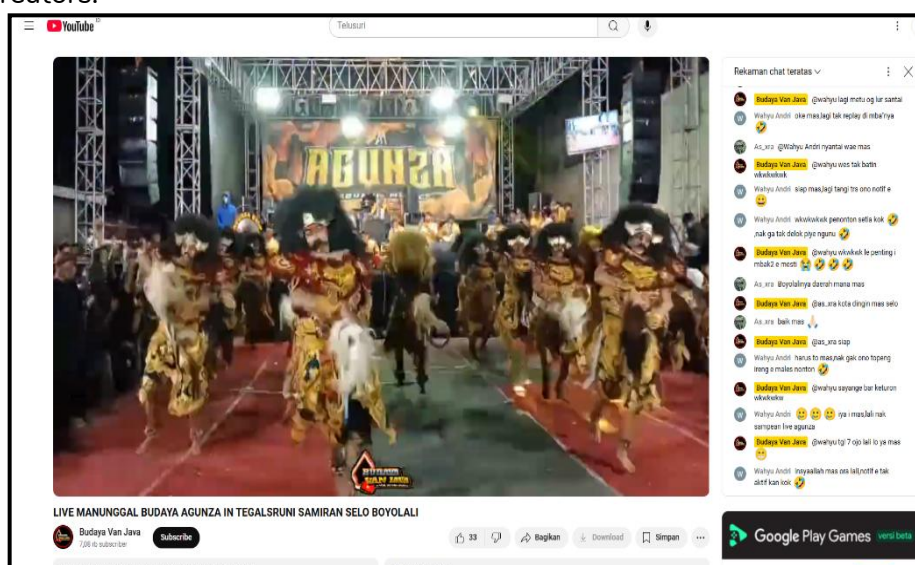


Figure 2. Agunza's Live Streaming from Budaya Van Java Channel

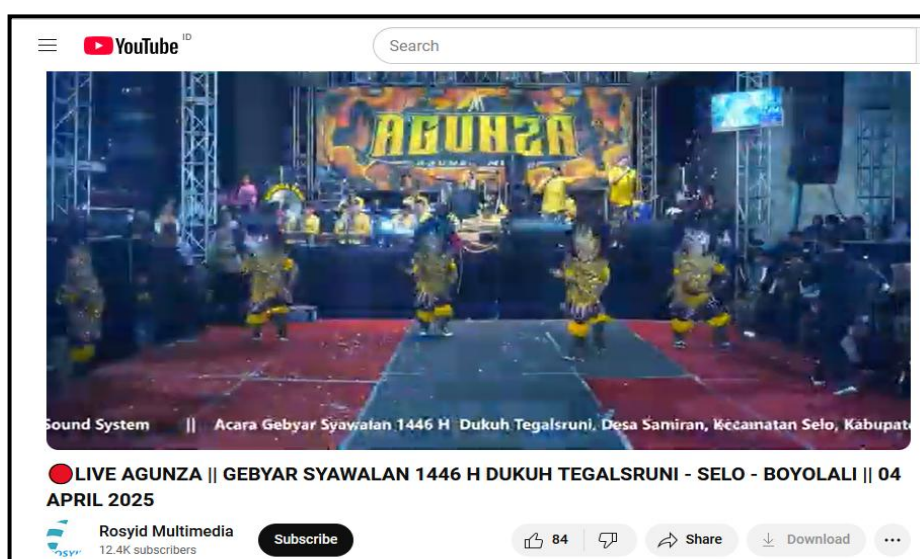


Figure 3. Agunza's Live Streaming from Rosyid Multimedia Channel

YouTube live streaming of performing arts has the advantage of creating a more immersive experience for the audience. Research by Choi & Burnes (2021) shows that live streaming has a higher level of audience engagement compared to regular video content. This is possible because of the two-way communication between the presenter and the audience in real-time. In the context of the Agunza group, this kind of interaction can be in the form of requests for certain dances or accompaniments, digital rewards from the audience such as likes and comments, to discussions about the cultural meaning of the Jaranan and Topeng Ireng dances they perform.

