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Developing the Preservation of the Wayang Orang Sriwedari Original Culture and Encouraging the Economy of the Art Culture Industry in Surakarta City

Siti Supeni¹, Anita Trisiana¹, Sugiaryo¹, Luqman Al Hakim²

¹ Department of Pancasila and Civic Education, Universitas Slamet Riyadi, Surakarta, Indonesia

² Department of English Education, Universitas Slamet Riyadi, Surakarta, Indonesia

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Abstract: This research aims at inquiring the implementation of activities to support the existence and sustainability of *Wayang Orang Sriwedari* (WOS) as a cultural heritage. The research method used is a sociological study approach, with socio-cultural research objects, namely humans and socio-cultural phenomena/symptoms critically, organized to conduct analysis and provide interpretations of social phenomena that have interrelated relationships. The findings demonstrated that developing a sustainable mobility plan for WOS in supporting cultural tourism and Surakarta's cultural sector is a practical step in promoting cultural tourism in Surakarta, which is accommodated through empowering students in performing local cultural arts activities; participation in digital promotion creativity; translating the narration, synopsis, and the description for every scene of WOS performance from Indonesian into English; analysis of marketing management and cost accountability at WOS; access to information obtained from policies programmed by the research team and partners (department of tourism); dance art training; collaborating with the association of travel bureaus, hotel, and schools in attracting visitors of WOS. The originality of the research is investigating WOS Surakarta as the cultural heritage since *Pakubuwono X* (King of Kasunanan Palace/Mataram Islam) in terms of supporting WOS through promotion, management, creativity, and cultural arts.

Keywords: Wayang Orang Sriwedari, Surakarta, tourism.

发展保护伟阳奥朗史力维代丽原始文化和鼓励梭罗市艺术文化产业经济

摘要: 本研究旨在调查支持 伟阳奥朗史力维代丽 作为文化遗产的存在和可持续性的活动的实施情况。使用的研究方法是社会学研究方法,以社会文化研究对象,即批判性地组织人和社会文化现象/症状,对具有相互关联关系的社会现象进行分析和解释。调查结果表明,为支持文化旅游和梭罗文化部门的 伟阳奥朗史力维代丽制定可持续流动计划是促进梭罗文化旅游的一个实际步骤,这是通过赋予学生进行当地文化艺术活动的能力来实现的;参与数字推广创意;将 伟阳奥朗史力维代丽 表演的每个场景的旁白、概要和描述从印度尼西亚语翻译成英语;伟阳奥朗史力维代丽管理和分析;研究与旅游合作者、提供相关信息、研究与合作,吸引伟阳奥朗史力维代丽的游客。该研究的独创性是调查 伟阳奥朗史力维代丽作为自 帕库布沃诺 X (卡苏纳南宫/马塔兰伊斯兰教国王) 以来的文化遗产,通过推广、管理、创意和文化

艺术来支持 伟阳奥朗史力维代丽.

关键词：伟阳奥朗史力维代丽, 梭罗, 旅游.

1. Introduction

Development and modernization focus more on creating infrastructure that has a small cultural impact. The era of information globalization has a significant influence on how people think. To overcome this, it is necessary to be aware of the importance of local culture as a national identity. Every level of society has a responsibility to preserve it, and the younger generation is expected to continue trying to pass down local culture and to become a force for the survival of the local culture itself while being affected by the currents of globalization [1]. As common knowledge, Surakarta City served as the administrative hub of the Java monarchy through the Surakarta Hadiningrat or Kasunanan Palace. Some structures are still standing strong, and many of them are still in use today, serving as silent witnesses to the evolution of Javanese culture. The nation's future generations will benefit from this care and preservation of culture [2, 3].

