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DalangBocah: An educative communication technique to develop children's character

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Abstract

In Indonesia, educative study tours have been carried out since the 1990s by integrating various fields, including art. However, educative tourism based on dalangbocah (i.e., children who are puppeteers of Javanese shadow puppet shows) has not been developed, even though it has great potential to be developed into a form of educative tourism. This paper aims to analyze the implementation of dalangbocah-based educative tourism. This paper employed the descriptive qualitative research method. The data in this research were dalangbocah-based educative tourism activities in Padepokan Sarotama (a place to learn arts) in Central Java Province. The data in this research were collected using interview, observation, and documentation techniques. The data were analyzed using the interactive method. Results of this research showed that the success of developing dalangbocah-based educative tourism depends on participants, stages of training, and the attractive packaging of this art. Apart from that, educative tourism is not only packaged to provide entertainment but also knowledge and character education. However, there are some points of improvement that need to be optimized for the sustainable development of dalangbocah-based educative tourism, such as the need for guidelines that provide knowledge on art, the lack of collaboration between artists and educational institutions, the need for optimum promotion through social media, as well as the need for regulations and programs that are designed for its long-term sustainability. This paper can encourage the usage of dalangbocah activities as an educative communication technique to develop children's character.

Keywords: Character, Children, Dalangbocah, Education, Educative tourism, Indonesia.

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1. Introduction

Wayang is an art form of the Javanese society of Indonesia, which consists of flat leather puppets. In a wayang show, only the shadows of these puppets are displayed on a screen that can be viewed by a group of spectators. These puppets are controlled by a dalang, who delivers the dialogues, moves the puppets in a theatrical manner, and controls the plotline [1]. There is a trend where children as young as five years old are trained to become dalang, referred to as dalangbocah (literally meaning "child dalang") [2]. The author suggests that wayang shows featuring children as dalang are interesting and should be widely promoted as a form of educative tourism.

Educative tourism in the form of dalangbocah has great potential to provide a fun and profound learning experience for visitors. Educative tourism influences the learning motivation of children and adolescents towards art [3, 4]. The richness of art may provide educative and structured content [5]. To establish educative tourism based on dalangbocah, there needs to be an analysis of the current educative tourism practices to identify their strengths and weaknesses.

Karanganyar Regency, Central Java Province, Indonesia, has various traditional arts that need to be preserved and developed, considering that future society is projected to lack interest in the arts [6]. One of the efforts that may be carried out is developing traditional arts into educative tourism. The arts become the main factor in the development of art-based educative tourism [7, 8]. Educative tourism has become a medium through which cultural values can be transferred to the next generation of Indonesians. Additionally, this research is relevant to Presidential Regulation No. 38 of 2018 on the Principal Plan of National Research Year 2017-2045. More explicitly, it discusses the issues of Gender Equity and Social Inclusion (GESI) and local wisdom.

However, art-based educative tourism, which has been developed so far, is not yet optimal. Furthermore, educative tourism has not adequately incorporated other fields [9]. An issue in the development of art-based educative tourism is the lack of collaboration between the arts, culture, and tourism [10]. This can be seen from the educative content that has not yet been arranged to become guidelines that provide knowledge on the arts. Moreover, the collaboration between the actors in the arts is still suboptimal. There needs to be optimized promotion through social media, as well as regulations and programs designed for its long-term sustainability.

Research on art-based educative tourism has previously been conducted by some researchers. There has been research on educative tourism based on the creative industry with insights into local wisdom Agung [11], educative tourism based on milk village Agung [11], educative tourism based on arts Komandyskko [3] and Budiman, et al. [12] educative tourism based on entrepreneurship and arts Nugraheni, et al. [13], educative tourism based on batik Ma'arif, et al. [14], educative tourism based on medical forest in Kelud Mountain Rahayu, et al. [15], and educative tourism based on museums [16].

Based on an analysis of research results conducted on educative tourism, in general, previous researchers have not focused on the development of educative tourism that centers on dalangbocah. Nevertheless, dalangbocah has great potential to be utilized as a form of educative tourism, as it may help preserve culture, develop children's social skills, increase children's creativity, and enrich the educative curriculum. Therefore, the researcher focuses on the dalangbocah art as a form of educative tourism.

The role of dalang is usually carried out by an adult man. However, in its development, the role of dalang is not only played by adult men but also by children (bocah). Dalangbocah are dalang aged from 7 to 14 years [17]. However, in its development, some dalangbocah aged from 5 to 6 have also emerged [18]. Thus, dalangbocah are children aged 5 to 6 or 7 to 14 years old who take on the role of dalang. Dalang usually learn how to perform their roles in a place called padepokan. In a padepokan, dalang learn the skills necessary to perform wayang shows [19].

