

# WAYANG BEBER TAWANGALUN PACITAN ECOSYSTEM-ICLE- (233-243)\_3

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## WAYANG BEBER TAWANGALUN PACITAN ECOSYSTEM

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### Abstract

*Wayang Beber Tawangalun's* age is stated on the first reel of the fourth *jagong* with the *candrasengkala* sound "*Gawe srabi jinamahing wong*", interpreted as 1614 Soko, or 1692 AD. A qualitative descriptive method was employed. Then, qualitative data collection related to the cultural ecosystem Beber Tawangalun has great potential as a valuable cultural heritage to be a source of local and national pride. The object of study is *Wayang Beber Tawangalun* with 6 reels consisting of 24 *jagong*. This research aims to explore 1) the *Wayang Beber* ecosystem. Tawangalun, in Kedompol Village, Donorojo District, Pacitan Regency; 2) to maintain the continuity and optimize the potential of *Wayang Beber*, continuous cooperation is needed from all related parties, including the government, the arts community, the tourism sector, and local community; 3) to improve coordination, communication between all parties, and socialize the importance of preserving *Wayang Beber Tawangalun*; 4) to provide training to heirs, masterminds and other stakeholders; 5) to develop educational and research programs related to *Wayang Beber*; 6) to strengthen regulations for the protection and development of *Wayang Beber*. It is hoped that the results of the six studies will ensure that *Wayang Beber Tawangalun* can be maintained and sustainable.

**Keyword:** Ecosystem, *Wayang Beber*, Tawangalun, Pacitan.

### INTRODUCTION

In the modern and globally connected era, people are often fascinated by technological advances and the unlimited flow of information. Even though, amid the chaos of world civilization, it is hoped that Indonesia's cultural richness, especially the hundreds of years old *Wayang Beber Tawangalun*, will remain firmly established, becoming a strong foundation for the nation's identity. Moreover, today's national identity has begun to waver due to increasingly strong currents of change.

Fundamentally, based on Article 32 Paragraph 1 of the 1945 Constitution, it emphasizes the commitment of the nation and state to advance national culture. This law is the basis of our efforts to protect and enrich *Wayang Beber Tawangalun* in the Pacitan Regency. *Wayang Beber* faces big challenges, especially being able to maintain the relevance of traditional culture, amidst the ever-growing flow of modernity.

Further, a lack of understanding of the existence of *Wayang Beber* artifacts as intangible cultural heritage protected by law (Law Number 5 of 2017) is a weakness. A lack of socialization and understanding of the importance of preserving these artifacts can cause disagreements between the parties involved. Supporting the ideas, Burton G. and Dimbleby R. (1995: 130) define culture as every custom,

worldview, language, kinship system, social organization, and daily practice accepted by people in a group or community. Stebbing B (1999: 133) argues that culture is the totality of national values that members acquire through socialization and learning. *Wayang Beber Tawangalun* still needs to work hard so that this hundred-year-old performing art becomes a culture, especially for the people around Gedompol Village. Efforts are needed, one of which is making a duplication of *Wayang Beber* and establishing a mini museum.

Therefore, in conformity with the preceding background, the researcher has the intention to understand more deeply the cultural ecosystem in Kedompol Village, Donorojo District, Pacitan Regency. Through comprehensive ecosystem mapping, we can identify and analyze the various cultural elements involved. Research can describe the components in forming the *Wayang Beber* ecosystem such as artists, cultural communities, central figures, and educational institutions.

The aim is to get answers regarding the interaction between *Wayang Beber* and its environment. Useful for planning effective strategic steps to maintain the preservation and relevance of traditional culture in the digital era. The traditional art of *Wayang Beber* is a performing art using wayang images told by a puppeteer. If the image chosen is wayang purwa, then the story follows the stories from the wayang purwa story. Meanwhile, if the image used is the Gedog wayang, then the story will follow the stories related to the character Panji (SAYID, 1980). *Wayang Beber Tawangalun* is a performing art with pictures that tell the story of Panji's journey to find Dewi Sekartaji who disappeared from the kingdom.

Notably, previous research by Pamadhi H., (2018) stated that *Wayang Beber* can provide information about the layout of the city and the arrangement of its public spaces, such as the main square. Furthermore, the shape of *Wayang Beber* is thought to be a development of the relief found in the temples of East Java, especially the Penataran temple. This shows the close relationship between *Wayang Beber* and traditional Javanese artistic and architectural heritage.