Additionally, Solo City has earned various nicknames due to the behaviors of Javanese culture that are still present in daily life, including The Spirit of Java, The City of Good Culture, and Tourism City, to the City of Artists [4]. This phenomenon cannot be separated from its role in the preservation of customs and culture in social life. This can be seen broadly in the execution of a number of events with a subject of a sophisticated local way of life. The era of Pakubuwana X (The Tenth Enthroned King of Surakarta Hadiningrat Palace) resulted in the construction of the WOS Theater as a basic milestone of the traditional Wayang Orang theater that still exists nowadays under the construction and conservation from the Department of Culture and Tourism of Surakarta. Even if it is not equivalent to the necessary operating expenses, the Surakarta City Government continues to provide operational funding support for the cultural asset “*Wayang Wong*” that belongs to the City of Surakarta. Unfortunately, only a small group of people who still value the best traditional arts still get to enjoy the WOS opera. However, because public interest in watching tends to wane, the existing situation of viewers continues to drop. The audience who attended was, not only from the people from Solo but also people from outside Solo, even many foreign tourists. A change in the world of information technology (IT) is the immediate cause of WO Sriwedari's decline, as evidenced by the show's declining audience of between 300 and 400 viewers on Saturday nights and between 40 and 100 viewers on Thursdays and Fridays [5, 6].

A very different condition is experienced today:

there are around 30 viewers. The authors really hope that WOS, as a cultural tourism destination, will show and be realizing the vision of “Surakarta City as a City of Culture and Tourism”. Meanwhile, WOS continues to be treated poorly and appears to be stumbling when it comes to coping with the demands of the fast globalization era. Classical plays must be faithful to the standard and must be maintained. However, it would be very unfortunate if these noble values could not be conveyed. The language factor can indeed be a barrier, but of course, it can be overcome. WOS has accomplished this and merits praise for it by providing an LCD panel that writes a synopsis of the plot and descriptions of each scene in Indonesian or English, for instance. Just because technical aspects such as LCD quality are still subpar, it becomes incredibly unpleasant rather than improving the entertainment. The packaging of *Wayang Orang* itself needs to be more innovative and engaging to pique the interest of the millennial generation and encourage them to watch the educational puppet show.

Based on the aforementioned introduction, this study discusses several questions: How to Increase the Audience, through Marketing Management?; How is the moral/educational message delivered during the “*Wayang Orang Opera*” more interesting and fun?; How can the Regeneration of Players and the Role of Stake Holders (ASITA, PHRI, Cultural Figures) be empowered in developing *WO Sriwedari*?; How is the Role of Partners to jointly empowering the creative arts industry to create a more attractive WOS Cultural Tourism Destination?

2. Research Methodology

According to [7], social science research is a continuous, critical, organized process that conducts analysis and offer interpretations of social phenomena that are connected in some way. Moreover, [8] asserts that sociological study can be characterized as a procedure for discovering the truth based on the application of fundamental sociological principles. Humans and socio-cultural phenomena/symptoms are the focus of socio-cultural studies [9].

The basic concepts include: Social relationships, social networks, cultural norms, social institutions, social strata, power and control, social change, and social issues [10, 11]. Social relationships, social networks, cultural norms, social institutions, strata of society, power and control, social change, and social issues [10, 11]. The goal is not only to refer to the concrete reality but also to the given comprehensive

knowledge. This indicates that a qualitative method is more suitable for the focus of cultural research.

The following is a list of the necessary data: Social interaction patterns that are effective for fostering an environment that supports development; the role of social groups in society; values of the culture that support development at their essence; vertical social class differentiation through social stratification; and social groups and institutions as fundamental human needs [12, 13].

The stages in conducting this research are as follows: Choose a problem; Preliminary studies; Formulate research problems; Formulate basic assumptions (assumptions); Choose a method; Define variables; Determine and arrange instruments; Collect data; Data analysis; Draw a conclusion; Write a report.