Dalangbocah has performed in various types of stages, such as hajatan (local societal events), political organizations' events, propaganda events (general election campaigns), competitions or festivals, and television shows [17]. Dalangbocah has great potential in maintaining and developing the Javanese art of wayangkulit (shadow puppets made of leather). However, in reality, dalangbocah usually only performs in hajatan events, festivals, and television shows. This activity has some weaknesses, such as limited scope and opportunity to learn, lack of exploration and innovation, potential loss of educative values, unequal distribution of culture, and dependency on the inviter. Due to these weaknesses, there is a need for efforts to extend learning access as well as the development of the dalangbocah art. The researchers suggest that a step that may be taken is to develop educative tourism based on dalangbocah.

The efforts to preserve traditional arts aim to maintain their existence as well as uphold the values of character inherent in them. The values of character in traditional arts represent the nation's local wisdom [20]. These values of character include patience, perseverance, attention to detail, independence, responsibility, discipline, and mutual assistance, which are formed through encouragement, demands, habit creation, and examples [21].

Due to their values of character, traditional arts have the potential to become a form of educative tourism. Educative tourism is an effort to preserve regional culture, create character education, and serve as a medium of social empowerment that has positive impacts on society [22]. The values of character found in the traditional arts of Karanganyar Regency are expressed in modern and traditional music arts, performance arts, and dance arts [23]. These traditional arts, with their values of character, have the potential to be developed into educative tourism objects [24].

Studies on edu-tourism have been conducted since the 1990s [25-28]. Edu-tourism refers to those who participate in study tours or workshops to learn new skills or enhance existing skills [29]. Edu-tourism is a tour conducted for educational purposes [28]. Edu-tourism is a form of tourism experience that aims to provide a learning experience in a structured and intellectual-praxis manner through the delivery of products [30]. It is a well-planned journey led by an experienced guide, where tourism activities and the learning process occur simultaneously through interactions between various related parties (participants, tour guides/operators, and the local community) as part of the whole experience. This educative tourism

experience takes place for a certain period (at least 24 hours away from home) and is usually conducted in an informal setting [31].

Education and tourism have a strong relationship. There are at least three relationships between the two: (1) the experience obtained at the tourism destination and the benefits derived (main product), (2) tourist packages that fulfill real needs (real products), and (3) all material and immaterial tourism experiences (additional products) [32]. Therefore, educative tourism has high potential for development.

There are several motivational factors that support the educative tourism journey, including seeking new experiences Sánchez, et al. [33]; Taylor and Rivera Jr [34] and Lesjak, et al. [35] a chance to travel Van Hoof and Hensen [36] learning new cultures Lesjak, et al. [35] seeing new languages and cultures as well as obtaining the desire for self-development Doyle, et al. [37] having a desire for self-development Glover [38] and Castillo Arredondo, et al. [39] having the desire to learn languages and cultures Chew and Croy [40]; Lee [41]; Abubakar, et al. [42] and Liang, et al. [43]; and obtaining new academic knowledge Lam, et al. [44] and increasing an understanding of a country or a place [45]. Research results indicate that people have various motivations for engaging in educative tourism. An important point among the motivations for participating in educative tourism is the desire to learn about culture. Therefore, it is highly relevant to develop dalangbocah-based educative tourism, as it is a cultural practice that is interesting to watch and learn from.

Based on the issues described above, this paper aims to analyze the development of dalangbocah-based educative tourism. It strives to describe the form of educative tourism development in dalangbocah. The results of this research will be highly beneficial for the development of more adaptive educative tourism based on dalangbocah. The development of educative tourism based on dalangbocah is an effort to preserve the arts, increase tourist visits, and enhance the skills and knowledge of the arts in general, and specifically knowledge of dalangbocah.

2. Method

The approach used in this research was the descriptive qualitative approach [46]. The qualitative research approach in this research aimed to describe the implementation patterns of educative tourism based on dalangbocah in SarotamaPadepokan, such as the dalangbocah training and stage performance. The data in this research were in the form of educative tourism activities carried out in SarotamaPadepokan.

To collect data for this research, the authors employed the documentation, interview, and observation methods. Documentation, in this case, was carried out by collecting data from documents in the form of books and soft files containing information on dalangbocah activities in SarotamaPadepokan. Then, the authors also conducted in-depth interviews with a key informant, namely the manager of SarotamaPadepokan. Next, the authors conducted observations on the activities of dalangbocah training and stage performance activities carried out in SarotamaPadepokan. The performances were conducted both within and outside of the padepokan.

In this research, the authors used the interactive model to analyze the data [47]. The data analysis process was carried out using the following interactive model, namely: 1) data reduction, 2) data exposure, and 3) conclusion drawing through mapping verification [48]. In this interactive analysis, the authors maneuvered between these three analysis components from the data collection process to the conclusion-drawing stage [49].

The data reduction in this research comprises the processes of data selection, focusing, simplifying, and abstraction. The data reduction process was carried out from the start of the research process [50]. The data were selected and focused on the potential of dalangbocah for educative tourism and the factors that support and hinder the dalangbocah traditional arts in becoming a form of educative tourism [51]. Then, the data presentation in this research was in the form of a description of the dalangbocah educative tourism implementation [52].

