

The Performance of Wayang Orang Sriwedari Surakarta: A Cultural Preservation

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Article Info	Abstract
<p>Keywords: Cultural Preservation; Surakarta/Solo; Tourism; <i>Wayang Orang</i>; <i>Wayang Orang</i> Sriwedari (WOS)</p>	<p>Indonesia is home to a rich cultural heritage, one of which is the art of Wayang Orang in Solo. However, currently, it is facing economic challenges and requires ongoing efforts for preservation. This study investigates the performance of <i>Wayang Orang</i> Sriwedari (WOS) as cultural preservation for tourism in Solo. It is descriptive qualitative. The analysis showed that Surakarta (City of Solo) is a cultural tourism destination with a diverse range of cultures. WOS is one of Solo's traditional performances. With the tourism slogan "Solo the Spirit of Java", Surakartais hoped to become a center for the preservation and development of Javanese culture. The art of WOS still survives and holds regular performances during the development of modern art. July 10, 2022, became an important moment for the WOS community for its 112th anniversary. For more than a century, Javanese art and culture associations were able to survive and defend themselves, both in form, content, and management pattern. This art has philosophical, artistic, and moral values and entertainment. WOS is an alternative tourist attraction that can be enjoyed by domestic and foreign tourists. In the development of tourism, some steps for revitalization and preservation by the Surakarta City Government. Hopefully, the beauty and charm of the Sriwedari people's wayang will continue to shine, enlighten hearts, and preserve Indonesia's cultural heritage for generations to come.</p>
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Introduction

Indonesia is a very rich country with a variety of traditions (Fitria, 2022). The Indonesian people with various ethnic groups also have various cultural resources (Risang, 2018). The art of *wayang* (puppet) is one of the many original products of the Indonesian nation. Puppet art is a comprehensive art that in its performance combines several elements of art, including musical art, fine arts (*tatahsungging*), performing arts (*pedalangan*), and dance art (*wayang orang*). Besides its function as entertainment and education, wayang art also has an aesthetic function and is loaded with sacred values. Every storyline, philosophy,

and character treatment, until the wayang forms contain a very deep meaning (Fujiatuti, 2012).

Indonesia is rich in diverse arts and culture, one of which is wayang art. The city of Solo, one of the historic cities on the island of Java, has an enchanting Sriwedari wayang tradition. *Wayang orang* is not just any performance, but a dramatic art that combines the richness of western culture with the beauty of typical Javanese wayang performances. Culture is one of the riches of the Indonesian nation that must be preserved, because culture is a legacy from previous ancestors that must be protected and maintained forever. Considering the importance of cultural values, there is a need for collective awareness both individually, in groups and from elements of the Government of the Republic of Indonesia from the center to the city/district. As is done by the Surakarta City Government, one of which is through the Sriwedari Wayang people. *Wayang orang* Sriwedari, one of the famous types of *wayang orang*, is a performance art that captivates the heart. In wayang orang performances, Javanese epic stories are acted out by humans directly, without using puppets or wayang images. The *wayang orang* actors not only play their roles beautifully, but are also dressed up in such a way that they resemble the wayang characters in the story being staged. The costumes used are identical to the clothes of wayang characters, creating a stunning visual experience for the audience.

According to Istiqomah (2017), Puppet or *Wayang* is a performing art that has been designated as a legacy of indigenous Indonesian culture. UNESCO, the institution that deals with culture in the United Nations, on 7 November 2003, wayang as a show the shadow of the famous doll comes from Indonesian. The puppet is a legacy priceless masterpiece of the world in the art of speech (Masterpiece of Oral and Intangible Heritage of Humanity). *Walisono*, the propagator of Islam in Java, has divided the puppets be three. *Wayang Kulit* in the East, wayangwong or *wayang orang* in the East Central Java, and *Wayang Golek* or puppet puppets in West Java. Classification is adapted to the use of puppet materials. Puppets are made from the skin of livestock, such as buffalo, cow, or goat skin. *Wayang Wong* means wayang that is shown or played by people. *Wayang Golek* is a puppet that uses wooden dolls as characters. Furthermore, to maintain the wayang culture to be loved, artists develop *Wayang* with other materials, among others *Wayang Suket* and *Wayang Motekar*. Shadow puppets are judged by age, and the style of the show is divided again into various types. The most famous type, as it is thought, the oldest is *Wayang Purwa*. *Purwa* comes from the language Java, which means beginning. This puppet is made of inlaid buffalo, colored according to the rules of the puppet mastermind, and given a stalk of Caucasian buffalo horn which is processed in such a way the name *cempurit* consists of *tuding* and *gapit*.