3. Results and Discussion

3.1. Tracing the History of the Wayang Orang Sriwedari

Wayang Orang Sriwedari (WOS) opera turned 112 years old last on Sunday (10/7/2022). This Solo original traditional arts community is still viable as of right now. What is the history of the WOS itself and what makes this community timeless? Note that wayang orang is a performing art that fuses Javanese wayang performances with opera from Western culture. According to information taken from the Surakarta City Government's official website, Kanjeng Pangeran Adipati Arya I, Royal Prince of Mangkunegaran, developed the art of wayang orang performances between 1757 and 1795.

On July 10, 1910, WOS was founded. On the official website of the Surakarta City Government, it is explained that the story of the Sriwedari Wayang Orang began during the reign of Sampeyan Ndalem Ingkang Sinuhun Kanjeng Susuhunan (SISKS) Paku Buwono X, The King of the Surakarta Kasunanan Palace who ruled from 1893-1939. In 1901, Paku Buwono X ordered the construction of Sriwedari Park as a stopover for the nobles of the Surakarta Palace. The construction of the park in the heart of Solo was completed in 1907. At the wedding celebration, the entertainment offerings were held featuring the performances of wayang orang arts. Unexpectedly, Paku Buwono X really enjoyed the show. After that, Paku Buwono X ordered that Taman Sriwedari or Sriwedari park, which was still new at that time, also held a 'living puppet' show or Wayang Orang opera. Wayang Orang opera, which was held in that park were later named the Wayang Orang Kebon Raja Sriwedari. Since 1910, the Wayang Orang Sriwedari has continued to exist. In fact, the traditional artist community reached its golden age in the 1960-1970s. Even though it had its ups and downs in the 1980s, Wayang Orang Sriwedari returned to life during the

Reformation period.

Precisely in 1999, Wayang Orang Sriwedari began receiving special attention from the government. The number of members or players increased a lot. Their welfare was also guaranteed. Soon after, the Wayang Orang Sriwedari players were totally increased by receiving the status as official State Civil Apparatus (ASN) of the Surakarta City Government. According to some people, Wayang Orang Sriwedari is said to be a complete package of performing arts. This is because, in the Wayang Orang performance itself, the audience can watch the art of dance, puppetry music, and drama. "Gara-gara" was one of the most awaited episodes for the Wayang Orang Sriwedari audience. This is because the four clown characters in the puppet show of Solo and Jogja (called Punakawan) will amuse the audience in the "Gara-gara" play with their original gags [14].

After entering in 2011, this building received attention from the government. Revitalization is carried out to preserve the *Wayang Orang* as the noble Javanese culture and local wisdom. All staging support equipment is updated. Comfortable chairs and an LCD for translating Javanese were placed next to the stage. Some of these puppeteers have been hired as government employees. The monthly salary and allowance are expected to trigger their enthusiasm to continue preserving the traditional arts. Currently, every visitor can reach the *Wayang Orang* opera from Thursday-Saturday with a charged an entrance ticket of IDR 10,000. Additionally, the audience can also observe the preparation of the puppets or the opera player when dressing up before performing. Their activities when polishing their faces with colorful cosmetics can be beautiful human-interest photos.

3.2. The Preservation of WOS Culture

WOS conducts its role as a form of 'adiluhung' (everlasting) culture that upholds the noble values of tradition. *Wayang Orang* opera is still performed today as a Solonese cultural relic, although it is ignored as if it were drowning in the current uproar. They must also compete with more captivating and hypnotic television programs. *Wayang orang* is a type of traditional Javanese theater that is a combination of drama art that developed in the West and wayang performances that grew and developed in Java. The plays that are staged are based on *wayang purwa* stories such as the Mahabharata and Ramayana. *Wayang orang* was created by Kanjeng Pangeran Adipati Arya I (1757-1795). In the beginning, all the wayang orang dancers consisted of male courtiers, and there were no female dancers. This art is performed on a limited basis. The government of Royal Prince Mangkunegara V made efforts to promote wayang orang performances, although it was still limited to only the relatives of the palace and its employees.

