



Community Counseling through Ketoprak Performing Arts: A Participatory Strategy to Strengthen Social Well-Being in Ngipik Village

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ABSTRACT

This study explores community counseling through traditional arts, focusing on ketoprak as a participatory strategy to strengthen the social well-being of Ngipik Village residents. Using a Participatory Action Research (PAR) linear non-cyclical model, the research was conducted from March to July 2025, involving 11 ketoprak members and 16 academics. Data were collected through participatory observation (from rehearsals to performances), in-depth interviews, and documentation, and analyzed thematically with participatory triangulation across sources and methods. The planning stage identified several challenges: ineffective publicity, limited funding, time constraints, declining youth interest, and lack of proficiency in Javanese krama language. Nevertheless, social capital—networks, norms, and trust—served as the main enabler. The action stage, consisting of rehearsals and intergenerational performances, functioned not only as cultural expression but also as spaces for catharsis, self-actualization, and the enhancement of confidence and solidarity, supported by publicity through flyers, short videos, and social media. Observation indicated improvements in self-confidence among younger participants, stronger intergenerational cohesion, and the internalization of cultural and moral values. The reflection stage generated collective strategies for sustainability, including annual performances, early regeneration of young actors, and institutional support from cultural agencies. The findings highlight ketoprak as more than entertainment; it is an effective community counseling instrument that strengthens cultural identity, fosters social solidarity, and enhances social well-being through participatory engagement.

Introduction

Social life in contemporary society faces various challenges. Technological developments have led to changes in interaction patterns, making them increasingly easier. Social media technology enables individuals to communicate easily with various parties and gradually brings about social change. This is supported by research stating that social media has become one of the main drivers of social change in society by accelerating the dissemination of information, influencing patterns of thought, and affecting the behavior of individuals and groups (Ratnawati, 2025). Therefore, actively involving the community in activities that promote cooperation and unity, both at the community level and in cultural activities, can create a society that is more harmonious and united in diversity (Pangeran, 2025).

Social well-being is one of the important topics to be examined in addressing these challenges. This concept can only be realized when there is proportional collaboration between rights and obligations among fathers, mothers, and children, or between the government, society, and the state (Watunglawar & Leba, 2020). Interaction among community members in various situations can foster a sense of mutual respect, especially within a cultural setting. In addition to creating an atmosphere of entertainment, cultural platforms such as ketoprak give rise to a sense of togetherness that is believed to contribute to the creation of social well-being.

This serves as the basis for examining traditional arts in relation to community social well-being. According to research findings, ketoprak does not only function as a form of entertainment but also serves as a medium for social reflection and moral education that is closely connected to the daily lives of the community (Pujihartati, 2019). Another view suggests that local arts can maintain social harmony (Rozi, 2022). These statements affirm that ketoprak possesses various positive values that need to be examined and developed.

Community counseling emerges as a relevant intervention approach to strengthen social solidarity. Through a participatory approach, community counseling not only helps individuals develop social and emotional skills but also facilitates the mobilization of social solidarity through collaboration, collective action, community engagement, and the enhancement of community resilience (Bormasa, 2023).

The Participatory Action Research (PAR) approach is expected to strengthen the connection between the arts and community counseling. Through PAR, community members act as active subjects involved in the process of problem identification, formulation of solutions, and collective action. This approach aligns with the importance of educating cultural values in preserving local cultural heritage in Indonesia (Farhaeni & Martini, 2023).

When applied in the practice of ketoprak performing arts, PAR opens broad spaces for participation, transforming artistic performances not only into a means of entertainment but also into a medium that helps individuals become more socially sensitive, enhances their understanding of diversity and cultural differences, and strengthens their sense of pride in their cultural uniqueness. Furthermore, performing arts foster empathy and mutual respect for one another's cultures (Niken & Julta, 2025).

Ngipik Village is an example of a rural community with rich cultural traditions that continues to preserve ketoprak as part of its cultural identity. However, like many other villages, Ngipik also faces the impacts of modernization, which have the potential to generate

social problems such as social inequality (Matondang, 2019). In this context, ketoprak has the potential to be utilized as a space for creative participation that can strengthen social cohesion and enhance community well-being. Through creative processes that involve community members, ketoprak performances have the potential to become arenas for collaboration, dialogue, and the formulation of solutions to the social issues faced by the community (Aol, 2024; Sonke et al., 2024).