The conclusion drawn was conducted after the data went through the reduction process and after the results were found. However, if the conclusion drawn was still deemed insignificant, verification was carried out by reanalyzing the data from the data reduction to the data presentation stages [53]. Therefore, this activity is a cycle [54]. The form of interaction between the components of data reduction, data presentation, conclusion drawing, and verification was carried out as the process of analysis [55]. The authors carried out the cyclic process of obtaining a conclusion from these components from the start of the data collection process to draw a convincing conclusion [56].

3. Results and Discussion

In this results and discussion section, the authors describe the concept of dalangbocah cultural educative tourism that is organized in SarotamaPadepokan, Karanganyar Regency, Central Java Province, Indonesia. The components described in these findings comprise the profile of the padepokan, information on the participants, the stages of educative tourism, and the mapping of the dalangbocah art. This analysis essentially follows the proposed educative tourism concept by McGladdery and Lubbe [9], which comprises: the origins, the learning process, the education levels applied, the results of education, and the economic contribution. The description of educative tourism components is crucial to detailing the educative tourism concept. The following is the description of each of these research findings.

3.1. The Profile of the DalangBocah Educative Tourism

The SarotamaPadepokan has proven to be successful in developing an educational tourism destination based on dalangbocah. It not only offers a fun artistic experience but also presents educational values. With the right strategies, the SarotamaPadepokan may become an educational tourism model that can serve as an example for other sanggar (a place to learn traditional art). Table 1 shows the profile of the SarotamaPadepokan.

Table 1.

Profile of the SarotamaPadepokan as an Educative Tourism Object.

No.	Aspect	Profile Description
1.	Name of Educative Tourism Object	<i>DalangBocah</i> art in SarotamaPadepokan
2.	Address	Gunungsari Street, Gunungsari, Ngringo, Jaten District, Karanganyar Regency, Central Java, Indonesia
3.	Cost of Participation	Starting from Rp.100,000 (USD 6.49) per student per meeting for a private class and 150,000 (USD 9.73) per student per month for a group learning class but these prices are not fixed.
4.	Location of Performance	Inside and outside of the <i>padepokan</i>
5.	Teaching Strategies	They vary depending on age, competence/capability of understanding, and development of the training participants.

An art sanggar that provides training on dalangbocah is the Sarotamasanggar/padepokan. This sanggar is located on Gunungsari Street, Gunungsari, Ngringo, Jaten District, Karanganyar Regency, Central Java, Indonesia. Sanggar is more specifically called padepokan. The term padepokan is used as the system is carried out through a familial method. In implementing the training or course, this padepokan uses the familial method. Thus, its situation is not too formal, and it is not strictly dependent on the financial situation, participants, location of training, learning strategies, learning time, and accommodation [19].

In its relationship with payment or finance, this padepokan does not determine certain packages with strictly determined prices for all participants. There are pre-determined packages, such as Rp. 100,000 (USD 6.49) per student per meeting for private classes and Rp. 150,000 (USD 9.73) per student per month for group learning classes. Concerning the economic impacts of educative tourism, not many previous researchers have discussed this topic [9].

However, this is not a fixed price and is adapted according to the financial capabilities of the participants and their parents. The owner of this padepokan applies the principle that this padepokan is owned by God and is a mandate from Him.

“Because this *padepokan* is a mandate from God, anyone can [participate in learning in it]. [It] does not place a boundary due to social status” (an interview with SSC, June 2024).

Payment is highly dependent on the financial capabilities of the participants' parents, the timing of training, and the form of training. When viewed from the payment aspect, this educative tourism is highly affordable. Affordability can be seen from the relationship between the cost, benefit, and effectiveness of the proposed services [57]. The benefit that participants obtain after engaging in this educative tourism activity is acquiring the capability to become dalang.

The location of training can be carried out either outside of or within the padepokan. Training outside of the padepokan is usually conducted at Public Elementary School 2 Palur. The activities carried out at this Elementary School are led by a coach named Singgih Sri Cundomanik, S.Sn, M.Sn. This coach comes to the Elementary School to train students who learn karawitan, which is the musical art of playing gamelan (a Javanese orchestra containing musical instruments made of metal) [58].

This Elementary School and the SarotamaPadepokan not only provide facilities in the form of training coaches but also a set of gamelan that is placed in Public Elementary School 2 Palu. The training that the padepokan provides includes karawitan training and training to become a dalang.

3.2. Training Strategies

The learning/training strategies applied in SarotamaPadepokan are highly varied. The variables used to determine these strategies are also varied. The variables, in this case, include age, competence/capability of understanding, and the development of the training participants. There may also be a simultaneous combination of some of these variables. The strategies applied to kindergarten students are different from those applied to junior high school students, senior high school students, or college students. The variety of training participants in this training shows that there is a rather high interest in the arts in society. This also happened in the Philippines, where there has started to be an awareness of learning arts among adolescents [59].