According to Wardo (2012), *Wayang Beber Pacitan* is a rare and unique traditional art heritage, which can only be found in that area. *Wayang Beber* consists of six reels, and each reel contains four scenes or jagong. However, even though it has the potential to become a tourism attraction, the transformation of *Wayang Beber* from sacred art to entertainment art is still a challenge that has not been fully resolved. Therefore, the revitalization of *Wayang Beber* requires appropriate policies, commitment from regional leaders, support from the community and private sector, as well as synergistic cooperation between all parties who care about preserving this culture.

Research "*Wayang Beber Tawangalun ecosystem, Pacitan*," This research is expected to make a significant contribution to understand more deeply the cultural values, history, and role of *Wayang Beber* in the lives of the Pacitan people.

## RESEARCH METHODS

This research was conducted in Karang Talun Hamlet, Gedompol Village, Donorojo District, Pacitan Regency. Implementation of research January 2024 - March 2024. Descriptive research, by collecting and describing qualitative data about the *Wayang Beber* ecosystem in the community. In accordance with the theory that explains the qualitative approach is a research procedure that produces data

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descriptions in the form of written or spoken words about the characteristics of an individual, circumstances, or symptoms of a particular group that can be observed (Moleong, 2001). A qualitative approach was chosen to gain an in-depth understanding of the cultural ecosystem and the role of Wayang Beber in society.

Moreover, data collection methods include observation, interviews, in-depth documentation interviews with *Wayang Beber Tawangalun* objects, as well as the environment. Direct observations are carried out to understand the situation and conditions directly in the field. Interview techniques are used to obtain data from informants, participant observation, and documentation. In-depth interviews with artists, craftsmen, community leaders, and other related parties to gain a deep understanding of *Wayang Beber*. Participatory observation, where researchers observe and participate in activities related to *Wayang Beber*.

Primary data relates to material and non-material objects in *Wayang Beber Karangtalun* artifacts, which have been considered heirlooms passed down from generation to generation from *Nolodermo* to the last of the Tri Hartanto breed.

## RESULTS AND DISCUSSION

The cultural ecosystem is a general description of mutually supporting interactions between actors (culture), users (beneficiaries), the environment (cultural places), and cultural elements in a particular area (Director General of Culture, 2023). Based on references from the Director General of Culture, a study of the *Wayang Beber Tawangalun Ecosystem*, Donorojo Pacitan shows how strong the supporting factors are, such as *Wayang Beber* actors, the community as users of *Wayang Beber*, the environment around *Wayang Beber Tawangalun* and other supporting factors that interact with each other in building a *Wayang Beber* ecosystem. The research results are divided into two, namely the potential advantages and disadvantages of *Wayang Beber*, to build a strong *Wayang Beber* ecosystem.

### A. Analysis of the Disadvantages of Wayang Beber Tawangalun

### 1. Ownership of Wayang Beber Tawangalun



Figure 1  
Lineage of Wayang Dalang Beber Tawangalun

Figure 1, the genealogy of the 16 heirs of Wayang Beber is as follows: Ki Nalandermo, Ki Singanonggo (Adek Ki Nalanderma), Khaki Onggo, Ki Trunadongsa, Ki Citrawongsa, Kyai Gondo, Kyai Setrolesono, Kyai Gondo, Ki Guna Kariyo, Ki Guna Rejo (Putra Ki Guna Kariya), Ki Posetiko (Kendang Maker Ki Guna Rejo), Ki Guna Yasa (son of Ki Gunareja/Adek Ki Guna Kariya), Ki Samen (son of Ki Posetiko), Ki Mangun (son of Ki Guna Yasa), Ki Sumardi (son Ki Samen), Tri Hartanto (son of Ki Mangun).

Since the puppeteer Ki Guno Rejo, because many people invited the wayang purwo for celebrations, the puppeteer of Wayang Beber was handed over to Ki Posetiko who works as a Tandak or Wayang Beber rawit maker. Dalang Wayang Beber comes from a breed of heirs. Lasted until the Wayang Beber puppeteer, Ki Posetiko's descendants, was continued by Ki Samen and Ki Sumardi. The conflict arose when the mastermind Ki Posetiko, who was immediately handed down to Ki Samen, was supposed to ask for approval from the heirs of Wayang Beber. Based on the results of interviews, Ki Posetiko, Ki Samen, and Ki Sumardi have not yet contributed to the heirs. After the mastermind, Ki Posetiko should have had good intentions to allow the descendants to become puppeteers again. The conflict began when Ki Sumardi, Ki Samen's son, died without having children. Dalang Ki Samen in the 1970s, at that time *Wayang Beber* was still on loan to the heirs.