Previous studies on community counseling have tended to focus on formal approaches rooted in Western psychology, with challenges related to the availability of professional human resources and system support (Astuti, 2020). Studies examining the use of the arts as a participatory counseling strategy, particularly ketoprak, remain very limited. Empirical research highlighting the potential of ketoprak in enhancing community social well-being is also still scarce. This gap in the literature provides an opportunity to develop a community counseling model based on local wisdom that is more aligned with the socio-cultural context of rural communities (Munro et al., 2017; Thanapornsangsuth & Holbert, 2020; Tonkin et al., 2018).

Against this background, this study proposes a community counseling model that integrates ketoprak performing arts through a Participatory Action Research (PAR) approach. The novelty of this research lies in its effort to introduce a culturally based counseling model that not only strengthens social well-being but also preserves traditional arts as community assets. From a theoretical perspective, this study enriches the body of knowledge on culturally based community counseling. From a practical perspective, this study is expected to enhance community mental health while revitalizing local traditions as media for reflection, dialogue, and collective action.

Methods

This study adopts a Participatory Action Research (PAR) approach using a linear (non-cyclical) model, which emphasizes the active involvement of community members as research subjects (Christantie Effendy, 2022). This approach was selected because it aligns with the context of cultural and artistic research. The study was conducted in Padukuhan Ngipik, Bantul Regency, Special Region of Yogyakarta. The participants consisted of 11 members of a ketoprak performing arts group and 16 academics who were selected based on their direct involvement in organizing and participating in the program.

The implementation of the linear (non-cyclical) PAR approach took place from March to June 2025. The research stages followed the non-cyclical PAR framework, including: (1) Planning, which involved initial meetings, observation of rehearsals, and relationship building; (2) Action, aimed at exploring narrative dynamics and issues of tradition regeneration through dialogue with participants; (3) Data Collection, conducted through in-depth interviews concerning the meaning of ketoprak for psychosocial well-being; (4) Collaborative Reflection, involving joint observations with academics to validate the findings; and (5) Action & Celebration, which included participation in cultural parades and ketoprak performances as tangible actions to strengthen collective identity.

Data were collected through participatory observation (from rehearsals to performances), in-depth interviews with group members and community residents, and documentation in the form of field notes, photographs, and activity archives. Data analysis employed a participatory thematic approach, encompassing transcript preparation, identification of main themes (such as the meaning of the arts, participation, and socio-cultural impacts), and collaborative reflection with the community and academics. Data validity was ensured through source and method triangulation by comparing observations, interviews, documentation, and the perspectives of both community members and academics to ensure interpretive consistency.

Results And Discussion

Stage I: Planning

At this stage, the researchers identified the problems and needs present in ketoprak performing arts.

The first problem identified was the ineffectiveness of the publication media used to disseminate information related to ketoprak activities. This condition resulted in limited community participation, particularly among younger generations. In addition, time constraints became a significant obstacle, as rehearsal and performance schedules often conflicted with residents' work activities. Funding also emerged as a challenge, as limited financial resources affected the quality of activity implementation. Furthermore, talent-related issues, particularly concerning motivation to participate in ketoprak activities, became an important concern because they influence the sustainability of this art form.



Figure 1. Planning Discussion and Activity Presentation

Based on the results of interviews and observations, ketoprak in Ngipik Village experienced a prolonged period of inactivity. This condition was caused by the absence of successors from the previous generation and a decline in community interest, particularly among younger generations. Mr. G, as the group leader, emphasized that although ketoprak had been active since the era of their grandparents, the activities eventually ceased due to the lack of generational succession. This was expressed by Mr. G himself during the interview:

“It used to exist... after my grandparents grew old and it was no longer continued, it eventually became inactive.” (G)

In addition to the issues mentioned above, other problems were also identified, such as limited time due to work commitments (Mr. PR), a lack of proficiency in Javanese krama among young people (Mr. GD), and low youth involvement because they are more interested in modern entertainment such as online games (Mr. PR and Mr. S).

Nevertheless, there is also social capital, as expressed by Putnam in Rosiady (2024). He explains that social capital is part of social life, such as networks, norms, and trust, which motivate individuals to act collectively more effectively to achieve shared goals, thus playing a role in preserving culture and the arts through solidarity and social bonds within the community. One group member stated:

“Maybe it is because my mother comes from an artist’s family, so I have enjoyed it since I was young...” (SM)

Moreover, younger participants such as Mr. DS and Mr. S also expressed strong motivation rooted in their love for performing arts and the historical values embodied in ketoprak.