Furthermore, another type of puppet is the puppet show which shows wooden dolls. The puppet show comes from Sunda. Besides Sundanese puppet shows, wayang made of wood is a beautiful wayang often also called *Wayang Golek Menak* because its characteristics are similar to a puppet show. The puppet was first introduced in Kudus. Besides, wayang Golek which is made of wood is a *Wayang Klithik*. *Wayang Klithik* is different from golek. The puppet is flat like a wayang skin. However, the story raised is the story of Panji and

Damarwulan. Another wayang made of wood is the *Wayang Papak* or *Cepak*, *Wayang Timplong*, *Potehi Puppets*, *Techno Puppet Shows*, and *Ajen Puppets*.

Wayang Wong (Javanese meaning 'people') is one of the puppet shows that is played directly by people. Puppet what is known in the Banjar tribe is *Wayang Gung*, while what is known in the Banjar Javanese people are wayang masks. Puppet masks are played by people who use a mask. The puppet is played with gamelan accompaniment and dances. The development of *wayang orang* is currently diverse only used in ritual events, but also used in special events and entertainment. *Wayang Wong* is one type of traditional theater which is a combination of drama art that flourished in the West with the puppet show that grew and developed in Java (Ruastiti et al., 2021). *Wayang Orang* is an adaptation of a shadow puppet that emerged earlier in society and was even considered a religion by the Javanese people. Sutarso (2018) explains that *Wayang Orang* performance is an art performance that combines dance, theatre, literature, voice, and pentatonic music harmoniously and is filed by aesthetic values (*edi-peni*) and moral philosophical lessons (*adi-luhung*). Javanese culture is full of noble values of politeness and a picture of life in humans (Pamungkas, 2012). *Wayang Wong* not only provides entertainment in its performances but also conveys moral messages to be absorbed by the audience who enjoys the event's presentation.

Wayang Wong is a traditional Javanese theater made of shadow puppets and performed in different forms, played by people, accompanied by singing and dancing and the performers do not use a mask. *Wayang Orang* was born due to the development of the form of puppet leather and is thought to have come from the wishes of the artists of the time. Puppets performed by considering people as a form of *Wayang* the skin does not conjure up the puppeteer who plays the show (Kadir, 2021). Performances of drama, dance, and music are accompaniments in the performance puppet. *Wayang Wong* grew and developed from the taste of the people of the palace environment in Java. The *Wayang Wong* show accommodates various elements of cultural arts, including elements of language, the character of dance moves, musical instruments, puppetry, make-up, and clothing. The relationship between the elements in the *Wayang Wong* or *Wayang Orang* show has a mutually supportive attachment, to form a structure that reflects the ethical and aesthetic values of the community (Hapsari, 2019).

Initially, the *Wayang Orang* Sriwedari was held in the Mangkunegaran Temple complex. However, the economic crisis occurred in 1896, after the death of Mangkunegaran V who died of a serious illness. As a result, many puppet players were laid off. Nevertheless, the *wayang orang* performances were still performed, by traveling from village to village. Until, the king gave orders that the *Wayang Orang* Sriwedari, be placed in Sriwedari Park also known as Bon Rojo (Kebon Rojo). This building was built in the era of Pakubuwana X, which was originally used as a place for the king to relax. The construction of the *Wayang Orang* Sriwedari Building continued, in 1928-1930 a permanent building was built that could accommodate about 500 spectators. Seeing the increasing enthusiasm of the audience, the construction of the building was resumed in 1951 so that it could accommodate 1000 spectators.