Training on kindergarten children is carried out with teaching methods that treat and encourage students to not be scared, to not be shy, and to not give up easily. In teaching kindergarten-aged children, the strategy used is to teach minimum theories while focusing on practical activities. Training strategies are also called vertical strategies in preserving arts [60]. Meanwhile, the training strategy for elementary school-aged children is carried out by providing a bit of theory and knowledge, as well as teaching about character education, teachings, and values of Islam.

For junior high school and senior high school students, the training is conducted through the strategy of adding knowledge and theories. It is complemented by incorporating philosophies on art and religious perspectives, especially those of Islam, to strengthen and enhance the participants' mental resilience. Training for the younger generation is an effort to conserve local arts [61]. The strategy used by SarotamaPadepokan is excellent as it also incorporates arts from a religious perspective. This ensures that children do not only learn art but also learn values that extend beyond that.

Participants' competence and capability of understanding highly influence the training strategies applied by coaches. This aligns with the research of Ramadhan, et al. [62], which found that dalangbocah training strategies are significantly influenced by participants' capabilities. Participants with high competence and capability of understanding differ from

those with low capabilities. Those with high capabilities are taught using the drill strategy within a short time, as they are expected to quickly grasp the materials taught. The training is programmed to enable them to quickly achieve certain competencies. Meanwhile, participants with low capability of understanding are taught using a slow and repetitive training strategy, which takes a longer time. For the dalang class with a nyantrik (stayover) system, the training period and intensity also vary between participants. The following are the interview results with the owner of SarotamaPadepokan.

“It is not always [the same, for the learning process]. If the child is truly strong, he will be taught using the drill method for a month. Within a month, he must already master it. Thus, the method is varied. However, if a child has trouble learning, it is impossible to teach him using the drill method. We must measure whether or not that person is capable. If that person is capable, we will teach him using the drill method. This is if the person truly has a high motivation and a strong willingness” (Interview with SSC, June 2024).

The development of training participants also influences the strategies implemented in the training. Training participants have varied levels of development; some may develop quickly, while others may experience slower development. Participants with rapid development are promptly provided with various training materials. The learning strategy for them is to teach quickly. Conversely, for participants with slower development, a gradual and repetitive learning strategy is applied so that they can apply and internalize the training materials and practice them according to their capabilities.

This *sanggar* provides *karawitan* and *dalangbocah* training. *Karawitan* training consists of private classes and group classes. The training class is conducted twice a week, namely on Thursdays and Saturdays. Then, the training for private classes is carried out based on an agreement between the participant and the coach.

“The class/training is carried out on Thursdays and Saturdays from 3.30 p.m. to 5 p.m. For the private class, it is based on an agreement based on the participants’ availability. Here, we provide group classes, private classes, and coaching classes. In the coaching classes, there is cooperation with Elementary Schools and there is the facility of gamelan. Gamelan is rotated from one place to another. Thus, we lend it to the Elementary School. We also have a *karawitan* class. We have *mijirician*/instruments” (Interview with SSC, June 2024).

Training is not only carried out individually, but it is also conducted in groups. In the training sessions conducted in groups, it is usually combined with *karawitan* training. This training has the potential to be used as a cultural educational tourist destination. Tourists may observe and view the activities carried out by the padepokan coach. The object that can be seen is related to the skills of training participants in their practice to become dalang. Apart from that, if the dalang training is conducted simultaneously with the *karawitan* training, tourists can also see the training participants practice playing the gamelan.

3.3. Educative Tourism Concept of DalangBocah Training

An analysis of the research findings carried out showed that the program success of the *dalangbocah* educative tourism model relies on the participants, the stages of training, and an interesting packaging of art. By combining these components, this concept does not only provide education but also knowledge and character education. The educative tourism aspects are shown in Table 2.

Table 2.
DalangBocah Educative Tourism Aspects.

No.	Educative Tourism Aspects	Short Description
1.	Participants	Preschool children, kindergarten students, elementary school students, junior high school students.
2.	Stages of Educative Tourism	Training: learning to sit, learning <i>titi laras</i> (the Javanese song notation), learning <i>sabet</i> (to move), learning <i>catur</i> (dialogues), and learning the management of wayang movement (the entrance and exit of <i>wayang</i>).
3.	Tourism Packaging	As art actors and as art spectators
4.	Output	<i>Dalang</i> knowledge and skills as well as character education

3.4. Participants of DalangBocah Educative Tourism Training

The training participants of the SarotamaPadepokan consist of various groups. A few years ago, there was also a participant who was neurodivergent with autism. This dalang training may serve as therapy for that neurodivergent participant. This aligns with the research of Prior [63], which found that dalang training may become a form of therapy. This means that the training incorporates several stages that are beneficial for therapy. The child is already in a better state and is studying in senior high school, specifically at Public Vocational High School 8 Karanganyar. This finding is consistent with previous research by Gronna, et al. [64], which found that there was an increase in the performance of children with sight disabilities through puppet-based learning.

