



Exploring the Potential of *Wayang Beber Remeng Mangunjaya's* Creative Industry to Develop a Cultural-Educational Tourism Village

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Abstract

This research aims to identify *wayang beber* (stretch sheet of paper with episodes of *wayang painting*) *Remeng Mangunjaya's* creative industry potential to create a cultural-educational tourism village. Researchers use an advocacy and participatory research paradigm, as well as textual, transformational, and hermeneutic phenomenology methodologies. Researchers conducted the study at Gelaran 2, located in Bejiharjo Village, Karangmojo Sub-district, Gunungkidul Regency, where *wayang beber* is preserved. Eleven research participants who were emotionally, structurally, and professionally connected to *wayang beber* and the culture-based tourism sector were involved in gathering the data through observation, interviews, and group discussions. The analysis applied descriptive-qualitative methodologies, design (creation), and interpretative phenomenological analysis (IPA). This study revealed that *Wayang Beber Remeng Mangunjaya* has a high potential for growth into creative industry products (publishing, multimedia, fashion, crafts, cuisine, etc.) and provides a solid foundation for developing a cultural-educative tourism village. The outcomes of this study can help stakeholders who are concerned about improving the community's economic well-being through culture-based tourism villages.

Keywords: *wayang beber*; creative industry; advocative-participatory; hermeneutic phenomenology; cultural-educative tourism village

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INTRODUCTION

Wayang beber is a part of the Javanese cultural heritage. It is not only the product of adaptations from Indian stories which narrate Ramayana and Mahabharata plays (Lis, 2014; Rahmawati, 2018) but also of the creativity of ancestors who have told Panji stories since the Mataram Kingdom

(Islam) (Ahmadi, 2020). *Wayang beber* has a lengthy history. It has been known since the Jenggala Kingdom (12th century), and it survived under the Majapahit Kingdom (14th century) and the Demak Sultanate (16th century). *Wayang beber* gained popularity again during the Mataram Kingdom (18th century) (Maharsi, 2018b).

Wayang beber differs significantly

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from shadow puppets. The characters in *wayang beber* are not flat, two-sided leather puppets made of cowhide but rather paintings of characters with scenarios and panoramas depicting particular scenes on *daluwang* (Javanese), paper from wood, or textiles; originally, palm leaves (Administrator, 2019). Each *daluwang* contains four scenes rolled together. A puppeteer must *mbeber* (Javanese) stretched out the *daluwang*, so that each image is seen from the front in order to communicate the narrative behind each scene. This model of unfolding the *daluwang* is used to refer to the performance of the *daluwang*'s stories as *wayang beber*. The *wayang beber* puppeteer, on the other hand, does not hold and play the puppets like a shadow puppeteer but instead uses a small, long stick to point to the pictures or scenes in the story he is telling while sitting cross-legged with his back to the audience. The *wayang beber* puppeteer tells stories about various scenes displayed on the *daluwang* with the accompaniment of *gendhing* and Javanese songs with gamelan accompaniment.

Historical records show that only two original *wayang bebers* exist in the world: *Wayang Beber Remeng Mangunjaya* (WBRM) was preserved by Wisto Utomo (15th heir) in Gelaran 2, Bejiharjo, Karangmojo, Gunungkidul Regency, Yogyakarta Special Region; and *Wayang Beber Jaka Kembang Kuning* (WBJKK) was guarded by Ki Sumardi (heir) (Matsumoto, 1996; Priolosado et al., 2019). These two *wayang beber* have been acknowledged as cultural heritage commemorating the name of Nusantara (Indonesia) in global culture. UNESCO has designated *wayang beber* as a masterpiece of oral and intangible human heritage since November 7, 2003 (Priolosado et al., 2019).

Wayang beber, like puppets in general, provides ritualistic, social, and cultural purposes (Purwantoro et al., 2022). However, because of the uniqueness and restrictions of its plays, *wayang beber* performances receive less public attention. In reality, when it comes to visualising paintings on *daluwang*, *wayang beber* has a uni-

que appeal, particularly in the form of original Javanese art with characters painted like two-dimensional comics identical to temple relief sculptures (Rahmawati, 2018; Ahmadi, 2020). However, in reality, *wayang beber* wasn't able to perform as well as *Wayang Tengul* and *Wayang Kulit Purwa*. *Wayang Tengul* and *Wayang Kulit Purwa* remain popular among a larger audience because they can adapt to sociopolitical trends (Nurdiyana, 2019; Nugroho, 2023). This condition has driven *wayang beber* to the brink of extinction (Pretković & Škrinjarić, 2017). Overcoming extinction is critical. To avoid extinction from the archipelago's culture, *wayang beber* conservation and revitalization should focus not only on ritual, social, and cultural functions, but also on economic ones, while retaining its function as an artistic work. This study, with the goal of achieving this economic function, will investigate the potential of the WBRM creative industry in the framework of building a cultural and educational tourism village.