“Initially, I was interested in the art of acting because I used to be interested in filmmaking, and I also come from a family with an artistic background.” (DS)

“I like history, so eventually I became involved in cultural activities.” (S)

Basically, the researcher’s involvement at this stage was not merely as an observer, but as an active participant who was able to help address the existing problems within the ketoprak group.

The positive responses from the members of the performing arts group reaffirmed that initiating the research by creating a space of trust through the provision of assistance was not only about understanding knowledge, but also about fulfilling important social needs. This stage was characterized by a conducive and respectful atmosphere, in which openness and willingness to listen to one another formed a social bond. Thus, this initial process strengthened the foundation of responsive and participatory PAR practice that positions the community as active subjects in the research. The trust that was built became an important social asset for the sustainability of the research and the application of its results in improving community well-being.

Stage 2: Action

The implementation of actions in this Participatory Action Research (PAR) study was realized through regular rehearsals and ketoprak performances involving multiple generations in Ngipik Village. These activities were participated in by young people, adults, and village elders, who collectively performed the traditional art of ketoprak. Ketoprak functioned not only as an artistic performance but also as a medium of social interaction that strengthened relationships among community members. This is consistent with Putnam’s social capital theory, which emphasizes the importance of social networks and interactions as resources for building community solidarity.



Figure 2. Implementation of Planning and Rehearsals

The informants described various emotional experiences during their performances. Mr. PR felt nervous yet proud to be able to perform in front of the community. SM stated that she felt happy when she was given a role that suited her. Mr. DS shared his experience of feeling nervous at the beginning, but later felt proud when he was able to perform the role well.

“Feeling nervous is definitely there... and feeling proud is also certainly there, at least I can be involved in village activities.” (PR)

“Yes, I feel happy because I can convey the story within the ketoprak performance.” (SM)

These experiences illustrate a process of self-actualization and the strengthening of self-confidence within a community context, which aligns with Rogers’ views (as cited in Haque, 2023; Abdillah, 2025) on self-actualization and social support in identity formation.

Beyond serving as a platform for artistic expression, ketoprak also functions as a space for emotional catharsis. Mr. PR explained that casual conversations often occur during rehearsals, providing a space for sharing personal concerns and relieving stress. Mr. S added that the most touching moments took place during the preparation phase, when all community members gathered, rehearsed, and worked together regardless of their individual commitments. This function supports the concept of community counseling, which emphasizes the enhancement of psychological well-being through social interaction and collective emotional support.

“Sometimes, in between rehearsals, we talk and share our personal concerns.” (PR)

“The most touching moments are during the preparation, when we struggle together and enjoy things together.” (S)

During the action phase, community members actively contributed by independently preparing proposals at least one month prior to the performance and dividing responsibilities for fundraising, which had to be completed one month before the event. The researcher provided support through publication on the Instagram platform, while the ketoprak group utilized flyers, short videos on TikTok, and official invitations as promotional strategies. This involvement demonstrates the application of participatory principles in PAR, which position community members as active subjects in planning and implementing actions.

Community involvement was reflected in high levels of motivation rooted in a love for culture and a desire to preserve ketoprak as an important cultural heritage. As explained in

the interviews, the presence of generational succession, in which younger participants were guided by village elders, illustrates a process of sustainable cultural regeneration. This finding aligns with the social capital theory of Putnam and Bourdieu (Kaseng, 2023), which emphasizes the role of cultural and social capital in maintaining the continuity of traditions and social identity.

Interactions during rehearsals and performances strengthened relationships among community members, reduced social distance and generational gaps, and fostered a sense of togetherness. This was evident from observational findings, where intergenerational communication occurred through collaboration among performers regardless of age or generation. All participants were focused on achieving the same goal, namely conducting ketoprak rehearsals to the highest and most satisfying standard. Ketoprak functioned as a medium of community counseling that supported stress management, fostered solidarity, and enhanced self-confidence. Thus, ketoprak contributed to the improvement of social well-being in Ngipik Village.

These activities were carried out routinely with the primary objective of revitalizing ketoprak, which had previously experienced a period of inactivity, while simultaneously strengthening social and cultural values that support community psychological well-being. The participatory PAR approach emphasizes community involvement as the key to positive change, in line with Freire's framework (Benny, 2025) on community empowerment through active participation in social and learning processes.