Furthermore, YouTube's algorithm that displays videos with high levels of engagement to more users can facilitate the Agunza group in increasing their exposure. That is, the more interactions that occur in a video, the greater the possibility of the video appearing in YouTube recommendations. This encourages new viewers and fans to be interested in joining or following the Agunza's youtube channel. Research conducted by Nugroho, et al (2023) shows that content providers who broadcast traditional arts live streaming on YouTube experience a significant increase in the number of viewers and interactions. This indicates that the strategy can expand audience reach and increase art appreciation.

This strategy in the long run will also open up opportunities for monetization through YouTube AdSense which helps provide an additional source of income for the Agunza group. Thus, YouTube does not only function as a promotional medium but it is also as a sustainable economic source for the Agunza group members themselves.

The Formation of the Trend of Watching and Being Watched

The trend of utilizing YouTube live streaming in the performing arts changes the pattern of cultural consumption where the audience is no longer just a passive audience but also an active participant who provides evaluation and appreciation of the performance. In the context of the Agunza group, this phenomenon creates a more dynamic and interactive environment between artists and their audience. The concept of 'participatory culture' by Jenkins (2006) in Cahya (2018) reveals that digital audiences have the freedom to contribute to the development of the content they enjoy. In folk art performances that are live streamed on YouTube by the Agunza group, the audience can comment on various aspects such as dance quality, costumes, musical accompaniment, and stage layout. An interview was pointed to AW, the leader of the Agunza group related this case and he said that:

"Dan dari youtube juga anggota kami bisa mengkoreksi hasil pementasan kami. Apa kekurangannya, apa masukan dari orang yang berkomentar di youtube, dan sekaligus kita tahu seperti apa apresiasi penonton kepada kami. Kalau tidak ada youtube, kita pasti meninggikan ego, merasa sudah bagus, tanpa mengukur penilaian dari penonton, kan begitu... dari youtube itu kita tahu, bagaimana orang mengomentari pertunjukan yang disajikan dari Agunza, baik tarian Jaran Kepangnya, Topeng Irengnya, Wirayudanya, penari prajuritannya, dan lainnya, juga iringan musiknya, atau tata riasnya, atau yang lainnya. Dari konten pementasan kita kelompok Agunza yang diupload sama kreator youtube itu kita jadi semakin sadar diri dan memperbaiki kualitas penampilan kelompok kami. Di sisi lain, dengan banyaknya komentar di konten youtube yang dimiliki pembuat konten (kreator youtube seperti Budaya van Java, dan lainnya itu

kan juga sekaligus menguntungkan si kreator youtube... kontennya jadi ramai, banyak yang subscribe, like, dan berkomentar. Keuntungan juga buat kami ya relasi penggemar semakin luas, banyak yang menanggapi untuk berpentas di daerah lain. Ngejob pementasan Agunza begitu..." (Interview, February, 2nd, 2025)

From the interviews above, it can be seen that the openness in providing criticism and suggestions from the audience allows the Agunza group to continue to improve the quality of their performances based on input from their community as an audience and even other audiences outside their community. This means that the audience is no longer just a passive audience but also an active participant who provides evaluation and appreciation of the performance. This phenomenon can be seen in the live chat of the Rekam Agunza group's live streaming performances.