Cultural-educational tourist villages are a significant option in accordance with Indonesia's national economic development aspirations, which have centred on the culture-based creative economy sector since 2006. Exploring the WBRM creative industry's potential as a supporter of tourism village development is expected to assist local communities to better their economic well-being. This occurs because the role of culture and tourism is essentially mutualistic (Ahmadi et al., 2020), with direct implications for the economic sector. Furthermore, in Bejiharjo Village, where WBRM is preserved, there are tourist attractions, such as Sriti Cave and Pindul Cave (Nanda, 2019), which continue to attract visitors. It is confident that the established cultural-educational tourism village, thanks to the collaboration of the two (WBRM and Sriti Cave/Pindul Cave), would stimulate the local community's economic growth. Especially if the tourism village employs the notion of a one-stop shop—a village that offers shopping, learning, recreation, gastronomic, and other

attractions centred on *wayang beber*.

During preliminary observation, a comprehensive study that allows various stakeholders (commercial and cultural actors) to capitalise on *WBRM*'s potential as an important factor in developing cultural-educative tourism villages is still uncommon. Previous research has primarily examined *wayang beber* in terms of structure and text (Mahendrapati, 2019; Pamadhi, 2018), values (Al-Bahrani et al., 2022; Margana et al., 2023), and use as a teaching tool in schools (Adam & Oemar, 2021; Arwani & Wulandari, 2022; Noegroho, 2022). Indeed, various studies have examined the characteristics of creativity as one of the factors associated with creative products (Hariyadi et al., 2018; Maharsi, 2018a; Prayoga, 2019; Rahayu & Marwati, 2023; Ranangsari & Fenda, 2020; Sudarwanto & Priyanto, 2022; Warty et al., 2016; Wulandari & Wuryani, 2019). However, this study has not discussed the significant role of creative goods in the formation of cultural educational tourism villages. Furthermore, most studies have focused on *WBJKK* in Pacitan rather than *WBRM* in Gunungkidul. Actually, both differ, particularly in terms of the play (story) and the background of the puppet paintings. Pacitan's *wayang beber* paintings feature a richly ornamented background, creating a sense of fullness, while Gunungkidul's *wayang beber* paintings have a noticeably empty background (Maharsi, 2018b).

Based on these arguments, the purpose of this study is to analyse the potential of the *WBRM* creative industry to develop cultural-educative tourism villages by raising two problems: (1) how *WBRM* demonstrates its potential as an artefact that can be packaged into creative industry works or products, and (2) how these creative products can become a driving factor in the development of cultural-educative tourism villages. This research is critical for recognising the importance of the local arts and cultural sector in promoting community welfare. Furthermore, this research creates an opportunity for numerous parties to collaborate in the framework

of nation-building. This goal is not overly ambitious because similar efforts have been demonstrated in many places, including Dokan Karo, North Sumatra (Revida et al., 2022), Bandung, West Java (Bustamante Duarte et al., 2022), Banyuwangi, East Java (Anoegrajekti et al., 2018), and Bomas, Tanzania (Melubo & Carr, 2019), highlighting the potential of local arts and culture to develop tourism villages.

METHOD

This study utilized the advocacy and participatory paradigm (Creswell & Clark, 2018; Creswell & Creswell, 2023) and its successor, the interrogative model of inquiry (imi to present observational findings about *wayang beber*'s potential and to understand the participants' perspectives on the role of art and cultural works in the management and development of educational and cultural tourism villages. To improve the models for advocacy and participation, the study used the Interpretative Phenomenological Approach (IPA) (Smith et al., 2022), creative design-creation (Tillman, 2019), and image reading (Kress & Leeuwen, 2006). Each approach employs a unique methodology for analysing the material. Image reading techniques were used to figure out what paintings (images) of different puppets and characters mean; creative design creation techniques which based on image reading techniques guided the study of how to read (colour, line, motive, ornament), understand, and transform the paintings into the creative product through unique imagination and creativity; and, since all the people were regarded as life phenomena, *IPA* directed the study to understand the villagers' thoughts and experiences about *Wayang Beber Remeng Mangunjaya's* potential as a basis for developing *Desa Wisata Kultural-Edukatif (DWKE)*, the cultural-educational tourism village.