There is also a class called the nyantrik class. This class is characterized by the situation where participants stay at the training location. The materials of the nyantrik class include all lessons that must be learned and for which the participants are trained. The training with the nyantrik strategy is conducted for a month. Training participants who adopt this strategy usually come from outside the area. They typically arrive at the *sanggar* with their parents, who entrust their children to this place. This collaboration pattern between parents and children in the training process becomes a supporting factor that

helps the children understand the learning materials more quickly [65]. If a child participates in the nyantrik class, within a month, they can already become a dalang. A nyantrik student currently participating in this training program comes from Pati City, Central Java Regency.

The training through the nyantrik class is conducted by having the participants stay in the padepokan. For this program, as well as the karawitan training program with the nyantrik scheme, the padepokan prepares accommodation for the students.

This training may potentially become an educational tourism destination for children who are in kindergarten, elementary school, and junior high school. This aligns with the research of McGladdery and Lubbe [9], who found that the segment of educational tourism is students, as this type of tourism is related to the learning process. Child tourists who come to this training observe the training conducted in Randyo [66]. They can see how participants train to become dalang. They can watch how participants train with the steps in dalang training, learn how to move the wayang, insert them into a box, learn vocal training, learn how to play percussion musical instruments, and more. Child tourists will gain knowledge about the process of dalang training.

The dalangbocah training not only has the potential to become a child tourist destination but may also become a tourism destination for adults interested in understanding the dalang training activities for children. These tourists will not only learn about the dalang training for children but can also appreciate this art. Furthermore, they can also utilize this training activity as therapy for children with neurodivergence or disabilities.

3.5. Stages of DalangBocah Educative Tourism

As a whole, the dalang training activity is carried out through the following stages: (1) learning to sit, (2) learning titi laras, (3) learning sabet (movements), (4) learning catur (dialogues), and (5) learning the management of wayang movement (the entrance and exit of wayang). Table 3 shows the stages of the dalang training activity.

Table 3.
The Stages of the Dalang Training Activity.

No.	Training Stages	Training Activities
1.	Learning to sit	Training for the sitting position in the role of a <i>dalang</i>
2.	Learning <i>titi laras</i> (Javanese song notation)	Learning the various types of tones in becoming <i>dalang</i>
3.	Learning <i>sabet</i> (movements)	Learning the movements of <i>wayang</i> according to the character's personality and situation
4.	Learning <i>catur</i> (dialogs)	Learning the dialogue between the <i>wayang</i> characters
5.	Learning the management of <i>wayang</i> movement (the entrance and exit of <i>wayang</i>)	Learning the management of <i>wayang</i> (managing the entrance and exit of <i>wayang</i> and the position of <i>wayang</i>)

Learning to sit. Before learning about wayang, a participant must first learn how to sit in various positions, including sitting cross-legged. In becoming a dalang, the sitting position is crucial and highly determines the success of a dalang performance. In becoming a dalang, a child is required to be able to move well [67].

The activity of learning how to sit is carried out for a rather long time and is conducted while listening to stories and singing traditional Javanese songs (*nembang*) or learning *titi laras*. The sitting position that they learn is from the upstream to the downstream. In the activity of learning how to sit, there are students who face difficulties or make mistakes in sitting down. Thus, they must have their positions corrected. Sitting positions influence the capability of learning how to be independent. This is because, in the next learning stages, there is no guidance.

Learning *titi laras* is a basis for understanding all types of notes. Three types of notes are known, namely: (1) *pathetenem* (six), (2) *pathetsongo* (nine), and (3) *pathetmanyura*. *Pathet enem* is a basic note that all participants must master. *Pathet enem* (six) is the controller of all notes. Because it is a basic note, the mastery of the next notes is based on the mastery of *pathetenem*. This type of note is used at the start of a wayang performance, somewhat like an opening. Thus, *pathetenem* is usually used to accompany the first parts of the story. The next one is *pathetsongo* (nine). It is the middle note that serves somewhat like a gate. This gate cannot be trespassed, as doing so will damage the musical scale. In its relationship with the plot of the story, *pathetsongo* accompanies and controls the story plot. This means that the plot of the wayang story has not reached the climax, and the story has not ended. Lastly, *pathetmanyura* is the note that accompanies the plot from when the story starts until the end of the story.

“What is the substance of the *pathetsongo*? *Pathet songo* is used in the middle of the story or before the climax. It is used in the middle of the story or before the climax. Apart from controlling the story, it also controls the notes. Then, the notes made are different. Yes, including this *karawitan*. Then, when the climax is coming, the *pathetmanyuro* notes is used.”