In this investigation, the results of the study revealed potential ownership conflicts happened in 2010 which became a problem when Sumardi died suddenly. Rudi, in 2014, who had no connection with the *Wayang Beber* breed, initially researched for his final thesis assignment, was appointed as the mastermind behind *Wayang Beber Tiban*. The heir of puppeteer Ki Samen, who does not have any sons, but has a son-in-law, Supani, who marries his daughter, replaces him as *Wayang Beber* puppeteer.

Then, the actual bloodline that has the right to be the puppet master of the *Wayang Beber*, the son of Dalang Ki Mangun, who was previously the puppeteer of *Wayang Purwa*, has the 13th purebred child, Tri Susanto. The 13th heir, Tri Susanto, born in 1994, the son of Ki Mangun, required him to study *Dalang Wayang Beber*. Finally, Tri studied once a week or a month together with Rudi at the "Sanggar" to gain knowledge of puppeteering.

Equally important, Tri as the heir breed based on the Decree of the Head of Gedompol Village, regarding sources of income from the remains of the ancient *Wayang Beber Tawangalun*, dated June 12, 2004. The original *Wayang Beber* is held by Tri but its existence is very worrying so there is a risk if it is used for performances. *Wayang Beber Tawangalun*, based on the Gedompol Village Head's Decree Article 3, is included in village wealth, one of which is natural potential, sacred ancient objects (*Wayang Beber Tawangalun*).

## 2. Wayang Beber Tawangalun sacredness

The original *Wayang Beber Tawangalun* is a ritual object that contains local Javanese wisdom values, there is a power or what could be called coding in the 6 reels of *Wayang Beber*. Until now, to open the *Tawangalun Beber* puppet box, you have to provide some kind of offering with a value of 2.5 million. Researchers found this to be one of the obstacles to building the *Wayang Beber Tawangalun* ecosystem. Moreover, the sixth scroll of the 24th play is sacred until now, no one dares to open the 24th play.

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The current situation is that the younger generation will not be interested in historical objects, let alone mystical elements. There needs to be an effort to duplicate it so that it can be played by the younger generation who want to maintain and preserve the very old art of *Wayang Beber* performance.

Objects considered sacred ultimately limit access for all parties in efforts to preserve and develop *Wayang Beber*. The solution for duplicating *Wayang Beber Tawangalun*, will help preserve and develop *Wayang Beber Tawangalun*.

### 3. Women prohibited from being masterminds

Women are prohibited from being puppeteers, there is gender inequality in traditional arts. Until this year, *Wayang Beber Tawangalun* has not had any women dare to act as puppeteers. Access to become a puppeteer is limited, especially to men, but they must be of the *Wayang Beber* heir breed. If you look at other traditional performing arts, the role of puppeteer can be passed on to men and women.

To maintain the cultural heritage of *Wayang Beber* by trying to make it an ecosystem like *wayang kulit* remains alive. *Wayang Beber Tawangalun* must minimize the impact of not allowing female puppeteers. It is necessary to consider ways so that this art can continue to develop and be open to all individuals who have interests and talents. It may be necessary to consider changes in policies that limit who is eligible to be a puppeteer, to provide wider opportunities for people who wish to learn and practice the art of shadow puppetry.

### 4. Age of *Wayang Beber Tawangalun*



Figure 2. Condition of Rolls 1 jagong 1 and 2

If you look at the current condition of the photo taken (3/8/23), it is very worrying, it needs immediate treatment. There are only 3 *Wayang Beber Tawangalun* in the world, namely *Wayang Beber Tawangalun*, *Wayang Beber Remeng Mangunjaya*, and *Wayang Beber* which are stored in the Leiden Museum in the Netherlands. Efforts are needed to save it, especially by storing the museum pepper with milk and special treatment so that it remains durable. In its current condition, it is only kept in a rudimentary manner using only natural preservation using peacock feathers.