The art of *Wayang Orang* is one of the most legendary performing arts and has great potential to become an icon of the city of Surakarta (Suryantara, 2014). According to Khasanah (2002), Surakarta as a cultural city in Central Java has a variety of artistic potentials that can attract both domestic and foreign tourists. One of Surakarta's original arts is *Wayang Orang*, which is a dance drama that takes the Ramayana and Mahabharata stories as the core story. In various books about *Wayang* culture, it is stated that the wayang orang was created by Kanjeng Bendara Adipati Aryo Mangkunegara I (1757 - 1795) and was played by courtiers and enjoyed by the inner court itself. The effort to socialize this art grew rapidly when Sultan Pakubuwono X (1893 – 1939) initiated *Wayang Orang* performances for the general public in Balekambang, Sriwedari Park, and at the Night Market. The players are no longer courtiers of keratin but also people outside the palace who are talented in dancing. Because 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 professional (Kustopo, 2020). *Wayang Orang* was developed in the palace and community circles of Javanese aristocrats, then Wayang Wong used it as a spectacle that was sold or commercialized.

Wayang Wong Sriwedari is one of the well-known traditions and is still maintained today in the city of Solo. *Wayang Orang* Sriwedari was founded in 1911 and is the first commercial cultural group in the art of *Wayang Orang*. However, the implementation of commercial puppet shows only started in 1922. In 1932, the development of *Wayang Wong Sriwedari* in the community became increasingly popular with the appearance of broadcasts on Solosche Radio Vereeniging. Since then, *Wayang Orang* Sriwedari has become increasingly loved by the people of Solo and is always eagerly awaited for its broadcast schedule (Primasasti, 2022). Since then, the *Wayang Wong Sriwedari* has received a great response from the people of Solo. *Wayang Wong* is a culture that continues to live and thrive in Sriwedari Park or *Taman Hiburan Rakyat* (THR) Sriwedari area, where art is intended to be watched by all people (Adiluhung, 2016; Rofiqi, 2018). Rini et al. (2021) state that *Wayang Orang* Sriwedari (Javanese operatic dance theatre) is a nightly traditional art performance held at Surakarta's Sriwedari Edifice. *Wayang Wong* or *Wayang Orang* Sriwedari is a type of traditional Javanese theater that is a combination of drama art that developed in Western culture with wayang performances that grew and developed in Javanese culture. *Wayang Orang* is played by using people as characters in the *Wayang* story (Yusuf & Toet, 2012). Based on the explanation above, the study is interested to know more about *Wayang Orang* Sriwedari. Therefore, it investigates the performance of *Wayang Orang* Sriwedari as cultural preservation for tourism in Solo.

Method

This study is qualitative. Qualitative study is a type of studies whose findings are not obtained through statistical procedures or other forms of calculation (Sugiarto, 2017). It utilizes qualitative data and is described descriptively. This type of qualitative descriptive study is often used to analyze social events, phenomena, or circumstances. This study

describes the art performance of *Wayang Wong* Sriwedari as cultural preservation in Surakarta (Solo).

The time for carrying out the study was mainly observation for 6 months, from June to December, 2022. Researchers focused on data on *Wayang Orang* Sriwedari performances on the official Instagram account of *Wayang Orang* Sriwedari. The method of collecting data in this study was by using documentation and observation. Documentation is one of the data collection techniques that is also important in qualitative study (Mardawani, 2020). The data obtained from the documentation is mostly in the form of secondary data and the data already has meaning to be interpreted (Riyanto & Putera, 2022). Mahmudah (2021) states that one of the advantages of researchers using documentation data collection techniques is that this documentation technique provides collection facilities for researchers with a lot of information. The type of document used was taken from books and article journals related to *Wayang Wong* Sriwedari. Besides that, it used observation. Fatihudin (2015) states that observation is information obtained directly by researchers regarding the knowledge, and views of the observer or researcher. Observations can record data that can be only seen by researchers or only by physical objects. Observation is not limited to observing people, but to other objects (Iskandar, 2022). Therefore, this study observes the social media of Instagram on the website https://www.instagram.com/wayang_orang_sriwedari/ to know more information about the schedule of performance *Wayang Wong* Sriwedari.

The method of analyzing data in this study was by using three-step analysis as proposed by Miles & Huberman (1994). The researcher reduced the data or chose the main and important things to provide a clearer picture. After the data was reduced, the data was presented in the form of images to facilitate information about the data that had been displayed. Next, the researcher drew conclusions based on what had been found.