In essence, all students must learn all these types of *pathet*. However, there are also some children who are not able to play the *pathetmanyuro*. This is because their voice ambitus cannot reach it. There are different kinds of voice ambitus. In conditions where participants are not able to reach certain notes, the coach does not force them to play them. The ambitus is the voice's limit of reach in the voice exercise. If there are participants who can't reach certain notes, the coach will encourage them to only play the *pathetsongo* note.

Participants have different ambitus limitations which depend on various factors. The following is a quote from the interview related to the ambitus.

“Yes, individuals have different capabilities. This is due to their different conditions, there is the familial factor and educational background. For instance, a contributing factor is parental support, including the support of parents in taking them to learn at the *padepokan* as well as their support in playing gamelan music at home.”

Meanwhile, training with the objective of educative tourism may be carried out with a packaging of a short training for half an hour. The educative tourism package that is relatively short becomes an important consideration as it is related to the availability of the tourists' time. Even, a shorter period of time will be more interesting as a tourist destination [68].

3.6. The Packaging of DalangBocah Educative Tourism

Based on the type of tourism, *dalangbocah* training educative tourism can be divided into two, namely educative tourism whose visitors are artists and educative tourism whose visitors are spectators. This is in line with the opinion of McGladdery and Lubbe [9] who argued that based on the educational output, educative tourism is divided into two, namely special academic competence and global competence. The special competence in the *dalangbocah*-based educative tourism is children's ability to become *dalang*, where they become artists. Meanwhile, for intercultural competence in the *dalangbocah*-based educative tourism, tourists become spectators of the *dalangbocah*-based educative tourism activity to increase their insights and understanding. The explanation of each output of the *dalangbocah*-based educative tourism is explained below.

3.7. Educative Tourism for Artists

In the condition where the tourists of *dalangbocah* educative tourism have the role of artists, visitors come to the destination not only to see but also to witness or to understand this art. However, they also take on the role of *dalang*. This means that these tourists come to learn about art, especially the art of becoming *dalang*. This educative tourism may be packaged into forms of individual and group tours. The educative tourism that is packaged in the individual form is one where the participant is a child who takes on the role of the main participant in the training. However, in this type of tourism package, the participant can be accompanied by a group of guardians as spectators or supporters. In this tourism package, the activity is designed in the form of *dalang* training with one participant, while the rest are spectators. The guardians may be the participant's parents, family members, or friends.

The educative tour that is packaged into a group tour can be carried out by inviting a group of children/participants who participate in the training together. In the *dalangbocah* tourism package, in this group, one or some participants train to become *dalang*, while the rest train to play gamelan instruments. These children can take turns training to become *dalang*. For instance, a participant can train to become *dalang* for half an hour (30 minutes). This group tour package can also be divided into some sub-groups based on the period of time and the number of participants who train to become *dalang*.

For instance, if there are two participants who want to train to become *dalang*, the duration needed is as follows: 1) Preparation for 30 minutes, 2) A short explanation of the materials to become *dalang* for 60 minutes, 3) Training to become *dalang* for 30 minutes $\times 2 = 60$ minutes, 4) Explanation of the educative values of the story that was performed for 30 minutes, and 5) Closing for 30 minutes. Thus, the time duration needed for this educative tourism activity is 210 minutes or three hours and a half. The duration of time in art-based educative tourism is a crucial factor to be considered. A shorter duration of time is more attractive as a tourism destination [68]. *Dalangbocah* educative tourism in group tour packages can also be followed by guardians or supporters as spectators. In this tour package, there are no limits to the number of guardians.

3.8. DalangBocah Performative Educative Tourism in Schools

The *DalangBocah* performance has the potential for educative tourism and is described through two activities. The first is the performance carried out at Public Elementary School 2 Palur, which occurs once a year. The *DalangBocah* stage performance is held at TBS (Taman Budaya Surakarta/Surakarta Cultural Garden). The latest stage performance at Public Elementary School 2 Palur took place on June 15th, 2024, during an event featuring a series of performance arts that ran from 8 a.m. to noon. The performance location was the yard of Public Elementary School 2 Palur. The event commenced with a series of activities, starting with the opening, followed by the *DalangBocah* stage performance. In this event, the *DalangBocah* who performed was Markhamah, et al. [69] (from SarotamaPadepokan). The gamelan players and vocalists were students of Public Elementary School 2 Palur.

Markhamah, et al. [69] is a student in Randy [66] who participated in the *nyantrik* scheme. Markhamah, et al. [69] joined the *nyantrik* program when he was 4 years old. This *dalangbocah* stage performance commonly starts with dialogues between characters, namely between Petruk and Bagong. The contents of the dialogue usually discuss this stage performance. In this case, it is about the students who play the gamelan musical instruments and the vocalists who sing. The story is continued by dialogues between Juwariyah [70], who accompanied the journey of the hero Abimanyu. The performance was followed by the journey of the Abimanyuwayang, who was accompanied by Juwariyah [70] and Semar (members of the Punokawan). Next, there was a dialogue between Semar and Abimanyu in the forest they were in. Semar forgot the name of the forest; thus, he asked Gareng. Gareng answered that this forest is nameless.