Figure 3. Condition of Rolls 1 and 3

According to Dharsono (2015), *Wayang Beber* in Gedompol Village, Donorojo District, Pacitan Regency, was performed in the early 16th century, when Majapahit was still a cultural center before being moved to Demak, Central Java, in 1522 AD. The *candrasengkala* image "*Gawe srabi jinamahing wong*" which indicates the year 1614 Soko, or adding 78 years, becomes 1692 AD. *Wayang Beber* is also known to have been performed during the Kartasura period, during the reign of Susuhunan Mangkurat (SAYID, 1980).

Moreover, efforts are needed, especially to carry out duplication by cultivating the Dluwang Plant as raw material for paper for *Wayang Beber* Tawangalun media. This effort must involve all components, including Dluwang plant cultivators, technology for making paper from Dluwang plant bark, artists, and artists who will later be involved in the *Wayang Beber* performance when the duplication process is complete. Matter This requires quite large funds so the role of the private sector and government is highly expected to realize the duplication of *Wayang Beber Tawangalun*.

##### 5. Painting *Wayang Beber* cannot be sold.

The ban on selling *Wayang Beber* paintings reflects cultural values and protection of Java's important traditional artistic heritage. *Wayang Beber* is a unique form of traditional Javanese performing art, where epic stories and legends are processed in the form of scrolls made of *daluang* paper with a length of 6 m x a width of 1 m, with a total of 6 rolls. The paintings are narrated by a puppeteer, *Wayang Beber*.

Additionally, *Wayang Beber* is part of traditional Javanese art which has great historical and cultural value. Banning the sale of *Wayang Beber* paintings could help ensure the preservation of this art and prevent commercialization that could change its character.

One of the efforts to protect heritage. The ban on selling *Wayang Beber* paintings can be seen as an effort to protect Javanese cultural heritage from commercial exploitation. This ensures that this art remains valued and safeguarded as an important cultural heritage.

*Wayang Beber* has a close relationship with puppeteer performances. The painting is used as an aid in *Wayang Beber*'s performances. Limiting the sale of this painting is possible to preserve the intact and authentic context of the show.

In a particular sense, the realm of *sakrak* probably refers to the more traditional and conservative values and norms in Javanese culture. This could be a way to keep the art of *Wayang Beber* pure in its cultural and social context.

Therefore, it is important to understand that the art of *Wayang Beber* is an integral part of rich Javanese culture, and banning its sale may be a way to preserve these cultural values. However, as in many aspects of culture, this approach can also change over time as society changes and views towards traditional art.

#### 6. Wayang Beber is less interesting than Wayang Purwo

The comparison between *Wayang Beber* and *wayang purwo* is a comparison between two traditional Javanese art forms that have different characteristics. Although both are an important part of Java's artistic and cultural heritage, several differences can make someone find *Wayang Purwo* more interesting than *Wayang Beber*, and vice versa. Here are some differences between the two: 1) *Wayang Beber* is a performing art that uses long rolls of cloth painted with epic stories; 2) *Wayang Beber* performances usually involve a story told by a puppeteer with a painting in the background; 3) the need for innovation so that viewers interact with the paintings on cloth rolls. They can see the details of the painting while listening to the story from the puppeteer.

### B. The Power of Wayang Beber Tawangalun

#### 1. Supernatural Beliefs.

The local community believes in supernatural powers associated with *Wayang Beber*. They see *Wayang Beber* not only as ordinary painting or performance art but also as an heirloom that contains highly valued spiritual values. *Wayang Beber* has been part of Indonesia's intangible cultural heritage for hundreds of years, and the continuity of this art is considered important.

#### 2. The uniqueness of Wayang Beber Tawangalun, Gedompol.

*Wayang Beber Tawangalun*, Gedompol, is one of the *Wayang Beber* works that has a long history, starting from the Majapahit period to the Mataram Kartasura Kingdom. This *Wayang Beber* still exists in Indonesia and has very interesting details and patterns. Although there are other types such as *Wayang Beber Mangun*, *Wayang Beber Tawangalun* has its characteristics in terms of details and the way it is presented.

Further, *Wayang Beber Tawangalun* is hundreds of years old from the Kediri era to the Islamic Mataram era until the Islamic Mataram dynasty was split into 4, namely the *Sunan* of Surakarta, the Sultanate of Yogyakarta, Pakualam, and Mangkunegaraan. *Wayang Beber Tawangalun* is part of the continuity of Javanese culture. Preserving and promoting the art of *Wayang Beber* is an important step in maintaining the continuity of Java's rich and profound culture. This can help the younger generation appreciate and understand their cultural heritage.