During the Mangkunegara VI era, the

Mangkunegaran economy experienced a downturn. Some policies he took influenced the decline of the art of wayang orang, such as the policy of simplifying various ceremonial activities and performing arts and even eliminating *wayang orang* performances in the palace. The impact of one of these policies was that the art of *wayang orang* was no longer monopolized by the court. This is because the courtiers who used to work as *wayang orang* players were dismissed by Mangkunegara VI because of his policies, starting to form wayang orang groups outside the palace. A Chinese businessman named Gan Kam, who at the end of Mangkunegoro V's reign around 1895, had emerged as the forerunner of the first people's puppet group to perform outside the palace walls. Gan Kam held a puppet show on a western opera-style proscenium stage by charging the audience.

The efforts to promote this art grew rapidly when Sunan Pakubuwana X (1893-1939) initiated *wayang orang* performances for the public in Balekambang, Sriwedari Park, and at the Night Market, which was held in the square. The players, too, are no longer just courtiers, but also people outside the palace who are talented in dancing. Because it turns out that the art of *wayang orang* has received a warm welcome from the public, various associations of *wayang orang* have emerged: first with amateur status, then last with professional status. There are quite old and well-known *wayang orang* associations, including the *Wayang Orang Sriwedari* association in Surakarta and the *Wayang Orang Ngesti Pandawa* association in Semarang. *Wayang Orang Sriwedari* was founded in 1911 and was becoming the first commercial cultural group in the art of *wayang orang*. The implementation of the official commercial *wayang orang* show officially started in 1922. Initially, the founding of this association was aimed at raising funds for the cultural congress. Then, in 1932, for the first time *wayang orang* was included in a radio broadcast named Solosche Radio Vereeniging, which received a great response from the public.

Seeing the better development, the *Wayang Orang* building was built, which is located in the Sriwedari Park or "Bon Rojo" environment. The WOS Theater was built permanently in 1928–1930, with a building capacity that can accommodate about 500 spectators. Additionally, spectators who cannot enter the building can watch the performance from outside the building through woven wires mounted on a one-meter-high wall. Puppet shows are increasingly in demand by the wider community. Seeing this development, in 1951, a new, larger building was built with a seating capacity of more than 1000 people. The revitalization of the *Wayang Orang Sriwedari* itself is carried out by a committee consisting of cultural experts, artists, academics, as well as practitioners. The onslaught of modernization and popular culture is unavoidable. Of

course, *Wayang Orang Sriwedari*, as a traditional art, must be able to re-map its current position. Unrepresentative performance space, uncomfortable audience seating, and numerous stage equipment deficiencies are significant issues that must be considered and need to be resolved immediately. However, the plan to revitalize this building is still hampered by the ownership status of the Sriwedari park, which is still in dispute between the heirs of the Palace and the city government. The government argues that the clearance of the purpose of the building is awaiting clarity on the status of land ownership, only after that a representative building will be built. The last repair of the *wayang orang* building was carried out in 1994 with funding from the Japanese government.

The authors tend to pick up some tips from countries such as Singapore, Japan, or China that take dealing with ancient arts modern extremely seriously. They take the risk of constructing a spectacular theater that can boost national reputation and pride, not to mention that it will be actively promoted in various print and electronic media outlets and will be professionally managed.

3.3. Encouraging the Economy of the Cultural Arts Industry

To increase the National economy, the current government continues to strive to boost the creative industry sector. The creative industry sector is currently the pillar of the nation's economy. Recently, the creative industry has played a critical role in helping improve the national economy [15]. The outdated pattern that still uses the division of casts and the outdated plot that will be performed, which is carried out shortly before the performance, is also the cause so that players cannot prepare for their roles better, including the interaction between players is less cohesive, because there is no previous practice. Poor performances like this one make it challenging to appear as a prima donna or a stage star, which are essential for a *wayang orang* performing art [16, 17].