Table 4.The Child Artist Composition of the *DalangBocah* Stage Performance on June 15th, 2024.

Instruments and Roles in the <i>DalangBocah</i> Stage Performance	Child Artists
<i>Dalang</i>	Alby AlfariskiPratama (padepokansenisarotama)
<i>Bonang barung</i> (a percussion from metal)	Aura
<i>Bonang penerus</i> (a percussion from metal)	Gergorius
<i>Demang</i> (a musical instrument similar to a xylophone) 1	Naindra
<i>Demang</i> 1	Mutiara
<i>Saron</i> (a musical instrument similar to a xylophone) 1	Arda
<i>Saron</i> 2	Febiola
<i>Saron</i> 3	Latief
<i>Saron</i> 4	Bimo
<i>Saronpenerus</i> (continuing saron)	Ivian
<i>Sempul gong</i> (gongs)	Amira
<i>Kenong</i> (a percussion from metal)	Febri
<i>Kethuk</i> (a percussion from metal)	Ekhsan
Vocalists	Daffa, Rizki, Sakti, Habib, Damas, Levin, Arka

Source: Observation at the Dalangbocah stage performance on June 15th, 2024.

To continue the story by changing the topic, the *gununganwayang* (a shadow puppet in the form of a mountain that is used as a mark between different scenes) was displayed along with a dialogue with Abimanyu. After that, the Gondomayit character appeared with several other characters that are manifestations of negative characters (satan) accompanied by bawa (minions). The next scene was a fight between Gondomayit, as a manifestation of a negative character, and Abimanyu, as a manifestation of a positive character. After that, accompanying songs were performed. After the music, there was a dialogue between Gondomayit and Abimanyu. The game on the movements of Gondomayit is followed by the next series of the story.

After that, there was a war scene between Gondomayit and Abimanyu. These two characters are viewed on the screen one by one. After having them appear a few times, another character in the form of a giant was viewed, while Gondomayit was put down. Bawa and songs were the accompanying elements that followed this scene. Gamelan music with a spirit of war accompanied it, which was then continued with a fighting scene between Abimanyu and the giant. The giant was defeated by Abimanyu with a weapon in the form of an arrow.

After that, the giant was defeated, a second giant appeared. The second giant fought with Gatotkaca. Gatotkaca defeated that second giant. After that, the performance ended with the viewing of a *gununganwayang*. After the performance by that dalangbocah, the event continued with other performances, such as the dongklah dance (a traditional Javanese dance), pianica, Indonesian martial arts, etc. The performance was also completed by religious-based shows, including Qur'an recitals and a sermon of the Islamic religion, as well as daily prayers of the Catholic and Christian religions.

3.9. *DalangBocah* Performance in TBS (*Taman Budaya Surakarta/Surakarta Cultural Garden*)

The dalangbocah performance that is carried out in TBS has the potential to become an educative cultural tourism attraction. This dalangbocah performance is conducted every odd year, and the last performance was held in 2023 (the 9th year). This performance activity was called the TemuDalangBocah Nusantara (TDBN/The National DalangBocah Meeting). This activity aims to showcase children's talents in becoming dalang. In this activity, children as dalang performers can learn from each other and create networks. The head of this activity's committee hopes that the organization of this activity may bring positive impacts for these children both during childhood and adulthood, enriched with traditional arts.

Even though this activity is conducted every odd year, it has great potential for educative cultural tourism. This is because the TDBN event lasts several days and attracts a significant number of participants from various regions in Indonesia. In 2023, there were 119 dalangbocah participants. This 9th TDBN activity lasted 7 days, from July 18th, 2023, to July 24th, 2023. Each day of that week, the activity was held from 9 a.m. to 8:30 p.m. The duration for each participant varies; some take 20 minutes, 30 minutes, and 40 minutes, while others take 75 minutes.

The dalangbocah who performed in TDBN originated from the coaching of various art sanggar that come from Surakarta and its surroundings, such as Central Java Province, East Java Province, and Jakarta. The number of dalangbocah who participated in the stage performance varies from one art sanggar to another. Table 5 shows the names of art sanggar, the city of origin, and the number of participants participated in the *dalangbocah* performance event in 2023.

Table 5.

The Name of Sanggar, City, and the Number of DalangBocah Performance Art Participants of TemuDalangBocah Nusantara in 2023.