Findings and Discussion

Findings

This study investigated the performance of *Wayang Orang* Sriwedari as a cultural preservation for tourism in Solo. The schedule of the performance of *Wayang Orang* Sriwedari usually can be seen on social media, especially on Instagram “*Wayang Orang* Sriwedari” on its website. The description can be seen in the figure below:





Figure 1. The Schedule of Wayang Orang Sriwedari Performance in 2022
(Source: www.instagram.com/wayang_orang_sriwedari/)

Based on the figure above, it shows that the performance of *Wayang Orang* Sriwedari is held regularly every month such as from January up to July 2022. *Wayang Orang* Sriwedari is staged in the WOS building at Jl. Kebangkitan Nasional No. 15 Surakarta every Thursday, Friday, and Saturday from 7.30 PM until the finish. For the ticket price of 10.000 rupiahs. In January 2022, there were 12 performances of *Wayang Orang* Sriwedari with a different story. In February 2022, there were 12 performances of *Wayang Orang* Sriwedari with a different story. In March 2022, there were 13 performances of *Wayang Orang* Sriwedari with a different story. In April 2022, there were 14 performances of *Wayang Orang* Sriwedari with a different story. In May 2022, there were 12 performances of *Wayang Orang* Sriwedari with a different story. In June 2022, there were 13 performances of *Wayang Orang* Sriwedari with a different story. In July 2022, there were 14 performances of *Wayang Orang* Sriwedari with

a different story. In August 2022, there were 12 performances of Wayang Orang Sriwedari with a different story. In September 2022, there were 22 performances of *Wayang Orang* Sriwedari with a different story. In October 2022, there were 21 performances of Wayang Orang Sriwedari with a different story. November 2022, there were 22 performances of Wayang Orang Sriwedari with a different story. Then, in December 2022, there were 23 performances of *Wayang Orang* Sriwedari with a different story.

The story that is staged every day is different, taking inspiration from the story of the Mahabharata or Ramayana. When staging the story, four icons always appear, namely *Semar*, *Gareng*, *Petruk*, and *Bagong*. In January, February, and March 2022, there was regulation for watching the performance of *Wayang Orang* Sriwedari building related to health protocol such as washing our hands and keeping our distance when entering the building, wearing a mask, and having a max body temperature of 37.5 Celcius, the minimum age limit to watch the show was 5 years old, and showed the Vaccine card and it was hoped that visitors had installed the *PeduliLindungi* application for easy access to enter the building.

Discussion

Surakarta, often known as the City of Solo, is a cultural tourism destination with a diverse range of cultures. *Wayang Orang* (*Wayang Wong*) is one of Solo's unique traditional performance arts (Yaneni, 2015). Surakarta has a variety of artistic potentials that can attract both domestic and foreign tourists (Kusumaningrum et al., 2014). With the tourism slogan "Solo the Spirit of Java", it is hoped that the city of Solo can become a center for the preservation and development of Javanese culture as well as a source of inspiration for other regions that are culturally under the umbrella of Javanese culture. One of Surakarta's original arts is *Wayang Orang* Sriwedari, a dance drama that takes the Ramayana and Mahabharata stories as the main story. The art of *Wayang Orang* is a cultural heritage of our ancestors from time immemorial, passed down from generation to generation through tradition.

The art of *Wayang Orang* Sriwedari in the city of Solo with all its dynamics and ups and downs is still able to survive and continue to this day. July 10, 2022, to be exact, became an important moment for the *Wayang Orang* Sriwedari community, namely the 112th anniversary. For more than a century, a Javanese arts and culture association was able to survive and defend itself, both in form, content, and management pattern. *Wayang Orang* Sriwedari is the only *Wayang Orang* that still survives and holds regular performances during the development of modern art (Azhari, 2014).