In terms of regeneration, it seems that the Solo City Government has made several efforts. Starting from the regeneration of the audience among young people, starting from children and college students, a morning show has been held free of charge. The government has also actively invited several schools and educational institutions to watch. It is usually carried out in the sub-district scope alternately according to the schedule and building capacity. As for the regeneration of the players, several art communities still survive enlivened by children who are enthusiastic about learning traditional arts, including the Metta Budaya Studio, Soerya Soemirat Dance Studio GPH Herwasto Kusumo, Sono Puspa Budaya Studio, Sarwi Retno Budaya Studio, Eka Santi Budaya Studio, Sanggar

Krida Budaya, and Sanggar Galuh Art, who are also actively participating in the Puppet Bocah Festival, which is a routine agenda for the Solo city government every year. And of course, in the Wayang Orang Sriwedari environment itself, the regeneration of players has been carried out by involving younger players.

Through the digital economy of the Matching Fund program, promotional efforts are carried out on social networks with the emergence of the *Sriwedari Wayang Orang* Group, which regularly uploads schedules and plays that are played every day. Aside from being a promotional event, this group actively holds small discussions with the audience about the plays that have been watched; this kind of media can be a means of interaction between the audience, the players, the director and the *Sriwedari Wayang Orang* management team. In all its limitations, every party who feels they have the *Sriwedari Wayang Orang*, has done what can be done for the preservation of the *Sriwedari Wayang Orang* today. Although the revitalization plan has not yet been realized, in the past 2 years, the number of viewers has started to show an increase, although it is not quite significant. On average, 80–100 people show up each day to watch, with 200–300 showing up on Saturday nights. More than simply the *Wayang Orang* opera's entertainment is received for the meager IDR 10,000 entrance ticket price. Also, the culture of the country is protected, as well as the ancestors' heritage.

The following outlines the findings of the study conducted to promote *Sriwedari Wayang Orang*'s creative sector economy, which can be examined through the many components below:

3.3.1. Audience Dynamics

Based on the observations made, the audience who participated in watching the puppet show on average had an age of over 20 years. The aged and the elderly with an average age of over 40 years make up most of the audience. However, some attendees appeared to be from the high school or college crowd, as well as small families with children. It becomes clear that the audience appreciates the act as the show goes on. This is clearly seen from the audience members' body language and facial expressions, who are primarily focused on the stage and do not do anything else while they watch the performance. However, some viewers in the young age range were found to have turned on their cell phones several times while watching the show. This is due to the possibility of boredom felt by young audiences due to a lack of language ability. Additionally, some audience members also use cell phones to document stage scenes that they find interesting [18]. The role of the audience in documenting the scene and sharing it on social media can increase the exposure that *Wayang Orang Sriwedari* will get.

3.3.2. Dynamics of Wayang Orang Players and the Bards

In terms of players, no shortages pose a problem. All professional players who have been trained should be appreciated because they have succeeded in conducting their roles, how to improvise and move their body in the dances supported with well-dressed costumes able to add to the impression of the *Wayang Orang* or *Wayang Wong* itself so that it makes the audience interested in watching it until the end. Sometimes there are players who are unable to attend, so another player replaces the play. The *Wayang Orang* player should be appreciated. The costumes and make-up have also met the standards of the = opera performances, so that they can support the characters and appearance of the performers during the show.

Meanwhile, in the aspect of *pengrawit*, no shortage aspect causes problems. All of the traditional Javanese musician groups are very professional in playing gamelan instruments so that they can attract the audience to watch until the performance ends. The *sinden* or the bards are also a professional in Javanese songs so that the audience is entertained by the sound. There is a synchronization and continuity between the gamelan that is played and the sound of the *sinden* so that it creates an exquisite song and the audience feels entertained.