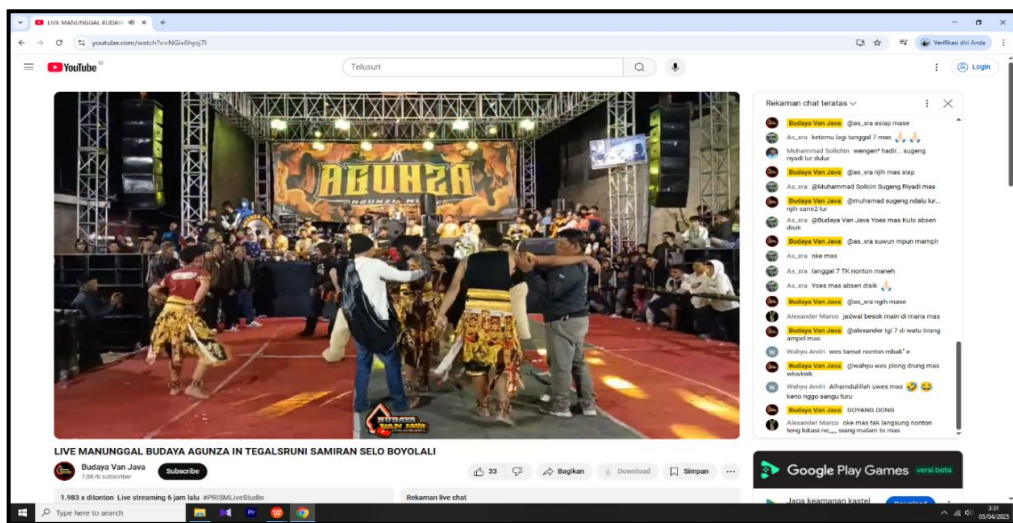
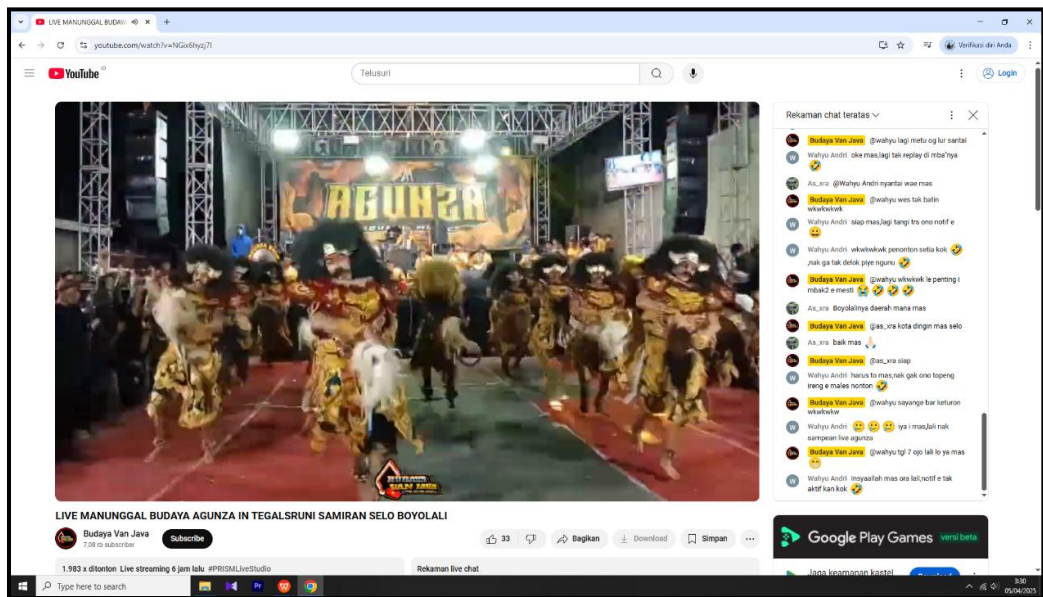


Figure 4. Agunza's Live Streaming from Budaya Van Java Channel

From the figure 4 above, it can be seen that this YouTube live stream also provides a live chat feature, which is a forum for viewers to provide an assessment of the performance presented by the Agunza group. The comments and assessments from the audience also accelerate cultural diffusion, where folk art performances that were originally only known in the local scope can now reach a wider audience. Research conducted by Lim (2020) in a book written by Afnarius, et al (2024) on the digitization of performing arts in Southeast Asia found that digital access allows folk art to gain attention from the global community so that this can create a wider ecosystem of cultural appreciation.