The Performance of *Wayang Orang* Sriwedari was usually never absent or on holiday before finally being hit by PPKM regulations due to the spread of the Coronavirus. Before the pandemic hit, *Wayang Orang* Sriwedari performed six times a week from Monday to Saturday. The performance was staged online at the beginning of the Covid-19 pandemic. However, now, the *Wayang Orang* Sriwedari show takes place three times a week, namely Thursday, Friday, and Saturday. Cultural arts activities in Solo Central Java are starting to rise after a long slump in the COVID-19 pandemic. The revival was carried out after the Solo

City Government began to routinely hold various arts and cultural activities by implementing health protocols. During the pandemic, the entry ticket fee is generalized to a VIP class, which is IDR 10,000 per stage. However, the tariff is still very relevant to the facilities provided such as soft and comfortable audience seats, a cold room because it is equipped with air conditioning, and a puppet show performed by professional artists and entertaining for approximately two hours.

During the pandemic Covid-19, before entering the *Wayang Orang* Sriwedari Building, first, prepare the *PeduliLindungi* application to scan the barcode at the entrance. During the event, strict implementation of health protocols must always be carried out. This is to prevent the emergence of new cases of Covid-19. In addition, players and visitors need to get a booster vaccine to maintain mutual safety. *Wayang Orang* Sriwedari Building has also implemented strict health protocols for its visitors. Starting from the hand washing facilities, checking body temperature which cannot exceed 37.5 C, must wear a mask while watching the show, audience seats that are set apart, and the minimum age of children above 5 years. The health protocol is also applied to wayang orang artists. Among them, checking body temperature when entering the arena stage, as well as implementing social distancing in scenes on stage. During the Covid-19 pandemic as it is now, public enthusiasm is relatively reduced compared to before the pandemic. The Sriwedari Puppets perform five days a week starting at 20.00 WIB and ending at 22.00 WIB. Compared to normal time, this duration is much shorter than before because there are still time restrictions during this pandemic.

The story in every performance of *Wayang Orang* Sriwedari is different. The story can take inspiration from the story of the Mahabharata or Ramayana. When staging the story, four icons always appear, namely Semar, Gareng, Petruk, and Bagong. Occasionally, this Punakawan character is also shown to dilute the story as a depiction of *kawulo alit*. These four figures are called Punakawan, their chatter often makes the audience laugh. Usually, they appear after the main act when the story that is displayed begins to tense up. The act is called *goro-goro*, which invites the audience to relax for a while guessing about how the main story will continue. Not only jokes, but Punakawan also often advises the audience. There are many lessons to be learned from the puppet show. One of them is how the good or bad character of humans will return to their respective personalities. Sometimes, among the story fragments, a *Macapat* song is displayed that fits the storyline. The Megatruh song, for example, shows a death event that will be sung when a play dies. On the other hand, the song *Dhandanggula* will be heard when the actors are happy. Everything shows that the *Wayang Orang* culture has noble values. In *Wayang Orang* Sriwedari, the director is the person who writes the script and arranges the story. Meanwhile, the *dalang* is the controller of the music being played, the narrator, and the liaison between the performers on stage and the composers. From here, both play a role to guide the course of the show for two to three hours. Starting from the start of the musical until the story is finished and accompanied by applause from the audience.

Wayang Orang Sriwedari is an alternative tourist attraction that can be enjoyed by tourists, both domestic and foreign, at night when visiting the city of Solo or Surakarta. This art can survive and grow in society because it has philosophical, artistic, and moral values

so that it does not only provide entertainment but also lessons for people. *Wayang Orang* Sriwedari is a traditional performing art that still survives (Martha, 2013). Sriwedari consistently performs *wayang orang* (Dahlan & Yuliantri, 2020). Solo as a city of culture encourages the Solo City Government and artists to always maintain the value of local wisdom that characterizes the city of Solo, one of which is *Wayang Orang*. *Wayang Orang* that is still growing in the city of Solo is the *Wayang Orang* Sriwedari. *Wayang Orang* Sriwedari is scheduled every Thursday, Friday, and Saturday, at 19.30 WIB. With an entrance fee of IDR 10,000 per person. It was staged at the *Wayang Orang* Building, Sriwedari Park complex, Jalan Kebangkitan Nasional No. 15 Solo. To get the latest information about the *Wayang Orang* Sriwedari, please visit the @wayang_orang_sriwedari Instagram account.