No.	Name of Sanggar	City	Number of Participants
1.	Sarotama	Surakarta	9
2.	Sarotama	Boyolali	2
3.	Sarotama	Karanganyar	4
4.	Sarotama	Sukoharjo	4
5.	Sarotama	Sragen	2
6.	Sarotama	Ponorogo	1
7.	Sarotama	Wonogiri	1
8.	Pulanggeni	Surakarta	9
9.	Minimalis	Sukoharjo	3
10.	Minimalis	Surakarta	1
11.	Minimalis	Klaten	2
12.	Madangkara	Karanganyar	3
13.	Madukara	Grobogan	1
14.	Kridhautama	Semarang	2
15.	Monodlaras	Semarang	10
16.	Monodlaras	Demak	2
17.	TarunaKrida Rasa	Malang	1
18.	NglarasJiwoNusantoro	Pati	1
19.	Gemah Wins Production	Jakarta	2
20.	Sari LarasNgampel	Kendal	1
21.	Prabakusuma	Pati	1
22.	Prabakusuma	Jepara	5
23.	WiraBudaya	Magelang	1
24.	Panji Laras	Jakarta	1

3.10. Character Education in the DalangBocah Educative Tourism

Jaten, et al. [71] does not only train their participants to increase their artistic skills, namely becoming dalang and playing gamelan instruments; it also enhances these activities by improving the students' capabilities and discipline in worship, religious knowledge, and character education. The training is packaged in a mabit (stayover) activity. This aligns with the findings of Jaeni [72], which found that the social, cultural, economic, political, educational, environmental, and tourism values serve as meaningful references in creating art-based educative tourism.

This mabit activity is conducted by having the students stay overnight at the padepokan. This padepokan aims not only to train students to become dalang but also to provide them with knowledge and serve as a facility to build character. This is in line with educative tourism, which aims to develop global learning, such as fostering individuals to the point where they can consider their roles in a multicultural context [9]. The global values they refer to include transparency, tolerance, respect, and responsibility in various contexts [73, 74]. The art of becoming dalang also teaches the value of humility [75]. Therefore, this teaching of manners is implemented in the form of training to become dalang.

When participants practice their dialogues, for instance, they can implement their knowledge by engaging in proper dialogues or giving appropriate greetings to parents, older people, younger people, etc. They can adapt their knowledge from the training to become dalang in daily life. In the wayang show, the wayang is plugged into a base in the form of a banana tree stalk. There are wayang placed on the top, while others are positioned on the bottom. This illustrates the application of unggah-ungguh (Javanese politeness and manners). The practice of becoming dalang is also rich with the value of unggah-ungguh, especially in its behavior and dialogue. This is consistent with what Pramono, et al. [76] and Zustiyanoro, et al. [77] found: that wayang serves as a tool to teach character education.

In the mabit activity, there is an initiative aimed at deepening participants' knowledge. The kethoprak performance arts (a traditional Javanese performance show featuring dances, jokes, and music performances) were also showcased. The objective was to train participants to interact with others, assist one another, and cover the flaws of other team members performing in this art. This aligns with the opinion of McGladdery and Lubbe [9], who argued that educative tourism has the potential to lead to behavioral changes.

During the mabit activity, participants are taught about the knowledge of Islamic faith and piety, specifically regarding the five obligatory daily prayers, voluntary night prayers, reading the Holy Qur'an, as well as other materials related to religious guidance. This was a great strategy implemented in the padepokan so that, apart from learning about the arts, children also receive religious education. This is because, in essence, art is a form of religious expression [78]. This religious guidance activity not only brings positive impacts to the participating students but also affects their parents. For instance, there are parents who do not perform the obligatory prayers. After observing their children diligently praying, these parents were motivated to pray as well.

During the mabit activity, non-Muslim training participants must also undergo religious rituals. When the Muslims were awakened to perform the voluntary night prayers or the obligatory dawn prayer, the non-Muslim students were also

required to wake up and pray according to their religion's teachings. Thus, non-Muslim participants also receive spiritual guidance and training.

The participants of the mabit activity consisted of around 14 people. In this mabit activity, their parents also provided strong support. Unfortunately, one student was unable to attend this activity due to illness. Nevertheless, the parents still supported the activity by sending some food (a type of dessert) for the other participants.

According to Yoeti and Gunadi [79], the tourism activity concept comprises three essential factors: something to see, something to do, and something to buy [77]. Something to see relates to an attraction at the tourism destination area. Something to do pertains to tourists' activities at the tourism destination, while something to buy refers to special souvenirs that can be purchased at the tourism destination as personal memorabilia.

4. Conclusion

The profile of the dalangbocah-based educative tourism model that is organized in Jaten, et al. [71] not only offers a fun artistic experience but also presents educational values. The developed dalangbocah-based educative tourism model shows that the success of the program depends on the participants, the stages of training, as well as attractive artistic packaging. By combining these components, this activity not only provides education but also knowledge and character education.

However, there are some weaknesses that need to be addressed in order to enhance the dalangbocah-based educative tourist destination. These points of improvement include: the need for a guideline that provides knowledge on the arts; a lack of optimal collaboration between traditional artists; the necessity to optimize promotion through social media; and the requirement for regulations and programs designed for long-term sustainability, especially collaboration with educational institutions that are still not optimal. These weaknesses may serve as considerations for developing future research as well as for advancing art-based educative tourism.

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