The trend of watching live streaming performances on YouTube also increases collective awareness of the cultural values contained in traditional folk art. With greater discussion and involvement from the audience, the Agunza art group does not only act as entertainers or entertainment providers but they also become cultural ambassadors who introduce local wisdom to the wider community.

Through the activity of watching and being watched, there is also a growing desire from the audience to assess Agunza's live streaming performance in presenting their performance sessions. As a manifestation of the democratization of folk performing arts, YouTube facilitates through the comment's column on the live streaming performance of the Agunza group, thus creating a relationship of mutual assessment, appraisal, appreciation, support and input, both to Agunza and the YouTube creators who broadcast the live streaming. In principle, the live streaming comment section facilitates the audience's desire to connect with Agunza, YouTube creators, and other audiences virtually. This is what creates a spectacle arena that can reach far and wider, to other regions, even abroad.

Creating Inter-Connectivity Space for Performing Arts

Live streaming on YouTube applied by the Agunza group not only increases accessibility and appreciation, but it also creates an inter-connectivity space that brings together various elements in the arts ecosystem, both social, economic and internal aspects of the Agunza group itself. Researchers divide this discussion into three, namely social connectivity, economic connectivity, and a means of self-assessment (evaluation).

Social Connectivity

One of the biggest positive impacts of YouTube live streaming by the Agunza group is the emergence of a wider community between art creators and audiences. Putnam (2000) cited by Dollu (2020) explains that in the concept of social capital, social interactions that occur on digital platforms can strengthen relationships between individuals and create a sense of belonging to a community. In the context of the Agunza group, viewers who enjoy live streaming performances on YouTube are not only passive viewers but they can also interact directly with artists and other fellow art observers. With commenting features, live chat and discussion forums, fans of the Agunza group can share experiences, recommendations and form social networks that strengthen the folk art performance ecosystem.

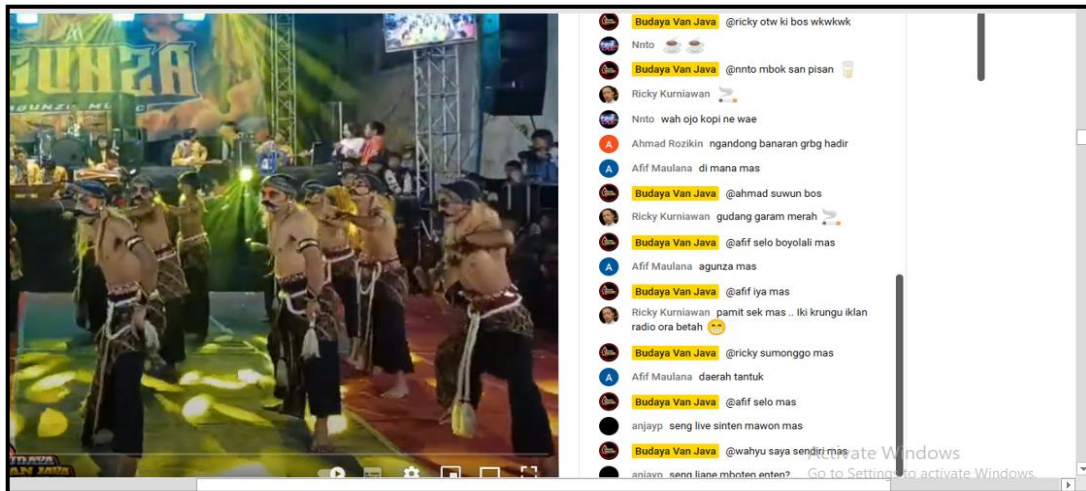


Figure 5. Live Chat on Agunza's Live Streaming from Budaya Van Java Channel

The figure 5 above shows several audience members introducing themselves to each other (possibly from the local and regional arts communities) and asking about the location of the performance. One audience member after another gives their feedback on the Agunza group's performance and other audience members are eager to reciprocate. This demonstrates the social connectivity that also enables collaboration with other arts communities or studios both locally and globally. Chang (2011) explains that although many other users are unlikely to engage in social interaction on YouTube itself, the site is an important tool in enhancing their relationships with online and offline acquaintances. For example, the Agunza group began collaborating with content creators from Solo and Jogja to introduce their art to a wider audience. Furthermore, Agunza group can get to know other *Sanggar* from Solo and Jogja to share their culture and collaborate in the future in order to create a quality performance.