Wayang Orang Sriwedari is always supported by the Surakarta City Government (Pemkot). The players were appointed as employees of the Surakarta City Government, and some were even civil servants. This is the reason why the *Wayang Orang* Sriwedari still performs regularly because they are responsible to the government. Their income is also routine from the government and does not depend on quiet or crowded spectators. This government support is what keeps the existence of the *Wayang Orang* Sriwedari. According to the Sriwedari Puppet Coordinator, the role of the Surakarta City Government in preserving the *Wayang Orang* Sriwedari is very big. He felt that it would be very difficult to maintain it if it was not assisted by the Surakarta City Government. Three times a week on Thursday, Friday, and Saturday. Usually, they practice, on Monday, Tuesday, and Wednesday. This *wayang orang* performance art is the most complete and unique performing art. One of its uniqueness is in each stage there is a director and puppeteer. Whereas in other shows, these two things can be done by one position only. But in *Wayang Orang*, both exist and have an equally important role.

Performance *Wayang Orang* cannot be separated from various elements including dance moves, dancer costumes, gamelan rhythms, songs, dialogues, and makeup that all blend into one art show (Restian et al., 2022). To be able to become a Puppet dancer not only can dance but also have to be able to sing and dance. In dancing, it's not just any dance to the beat, *Wayang Orang* is a show that is full of puppet rules is a philosophy of life. *Wayang Orang* Sriwedari is a performance presented in the form of traditional Javanese theater. The form is a combination of drama art that developed in Western culture and *Wayang* performances that exist in Javanese culture. So, the character is no longer with puppets or shadow puppets but is played by people who are made up in such a way that they are similar to *wayang* characters. In addition, the costumes worn are also exactly like the puppet characters.

According to Sumarni (2001), the role of color, line, and form of decoration, and its presence in makeup and fashion makeup for *Wayang Wong* Sriwedari Surakarta is indispensable in helping to realize the expression of character. For characters with smooth characters use blunt lines and the direction goes in (makeup), while the color of the clothes use blue, purple, green, and sometimes black, while the decorative fabric uses small motifs such as *Parang Klitik*, *Parang Kusuma*, and *Parang Kesit*. For strong characters, characters use

more lines firm, decorative with large patterns such as motifs *Parang Barong*, and the color used is the same lights up for example red.

The efforts to improve the quality of the *Wayang Orang* Sriwedari performances carried out by the Department of Culture and Tourism have made this performing art little by little become popular again (Wahyuningtyas, 2015). Various efforts such as improving the performance system, improving infrastructure, the professionalism of the artists' work, and socialization through various events have made this performing art rise again in prestige. This is also supported by the increasing number of visits and the exceeding target of local retribution for tickets for the *Wayang Orang* Sriwedari performances. The improvement in the quality of the performances is also offset by the appointment of contract workers who were formerly only volunteers. This shows that the Solo City Government pays attention to cultural preservation efforts by the younger generation, although there has been no appointment of contract employees to become civil servants.

To empower traditional performing arts as the main carrying capacity in the development of tourism, it is necessary to take steps for revitalization and preservation as follows: 1) packaging traditional performing arts into a treat interesting art, but time efficient, and needs to be scheduled just the show. For a treat for tourists – especially foreign tourists who have relatively little time, need to be creative 'new' which is more efficient without reducing its aesthetic value. Several traditional performing art forms serve as a welcoming ceremony for tourists who come to Surakarta; 2) bring in guest stars in art performances and traditional performances to make them more marketable and attract visitors. To provoke the public to come and watch the art performance's traditional performances, it seems necessary to present 'star class' figures whose names can be a magnetic force for the audience; 3) apply professional management in performing arts traditional shows. It is time to apply art performance management traditional performances that prioritize professionalism, both in playing (art workers), promotion/advertising management, cooperation with bureau tourism and hotel management, to financial management including entry (ticket). Especially in terms of generating genuine income regions, financial matters must be managed professionally: orderly, systematic, strict, efficient, and highly accountable; 4) it is necessary to take systematic and programmed steps in carrying out the process of inheriting the noble values of traditional arts to the younger generation through educational institutions (schools). It is time for schools to support efforts to cultivate an appreciation of traditional arts that have noble values to develop a national identity; 5) there needs to be a synergistic collaboration between the Tourism Office the performing arts community and related institutions to ground traditional arts as cultural tourism assets that can generate income for regional originality as well as efforts to preserve and inherit traditional cultural arts. With this cooperation, a joint retrospective can be carried out to formulate proactive and anticipatory steps to realize traditional arts as the main carrying capacity in tourism development. Discussions and workshops need to be held more often to evaluate and find the root of the problem and its solution, as well as the strategic strategic steps to create a conducive climate for the development efforts of tourism in Surakarta.