In this condition, *Wayang Beber Tawangalun* also has potential as a tourism attraction. Local and international visitors can be interested in watching *Wayang Beber* performances and learning about the history and culture associated with them. This can support the tourism sector and local economy.

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The art of Wayang Beber can be used as a source of education and research on Javanese history, art, and culture. This opens up opportunities for the development of educational and research programs focused on this traditional art. If referring to the theory of Koentjaraningrat (1990: 186). Koentjaraningrat (1994: 5) divides culture into three forms, namely 1) ideas (idea system), 2) activities (activity system), and 3) artifacts (artifact system). In *Wayang Beber Tawangalun* there is an idea system related to the basic material for painting media in the form of paper from *Daluang* Tree Bark. Making *Daluang* tree bark into paper at that time required thinking about making a technological breakthrough that could produce high-quality *Daluang*. It has been proven that *Wayang Beber Tawangalun* has survived for hundreds of years.

It was hoped that human activities at that time could trigger the growth of community ideas to make *Daluang* paper production one of the attractions of *Wayang Beber Tawangalun* to attract tourists to visit and study traditional technology in the past. Apart from that, *Wayang Beber*, which has been around for hundreds of years, has values, especially myths, which are associated with the power of *Wayang Beber Tawangalun* as an artifact which is a palace heirloom.

A different opinion quoted from Kusumadilaga (1981), *wayang* picture or *Wayang Beber* made from *daluang* appeared in the year with *candra sengkala* "*Wayang margana Rupaning Jalwa*" corresponding to the year 1166 saka or 1244 AD. Raden Kuda Lalean angganten jumeneng Ratu Negara ing Jenggala, ajejuluk Prabu Surya Amiluhur. By telung taun, tumuli ngalih kadhaton Negara ing Pajajaran, amangun wanguning wayang images of wayang purwa babone scribbled Jenggala, jinujud gedhe lan dhuwure.

According to Candra Sengkala above, the age stated in *Wayang Beber* is very old and existed during the Majapahit Kingdom. A myth has developed that the regional military command in *Wayang Beber* is the King of Brawijaya. In fact, with this myth in the context of preserving the art of *Wayang Beber*, it is important to appreciate its important role in Indonesia's cultural heritage. The local community's beliefs and efforts to preserve this traditional art are an integral part of Indonesia's culture and history, which is rich in priceless culture.

### **C. Strategy for Preservation and Development of Wayang Beber Tawangalun, Pacitan.**

Educational and research programs that focus on this traditional art, so can produce new knowledge and preserve local wisdom. The development of *Wayang Beber* art can also contribute to local economic empowerment. *Wayang Beber* production and performances can be a source of livelihood for artists, craftsmen, and traditional costume tailors, as well as providing related business opportunities such as handicrafts and specialty foods.

*Wayang Beber* is a forum for conveying traditional values and classic stories inherent in Javanese culture. Through *Wayang Beber* performances, the younger generation can learn and understand these values, maintain cultural continuity, and enrich the social and spiritual life of society.

*Wayang Beber* potential also lies in its ability to promote collaboration between various agencies and stakeholders. Through efforts to preserve and promote this art, various parties can work together to advance local culture and

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wisdom. Although the myth that has developed in society is related to *Wayang Beber* as an heirloom. If we look at the history of the existence of *Wayang Beber* during the Majapahit era, it became the basis for the thoughts of the Wali Songo, namely Sunan Kalijogo, who would make *Wayang* Islamic. *Wayang Beber* underwent a makeover during the Demak kingdom, adapting it to Islamic teachings which were stylized into symbolic forms in *wayang kulit* (Hazeu, 1987) (Hazeu, 1902).

From all of these points, optimizing these potentials requires joint efforts from the government, the arts community, the tourism sector, and local communities. With the right support, *Wayang Beber Tawangalun* can become a source of local and national pride and contribute to Pacitan's economic and cultural development. The decision of the Head of Kedompol Village (2004), was an important first step in protecting *Wayang Beber Tawangalun*. Regulating the rotating rights to use *Wayang Beber* among heirs, ensures that this art remains in a controlled environment and is managed by parties who have emotional and historical ties to the art.

Accordingly, the arrangement that the care of *Wayang Beber*, whether original or imitation, is the responsibility of the heirs who occupy the artifact is an important action. Regular maintenance, such as monthly broccoli, helps maintain the condition of the artifacts and ensures that they remain in good condition for display use.