Economic Connectivity

The economic aspect of the Agunza group's YouTube live streaming is a key factor in the sustainability of Jaranan and Topeng Ireng art performances. Towse (2010) in Putranto (2020) explains that digitalization has opened up new opportunities for art monetization through content-based business models. In the case of the Agunza group, increased public attention to their YouTube live streaming performances can have a direct impact on increasing demand for performances for cultural events, festivals and other commercial events. In an interview with SD, one of the responders to the Agunza group's performance, he said that:

"Awalnya saya nonton Agunza di YouTube, penampilan mereka ramai, enerjik, dan pas banget buat acara panen seperti ini. Saya cari kontak nya lewat komentar di video, terus ada yang kasih nomor WhatsApp salah satu panitianya. Dari situ saya langsung hubungi dan janjiin. Mereka jaga tradisi tapi tetap kekinian. Tari Topeng Ireng dan Jaranannya hidup banget. Kedua, mereka biasa diliput YouTuber, jadi acaranya bisa ditonton ulang. Itu jadi kenang-kenangan juga buat warga sini. Untuk pemesanan kurang lebih dua minggu. Kami diskusi soal waktu, lokasi, dan juga kebutuhan teknis."

Mereka fleksibel kok, yang penting ada komunikasi yang jelas.” (Interview, February, 5th, 2025)

From the interview above, it can be seen that Agunza's YouTube live streaming shows have proven to be able to invite someone to rent their shows. The uniqueness of their performance is very popular with the public. This clearly shows that the use of YouTube also has a direct impact on increasing demand for performances for cultural events, festivals and other commercial events.

On the other hand, an interview with RG, one of the content creators related to the invitation to cover from Agunza's responders, he said that:

“saya udah sering liput Agunza, jadi sudah saling kenal. Biasanya kalau mereka ada undangan pentas, panitia atau penanggap bisa minta saya datang buat dokumentasi dan live streaming. Biayanya fleksibel, antara 500 sampai 800 ribu tergantung jarak lokasi. Untuk teknisnya, cukup pakai HP yang sudah support kualitas HD. Kalau sinyal bagus, saya bisa langsung live. Setelah acara, videonya saya edit pakai CapCut biar lebih rapi, terus diunggah ke channel.” (Interview, February, 5th, 2025)

Based on the interview above, content creators also benefit from the economic side, namely getting paid from event responders to document Agunza performances. From these activities, content creators can also broadcast live streaming performances or upload files of performance results after the editing process which will make money from YouTube adsense. This is in line with the results of research from Christensen (2021) which shows that increased public attention to traditional art performances through digital platforms contributes to increased demand for performances and financial income for the art groups themselves.

Thus, it can be concluded that the Agunza group no longer only depends on the physical stage to get income but with the development of the digital ecosystem through YouTube live streaming, they can also get a significant source of income.

A Way for Self-Assessment

For members of the Agunza group, watching back the results of their performances through YouTube live streaming recordings provides an opportunity for in-depth evaluation. This is in accordance with the theory expressed by Schon (1983) in Saragih (2023) who explained the concept of 'reflective practice' which means that the process of reflection on one's own work of art is an important step in the development of professionalism of artists. Through performance recordings on YouTube live streaming, Agunza group members can analyze aspects that need to be improved in terms of choreography, movement synchronization, expression, and stage artistic layout. From the results of an interview with DN, one of the Agunza members, he said that:

“Dari konten pementasan kita kelompok Agunza yang diupload sama kreator youtube itu kita jadi semakin sadar diri dan memperbaiki kualitas penampilan kelompok kami. Di sisi lain, dengan banyaknya komentar di konten youtube yang dimiliki pembuat konten” (Interview, February, 2nd, 2025)