The regeneration of actors in the art of the *Wayang Orang* Sriwedari is the result of an agreement by the group management (Sulanjari, 2015), *Wayang Orang* Sriwedari, and the Surakarta City Culture and Tourism Office. Therefore, the *Wayang Orang* Sriwedari artists think about how to keep the art of *Wayang Orang* Sriwedari alive in society, the efforts of *Wayang Orang* Sriwedari artists to keep preserving the art of *Wayang Orang* Sriwedari, is to regenerate the *Wayang Orang* Sriwedari dancers. The People's *Wayang Orang* Sriwedari art uses two selection processes namely using natural regeneration and natural regeneration processes planned, what is meant by the natural regeneration process in art. *Wayang Orang* Sriwedari is a process that runs as usually occurs in human groups in general, for example, a dancer in *Sriwedari* puppet art has a child who later the child naturally has the desire to become a puppet dancer *Sriwedari* people like their parents. While the regeneration process planned is a process through publication first, after that selection process, the dancer can be said to be a dancer of *Wayang Orang* Sriwedari arts through recruitment. The recruitment process of members of the *Wayang Orang* Sriwedari is a process that is usually carried out by the Surakarta City Culture and Tourism Office as a form of effort preservation of the *Sriwedari* people's puppets with the appointment of Civil Servants specifically the *Wayang Orang* Sriwedari workers, who at first they became a *Wayang Orang* Sriwedari dancer with the status of an honorary employee. The recruitment of members of the *Wayang Orang* Sriwedari is not certain to be carried out every year but it depends on the policy of the government.

Wayang Orang Sriwedari Surakarta is one of the cultural arts performances that must be preserved and protected (Kusharyani et al., 2016). *Wayang Orang* Sriwedari is an expression of traditional culture or folklore that can be protected by Copyright following the provisions contained in UU No. 28 of 2014 concerning Copyright, such as new plays derived from stories taken from the ideas of contemporary Javanese life, as well as clothing or make-up used to support *Wayang* performances. The clothes and costumes describe the nature or character of the play being played. Copyright protection provided is following Article 38 Paragraph 1 of Law No. 28 of 2014 concerning Copyright. The elements of the *Wayang Orang* Sriwedari from Surakarta that can be protected by copyright are as follows: 1) Oral or written folklore, in the form of traditional Mahabharata and Ramayana stories, as well as stories made according to current developments; 2) Music, in the form of song arrangements in the form of *gendhing* played with musical instruments. traditional gamelan; 3) Movement or dance, in the form of all movements that are included in the traditional dance form of Surakarta; 4) Theatre, performances, or plays, in the form of the birth of new plays, fashion, and make-up, all of which support the running of the *Wayang Orang* Sriwedari from Surakarta.

Wayang Orang Sriwedari is an example of a cultural heritage and a great art performance that should be able to attract great attention from local and foreign people and from there it is hoped that it can increase the number of tourist visits to the city of Solo (Bintoro, 2017). The steps for the preservation of traditional performing arts make it a (main) carrying capacity in tourism development in Surakarta, among others: packaging traditional arts into a spectacular spectacle alluring but efficient by not abandoning its

artistic value, besides continuing to perform original traditional performing arts; bring star guests in performances, applying professional management in traditional performing arts performances; the process of inheriting traditional artistic values more systematic and programmed through educational institutions (schools); and increasing synergistic cooperation between the Tourism Office and the performing arts community and related parties by frequently conducting joint workshops to create a conducive climate for arts empowerment tradition in efforts to develop tourism in Surakarta.