3.3.3. Stage Dynamics (Lighting and Sound System)

There are several reviews in the dynamics of the stage observed such as lighting, and sound systems. In the lighting aspect, some parts seem out of balance with the movement of the players on the stage due to the spontaneity of the lighting officer. There is no rehearsal and coordination between the players on the stage and the lighting staff, so all light settings are carried out based on the skills and abilities of adequate lighting officers. Lighting is quite good for cooperation between players, but this must be improved again so that the lighting game is better. Thus, in this aspect, it will also strengthen the appearance of *wayang orang*. Training that can enable good coordination and increase skills needs to be held.

In the aspect of the sound system operation, there will be several significant things that must be considered. First, the player's voice is less able to be captured by the audience. This may be due to the ineffective use of hanging microphones when dealing with *wayang alus* characters while doing *antawacana* or dialog. This causes the audience not to understand the voice spoken by the player. It would be nice if the hanging microphone was repaired or added to make the puppet players' voices more audible. Nevertheless, the sound presented by the composer can build an atmosphere and attract visitors to continue watching the show until it is finished.

3.3.4. Sanitation

The comfort of the audience is one of the important factors that must be considered in a show. This can be an assessment where the audience can feel comfortable while watching the opera without feeling uncomfortable or disturbed and which in the end will continue to watch without hesitation. The cleanliness at WOS is enough to make the audience comfortable with the surrounding conditions. However, it is necessary to pay attention to some dusty chairs and the condition of the room that is not controlled for cleanliness in every corner of the room. Additionally, the cleanliness of the bathroom needs to be improved for the convenience of visitors and staff at the WOS. The cleanliness of the restroom is crucial in this situation because this is also an obligation and evaluation not only for the staff but also for all visitors to keep the cleanness of the theater. Problems that need to be addressed are also concerned for visitors who are watching for the first time but are pegged only on Google maps, where sometimes the location shown does not match the point, especially at night where the entrance is not visible, this is due to poor lighting and needs to be fixed and writing indicating the direction of the WOS theater. WOS stakeholders should provide clear directions so that when people want to see WOS performance, they do not feel confused about their location.

3.4. The Sustainable Mobility Design of WOS in Supporting Cultural Tourism and the Cultural Industry of the City of Surakarta

The Stages of Building the Preservation of the *Wayang Orang Sriwedari* Culture and Encouraging the Economy of the Art and Culture Industry in Surakarta City have several components and each component has content in it.

Explanation and description of Design Component Stages follows below.

3.4.1. Doing

It is the process of creating a sustainable mobility design for WO Sriwedari in supporting cultural tourism and the cultural industry of the City of Surakarta real actions in accordance with the Sustainable Mobility Design of the Sriwedari Puppet in Supporting Regional Cultural Tourism in the City of Surakarta.

3.4.2. Empowering

1) Student Empowerment in conducting regional cultural arts activities (WO) for the Elementary Teacher Education Study Program, Faculty of Teacher Training and Education, Universitas Slamet Riyadi Surakarta.

2) Participation in the making of digital promotional advertisements by the IT Study Program, and Communication Study Students.

3) Translating the Narrative of each WO performance scene into English-by-English Education students and International Relations students.

4) With the guidance of the Lecturer, the students of the Faculty of Economics analyzed Marketing Management and Cost Accountability at WO Sriwedari, for a year.

5) Access to information was obtained from policies programmed by the Research Team and Partners (Department of Tourism) to develop WO Sriwedari.

6) Dance training by Elementary Teacher Education Study Program and ASGA students, to fill in at the opening of the WO performances, which are guided by ASGA lecturers and Elementary Teacher Education Study Program lecturers.

7) Collaborating with the Association of Travel Bureaus, Hospitality, and Schools in attracting visitors/viewers of WO Sriwedari.

3.4.3. Facilitating

1) Adding the Power Sound System in Wayang Orang performances for all players and the building.

2) Coach/Director's mentoring action to the players/the bards in optimizing the performance of WO Sriwedari.

3) Facilitation of cultural arts activities (dance, karawitan, WO for students), through the policy of the Mayor/Department of Education and Culture, to enliven WO Sriwedari.