The arrangement for sharing the results of responses with the heirs who occupy the *Wayang Beber* artifact is a fair step. This encourages cooperation among artifact owners and can motivate them to care for and care for this art well. Encouraging the creation of village regulations (*Perdes*), regent regulations (*Perbub*), and regional regulations (*Perda*) that officially recognize *Wayang Beber* as Indonesia's Intangible Cultural Heritage will provide a strong legal basis for the protection, development, and preservation of this art.

Henceforth, training and education efforts for heirs, masterminds, and other stakeholders need to be increased. Those include training in artifact care, performing arts, and an understanding of the cultural values associated with *Wayang Beber*. Good promotion of *Wayang Beber Tawangalun* can help increase awareness of local people and tourists about this art. This can create additional income opportunities through the display and sale of related artifacts.

It is important to involve various parties, including local governments, cultural organizations, and academics in efforts to protect and develop *Wayang Beber*. This collaboration can maximize the resources and knowledge available for the sustainability of this art.

Through a series of actions like this, *Wayang Beber Tawangalun* can be maintained, developed, utilized, and fostered well. This will help ensure that this valuable traditional art continues to be part of Indonesia's rich cultural heritage.

## CONCLUSION

*Wayang Beber Tawangalun* has great potential as a valuable cultural heritage and can be a source of local and national pride. However, to maintain sustainability and optimize the potential of *Wayang Beber*, cooperative and sustainable action is needed from all related parties, including the government, the arts community (performers), the tourism sector (users), and the local community (*Wayang Beber* environment).

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Furthermore, *Wayang Beber Tawangalun* is a cultural heritage that has a long history and high traditional values in Java. The ownership and succession of this *wayang* puppeteer comes from a family tree that has been passed down from generation to generation. However, ownership conflicts began to emerge when the puppeteer who worked as a *tokok* or sculptor, such as Ki Posetiko, handed over the role of puppeteer to Ki Sarnen without the consent of the original heirs. This situation became even more complicated when the mastermind Ki Sumardi died and failed without descendants, and the position of mastermind was passed on to Ki Sarnen's son-in-law, Supani. To maintain inheritance rights, Tri Susanto, the 13th descendant, has tried to learn to be a puppeteer with Rudi, a researcher and a puppet mastermind. Tri Susanto, based on the decision of the Head of Gedompol Village, has been given the right to hold the original *Wayang Beber*, which is considered village wealth and a sacred object.

Notably, the preservation of *Wayang Beber Tawangalun* faces various challenges, including the mystical elements and sacredness inherent in this *wayang*. To open the puppet box required an expensive offering, and the sixth scroll of the 24th play was considered too sacred to open. This hampers efforts to build a *Wayang Beber* ecosystem for the younger generation who are less interested in mystical elements. Apart from that, this *wayang* also faces gender challenges, where women are prohibited from being puppeteers. It is important to consider more inclusive policy changes to open up opportunities for all individuals who wish to study and preserve *Wayang Beber*. Efforts to duplicate *Wayang Beber* by involving various components of society and financial support from the private sector and government are very necessary to maintain and develop this traditional performing art.

*Wayang Beber Tawangalun* has unique powers that include supernatural beliefs, unique history, and educational value. The local community's belief in the spiritual power of *wayang* shows their appreciation for the intangible cultural heritage that has survived for hundreds of years. The uniqueness of *Wayang Beber Tawangalun*, with a long history stretching from Majapahit to Mataram, adds to its appeal as an important part of Javanese culture. These puppets also have the potential as a tourism attraction and educational resource, allowing further research into Javanese history, art, and culture. In addition, the spiritual values and myths associated with *Wayang Beber* strengthen its position as an important and highly valuable cultural artifact.

Finally, the recommendations based on ecosystem analysis to maintain and preserve *Wayang Beber* are as follows: 1) improving coordination and communication between related parties; 2) carrying out outreach about the importance of preserving *Wayang Beber*, especially to heirs, community members, as well as the private sector and government; 3) providing training to heirs, masterminds and other stakeholders; developing educational and research programs related to *Wayang Beber*; 4) strengthening regulations for the protection and development of *Wayang Beber*; duplication of *Wayang Beber*; a mini museum in Tawangalun Hamlet, Gedompol Village to store original *Wayang Beber*; *Wayang Beber* performances and workshops using duplicated *Wayang Beber*.

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