Concerning the findings, the following points need to be noted: (1) traditional performing arts are an important Surakarta cultural asset to increase local revenue (PAD), especially in the era of regional autonomy. Therefore, local/city government policies are needed in Surakarta, that encourage the development of the tourism sector through art and traditional performances; (2) Cultural tourism is one of the wealth that is invaluable for Surakarta which has long been known as one of the centers of Javanese culture. For this reason, strategic and concrete steps are needed to develop cultural tourism, including the re-actualization of performing arts traditions that can become the 'face of tourism' in Central Java; and (3) to realize traditional performing arts as a supporting capacity for the development of the tourism sector in Surakarta requires awareness and synergistic cooperation between various related parties such as artists, culturalists, government parties area (Tourism Department), academics, and observers of cultural arts. Results The workshop/discussion does not just stop and pile up on the table, but also more important is how to act in a real way to make it happen along with the dynamics of society and the acceleration of life.

Since the beginning of Indonesian independence, the government has fulfilled its role as a guardian to ensure the survival of *Wayang Orang* by enhancing the management of the performing arts, constructing the performance building, providing financial support, providing opportunities to perform in the state capital, and involving *Wayang Orang* artists in cultural missions. Due to economic globalization and political dynamics in Indonesia, changes have occurred that threaten the survival of *Wayang Orang* and other types of traditional arts (Puguh & Utama, 2018). It inspired optimism that the government could assume a more fundamental role as patron of the arts. To fulfill this responsibility, the government must design a cultural policy to set the direction and strategy for the growth and enhancement of *Wayang Orang* and other forms of local culture within the context of national culture. Legal requirements, including UU RI No. 17 of 2017 on Cultural Progress and Presidential Regulation No. 65 of 2018 on the Procedures for the Principles of Regional Culture and Cultural Strategies.

Many avenues can be achieved to attract the interest of the audience to traditional performing arts. Among other things, by making creative efforts and innovation in terms of traditional art itself, storytelling (aspect literary) is actualized according to the context of the times; creative work must be more dramatic (attractive); improving the quality of the performance of art workers (players, directors, arrangers) dance choreographers (choreographers), technology, and performances are modernized by transferring media communication technology such as stage arrangement (setting), lighting, sound system

(background), arrangement the music is varied with modern instruments (diatonic notes added percussion: drums for example); and the most important thing is management staging must be more professional, not just like in management traditional.

Conclusion

Surakarta or the City of Solo is a cultural tourism destination with a diverse range of cultures. *Wayang Orang* Sriwedari is one of Solo's unique traditional performances. With the tourism slogan "Solo the Spirit of Java", it is hoped that the city of Solo can become a center for the preservation and development of Javanese culture. For more than a century, a Javanese arts and culture association was able to survive and defend itself, both in form, content, and management pattern. *Wayang Orang* Sriwedari is scheduled every Thursday, Friday, and Saturday, at 07.30 PM. It was staged at the *Wayang Orang* Building, Sriwedari Park complex Solo. *Wayang Orang* Sriwedari is an example of cultural heritage and great art performance that should be able to attract great attention from local and foreign people and increase the number of tourist visits to the city of Solo.

Wayang Orang Sriwedari is always supported by the Surakarta City Government (Pemkot). The efforts to improve the quality of the *Wayang Orang* Sriwedari performances carried out by the Department of Culture and Tourism such as improving the performance system, improving infrastructure, the professionalism of the artists' work, and socialization through various events. The improvement in the quality of the performances is also offset by the appointment of contract workers who were formerly only volunteers. This shows that the Solo City Government pays attention to cultural preservation efforts by the younger generation, although there has been no appointment of contract employees to become civil servants. In the development of tourism, some steps for revitalization and preservation.

The Sriwedari people's *wayang* is not just an art performance. It is a living part of the Solo community, a cultural heritage that must be preserved. With the hard work of the artists and the support of the community, the Sriwedari people's *wayang* art continues to develop and remains a source of pride for the city of Solo. In the sparkling stage lights and magnificent costumes of the actors, there are classic Javanese stories that continue to be brought to life. *Wayang Orang* Sriwedari is not just a performance, but also a beautiful combination of art, culture and tradition. Hopefully, the beauty and charm of the Sriwedari people's *wayang* will continue to shine, enlighten hearts, and preserve Indonesia's cultural heritage for generations to come.

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