From the interview above, it can be seen that Agunza members can see recordings of their performances as well as feedback from the audience through their comments on

YouTube's live streaming feature. This means that the Agunza art group can better understand audience expectations and adjust their performances to make them more interesting and relevant. The following is an overview of audience comments on Agunza art group performances:

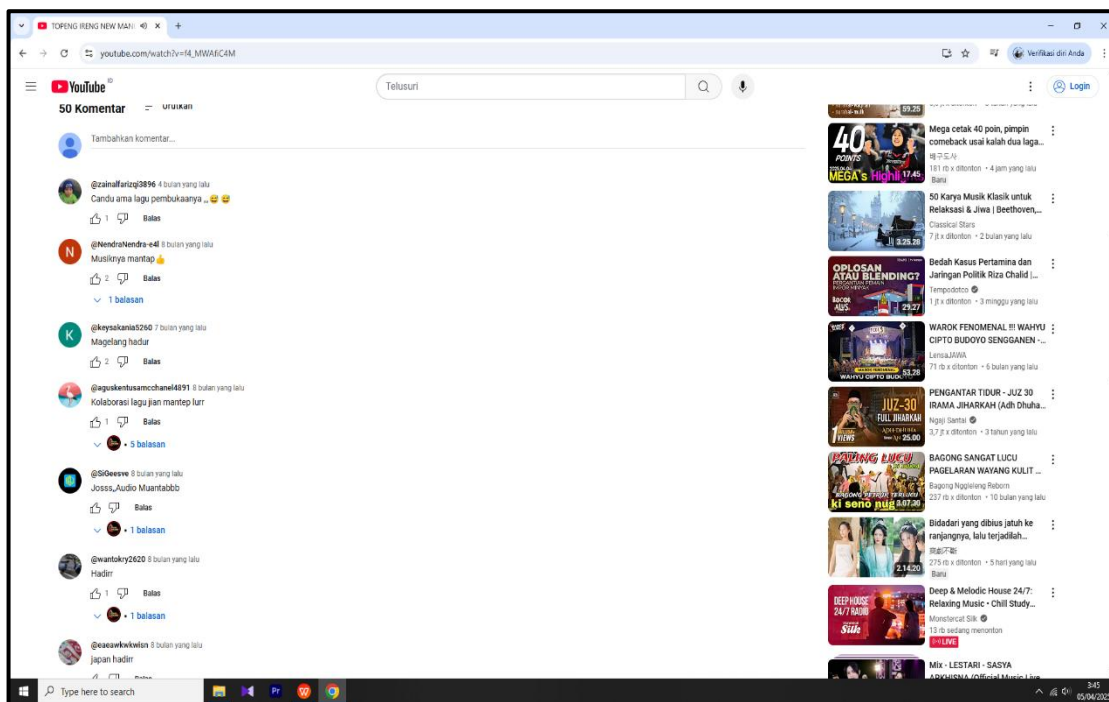


Figure 5. Viewer Comments on Agunza Group Live Streaming

Research from Sterba (2022) shows that the use of video recordings in the self-evaluation process can increase individual awareness and skills in the field of performing arts. Puspita (2021) explains that feedback from the audience through the comment's column can be an evaluation material for content creators to demonstrate even better elements in the next content production. Thus, YouTube live streaming is not only a means of documentation but it is also a learning tool for the Agunza group in improving its quality in performance.

CONCLUSION

The collaboration between folk art performance groups such as Agunza and YouTube content creators creates a broad impact in the performing arts ecosystem. Utilizing YouTube's live streaming feature allows for increased popularity, audience engagement, and forms a new trend in watching and appreciating art. In addition, this digitization step also strengthens social and economic connectivity, and provides opportunities for artists to continuously improve through self-evaluation of the quality of performances. By implementing the right strategy, the Agunza folk art performance group can survive and thrive in the midst of competition with other groups without losing the cultural values they uphold in the digital era like now.

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