Stage 3: Observation

The meeting held on June 24, 2025 demonstrated that community involvement in ketoprak performing arts made a tangible contribution to the improvement of social well-being. The presence of faculty members from the study program on this occasion not only added academic value but also reinforced the notion that ketoprak serves functions beyond mere entertainment. This performing art has become a medium for character education, community counseling, and the strengthening of social solidarity. This finding aligns with the perspective of Putriani (Hamidah, 2023), who stated that art therapy can help individuals cope with mental health issues.



Figure 3. Observation of Ketoprak Rehearsal Activities

From the perspective of individual psychosocial strengthening, rehearsals and performances were shown to encourage performers to overcome awkwardness and enhance self-confidence. One performer stated:

“I am actually a nervous person, so through this I really learned how not to be nervous when performing in public. I learned to manage my mindset so that I could become more confident.” (PR)

Observational notes indicated that applause and cheers from the audience further reinforced the self-confidence of young performers, positioning ketoprak as a space for catharsis that contributes to the enhancement of psychological well-being. According to Rogers (as cited in Ridwan, 2022), self-actualization is a process of realizing an individual’s personality, abilities, and unique potential so that they can continue to grow and develop.

Social and solidarity aspects were also built through intergenerational interactions. Ketoprak rehearsals brought together community members of various ages in an egalitarian atmosphere. This was affirmed by one community member:

“In my view, ketoprak can reduce the gap between generations. During rehearsals, everyone comes together—the older members teach, and the younger ones listen and learn.” (DS)

Table 1. Observation Results of Three Observers on Social Well-Being Indicators in Ketoprak Activities

Indicator	Observer 1	Observer 2	Observer 3	General Interpretation
Cross-age and gender participation	Community members ranging from youth to the	A balance of roles between men and women was observed	Elderly members served as role models, while	Ketoprak facilitates inclusive participation across all community groups

	elderly participated		youth showed enthusiasm	
Intergenerational cooperation and communication	Performers collaborated during rehearsals despite age differences	Open communication occurred between elders and youth	Mentoring from older members to younger ones was evident	Ketoprak serves as a space for social cohesion and value transmission
Emotional expression (enthusiasm, pride, emotional engagement)	Performers appeared enthusiastic and smiling	Moments of silence encouraged reflection	Audience applause reinforced performers	Ketoprak enhances self-confidence and healthy emotional expression
Conflict resolution and collective discussion	Minor conflicts were resolved calmly	Discussions took place openly among members	The group leader provided wise guidance	Ketoprak rehearsals foster solidarity and conflict resolution skills
Cultural and moral values	Stories conveyed messages of politeness and respect	Stories were linked to everyday life	Audiences affirmed moral messages (e.g., filial disobedience)	Ketoprak functions as a medium for character education
Community counseling potential	Role-play supported emotional catharsis	Interactions strengthened a sense of togetherness	Community members described rehearsals as stress-relief spaces	Ketoprak is effective as a medium for community counseling and enhancing social well-being

Table 1 presents the results of observations conducted by three observers on social well-being indicators in ketoprak activities in Ngipik Village. Although highlighting different aspects, the observers agreed that ketoprak serves as an inclusive space involving youth, adults, and the elderly without gender distinction. Intergenerational interaction was evident through cooperation, mentoring, and communication that strengthened bonding social capital. From an emotional perspective, performers demonstrated enthusiasm, a sense of pride, and reflective moments, while audience support fostered self-confidence. Minor conflicts were resolved through open discussion and guidance from the group leader, indicating solidarity and conflict resolution skills. In addition, ketoprak stories conveyed moral messages relevant to everyday life, thereby functioning as a medium for character education. The observations also confirmed the potential of ketoprak as a medium for community counseling: role play served as a means of catharsis, emotional expression, and the strengthening of togetherness. Ketoprak thus plays an important role in enhancing social well-being.