4) Arrangement/procurement of audience seats, inadequate AC facilities, and toilets in which the cleanliness has not yet been representative yet.

5) Conducting training for the waiters/guides in welcoming the audience, dressed in Javanese traditional clothes.

6) Environmental Arrangement the area around the location of the WO Sriwedari Theater (arrangement of entrance doors, lighting, signboards indicating the place/location of the entrance to the WO Building.

7) Adding the make-up equipment and stage clothes for the players.

8) The provision of consumption for players, musicians, and officers of WO Sriwedari.

9) Provisions of transportation money for players, musicians, and officers.

10) Adding the Supporting Human Resources, Installation of LCD and TV Monitor Screens inside the Building.

11) Mediation of sales of the Creative Economy industry and MSMEs in every wayang performance.

3.4.4. Evaluating

1) Evaluation of the staging process is always carried out by lecturers and experts who are experts in their fields, through the results of observations and surveys.

2) Continuing to produce high-quality performance products that are appealing and promoted for the audience to impress, they unknowingly spread an invitation to watch *wayang* throughout the community.

3) Produce designs, strategies, and learning scenarios based on regional culture.

4) Regional arts and culture learning activities in schools and communities.

3.4.5. Input

1) Assistance in the management of the Puppet People business, which is professional and with integrity.

2) Assistance in the financial management of the Wayang Orang Building that is accountable and transparent.

3) Assistance in structuring the facilities and infrastructure of the WO building environment that is clean, neat, and comfortable for the audience.

4) Assistance in the preparation of staging narratives in English and Indonesian to convey the storyline and moral messages in the story.

5) Training and mentoring the realization of web-based promotional media and design.

6) Dance training for puppeteers.

3.4.6. Output

1) A guidebook for staging for 5 months as a realization of cooperation between the primary teacher education study program and partners.

2) English for Guiding books in print and e-book form and intellectual property rights as a realization of collaboration between UNISRI's English Education study program and partners.

3) Articles published in reputable international journals (2 articles).

4) Blended national seminar organizer.

5) Combined Puppet Performance by Matching Fund Interns and Field Supervisor.

6) Policy textbook.

7) Seven Lecturers from UNISRI and two Lecturers from ASGA Solo Have Cultural Arts Competency Certification.

8) Five UNISRI students won achievements in national.

3.4.7. Outcome

1) The increasing number of spectators who are enthusiastic about the performance of WO Sriwedari, as a manifestation of the "Vision" of the City of Surakarta as a City of Culture, and the City of Tourism, as well as (City of Sports).

2) Increased welfare and morale of WO Managers, players, musicians, and other officers.

3) Increased knowledge and understanding of viewers of regional cultural characteristics in behavior,

through WO performing arts.

4) Supporting the development of the Surakarta City area as a destination for cultural tourism and the continued existence of "Cultural Heritage" Surakarta City, along with the sustainability of WO Sriwedari as a regional cultural asset and economic development/welfare for tourism actors.

5) Increasing the competence of WO Sriwedari's human resources (managers, players, & musicians) and the realization of HR regeneration from people who can be the successors of HR in WO Sriwedari.

4. Conclusion

The number of viewers climbed by 78% because of the evaluation and development of marketing management, and they started to come from all ages, including children, young people, adults, and seniors. The storyline that contains a deep moral message through the development of the standard storyline for each episode that the audiences can be seen from the screen combined with the good performance of Wayang Orang Sriwedari that can attract all the attendees. The regeneration of Players and the Role of Stake Holders (ASITA, PHRI, Cultural Figures) has been pursued and empowered through a network of sustainable cooperation in developing the Sriwedari puppets. The contribution of the Partners' role together to empower the creative arts industry to be more attractive to creating the WO Sriwedari Cultural Tourism Destination is formulated in a policy text that becomes the flow and development of cultural tourism policies and the creative industry of the Surakarta City government.

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