The observations further revealed that these fluid interactions encouraged the development of mutual trust and strengthened the community's bonding social capital. This perspective is consistent with Coleman (1988), as cited in the journal "Strategi Melestarikan Kohesivitas", which emphasizes that social capital is a resource that provides individuals with the capacity to act and behave within social life. Furthermore, ketoprak functions as a medium for instilling cultural and moral values. Through characters and storylines, community members learn about etiquette, politeness, and responsibility. One community member stated:

"Through ketoprak, we learn manners—how to speak when interacting with parents, peers, or older people." (SM)

During the scene depicting a disobedient child, the audience appeared to watch attentively, and village elders even nodded in affirmation of the moral message conveyed. These findings support the view of Kamini (2025) that preserving the arts carries philosophical meaning and value. Such values can serve as important guidance and perspectives in everyday life.

Younger generations also experience difficulties in using Javanese krama, as expressed by Mr. GD:

"Children today rarely use krama, so during rehearsals they often make mistakes. But that is also part of the learning process." (GD)

In addition, some resistance from a small number of community members toward certain cultural rituals remains, along with limitations in residents' time to rehearse due to daily work commitments. Therefore, shifts in the meaning of cultural symbols must be managed carefully so as not to threaten the sustainability and coherence of the tradition.

Stage 4: Reflection

The reflection conducted on July 19, 2025, coinciding with the cultural parade celebration and ketoprak performance, provided a clear depiction of the collective meaning generated through this participatory process. The lively parade held in the morning through to the evening performance reflected broad community participation. The atmosphere of the parade was festive, with residents flocking to enliven the event area and children joyfully running alongside the participants. Such involvement reflects what is referred to as collective consciousness. According to Guo (2024), collective consciousness can guide community behavior appropriately and increase residents' willingness to participate.



Figure 4. Ketoprak Performance Activities

During the post-performance discussion forum, collective awareness emerged regarding the benefits of ketoprak as a medium for togetherness and mutual cooperation. One community member expressed:

“What left the deepest impression was not only the performance itself, but the preparation process—working together, engaging in mutual cooperation, and everyone being actively involved. Sharing both difficulties and joys together felt much more meaningful.” (S)

This awareness aligns with Arofah’s (2020) view that collective consciousness can revive traditions because of a shared desire to preserve ancestral heritage. The reflection forum also produced agreed-upon preservation strategies. One community member emphasized the importance of consistency by stating:

“We need to hold regular performances, at least once a year, so that children can also participate and learn.” (SM)

Another ketoprak performer added the importance of early regeneration by providing opportunities for children to take part in performances. Meanwhile, Mr. GD underlined the importance of institutional support:

“Alhamdulillah, we have now obtained an official registration number (NIK) from the Department of Culture. This makes us more formally recognized and makes it easier to seek support.” (GD)

These findings emphasize that cultural restoration is a challenge that must be addressed by the community. Community members strive to articulate what they perceive as a passive culture through artistic works (Sukmi, 2023).

This restoration also reflects resistance to the dominance of mainstream culture, which often marginalizes local expressions. Therefore, cultural restoration cannot be separated from

socio-political dynamics and the active participation of communities in preserving and developing their cultural heritage.

In addition to strategies, community members also expressed hopes for the future. One resident stated:

“If our village becomes known for its culture, that would be a source of pride for all of us. It would also give children a place to channel their talents.” (PR)

This statement explains that social capital in the form of networks, norms, and trust can serve as a collective foundation for building cultural identity and enhancing a community's image. This reflection demonstrates that ketoprak is not merely a cultural heritage, but also an instrument of community counseling that strengthens social well-being. The collective awareness, preservation strategies, and shared hopes that emerged indicate that the community has positioned ketoprak as an integral part of its socio-cultural identity that must be maintained in a participatory and sustainable manner.

Conclusion

This study, employing a Participatory Action Research (PAR) approach based on ketoprak performing arts in Ngipik Village, demonstrates that community involvement across all stages of the research process is able to enhance social well-being while simultaneously preserving local culture. During the planning stage, various issues were identified, including limited publicity, funding constraints, time limitations, and low interest among younger generations; however, social capital in the form of networks, motivation, and a shared love for the arts emerged as key potential resources. In the action stage, intergenerational rehearsals and performances functioned as spaces for community counseling that strengthened self-confidence, social solidarity, and cultural regeneration. Observations revealed the reinforcement of psychosocial aspects, social cohesion, and the transmission of cultural values, despite challenges related to language use and time availability. The reflection stage generated collective awareness, preservation strategies, and institutional support. Thus, ketoprak serves not merely as a form of entertainment, but as an instrument of community empowerment and a foundation for sustainable cultural identity.

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