The locus of the study was at the residence of Wisto Utomo, the heir to *Wayang Beber Remeng Mangunjaya*, located at Gelaran 2, Bejiharjo, Karangmojo, Gu-

nungkidul, Yogyakarta Special Region. In collecting data, the study used various methodologies, such as document study techniques for collecting and analysing preliminary information from both written and digital sources, observation methods for examining the location and environment of Bejiharjo village, as well as the elements of the objects—the painting of *Wayang Beber Remeng Mangunjaya*. The study conducted semi-structured interviews on November 20 to 26, 2023 to gather participants' perspectives and experiences about the puppet in the context of educational-cultural tourism village development. The study also held a focus group discussion as a triangulation phase to validate and enhance the data collected from document studies, observations, and interviews. During the application of these methods, the study involved eleven participants and focused on questions regarding the potential of *wayang beber* to become a creative product and its relevance to the development of cultural-educative tourism villages.

Table 1. Research Participants

Code	Sex	Role/Affiliation
P1	Man	WBRM Heirs
P2	Man	WBRM Puppeteer
P3	Man	Chairman of the WBRM Association
P4	Man	Head of Bejiharjo Village
P5	Man	Culture Office
P6	Man	Industry, Cooperatives, and Small Business Office
P7	Man	Tourism Office
P8	Man	Pindul Cave tourism manager
P9	Man	Art creator, Lecture of visual communication design in Indonesian Art Institute (ISI) Yogyakarta
P10	Woman	Art creator, Lecture of visual communication design in Indonesian Art Institute (ISI) Yogyakarta
P11	Woman	Art creator, Lecture of visual communication design in Indonesian Art Institute (ISI) Yogyakarta ISI

RESULTS AND DISCUSSION

The Potential of the Creative Industry

WBRM has immense potential, which motivates the creation of new products for cultural and educational tourism. This potential is derived from the performance model, storytelling, gamelan, *ubarampe-sajen* (traditional food offered at the ritual opening of the *daluwang* scroll box), and motifs or colors in the story visuals. Various WBRM components can result in a variety of commercial products, including storybooks, comics, animated films, fashion items such as batik clothes, t-shirts, and hats, handicrafts such as necklaces, bracelets, and pendants, and culinary offerings such as *ingkung*, a rooster dish cooked in rich coconut milk and local spices.

The WBRM consists of eight scrolls, each containing four scenes. In the *Babad Kediri*, four scrolls recount Panji Asmara Bangun and Galuh Candrakirana's love story (Y. Ahmadi, 2020). There are other stories of Jaka Tarub and Sheikh Bakir, as well as the fight between Resi Puyung Aking and Kyai Remeng. The characters of WBRM include Raden Panji Asmara Bangun (Kyai Remeng Mangunjaya), Dewi Galuh Candrakirana (wife of Raden Panji Asmara Bangun, daughter of the King of Kediri), Bancak Enggel and Bancak Doyok (loyal servants of Raden Panji Asmara Bangun), the King of Kediri (father of Dewi Galuh Candrakirana), Prabu Klanasewandana (enemy of the King of Kediri, whose love was rejected by Dewi Galuh Candrakirana), Patih Gajah Gurita, and Resi Puyung Aking (Y. Ahmadi, 2020).

The WBRM performance takes two hours, including one puppeteer, one person stretching the *daluwang*, two *pesinden* (female singers), and four gamelan musicians. Several tasks contribute to WBRM performance. First, prepare *ubarampe* or *sajen* for the WBRM performance, which includes rice, *ingkung*, red and white *jenang* (red and white colour porridge), *baro-baro* (white coloured porridge with grated coconut and palm sugar as *topping*),

jadah (processed pounded glutinous rice), *wajik* (processed pounded red glutinous rice with palm sugar), fruits, vegetables, and other snacks. The *WBRM* heir (Wisto Utomo) then visits the ancestor's grave to request permission and guidance to ensure that the *WBRM* performance runs successfully. A *modin* (a male elder, usually the eldest) leads the ceremony and recites prayers to ensure that God Almighty blesses and protects everyone involved in the performance, including the audience and the village where it is conducted.

Many components of *WBRM* can be identified, understood, and created into creative works capable of becoming industrial products through diligent observation. Some of them are listed below.

Publishing

Eight scrolls of *WBRM* (the final part of which is not allowed to be opened) have the potential to be transformed into a variety of publishing products, such as children's books (children's stories, illustrated stories, storytelling pictures) or book illustrations in both printed and electronic formats. Introducing and comprehending local cultural characteristics, particularly *wayang beber* from Wonosari, Gunungkidul, is beneficial to education. Some examples can be seen in the following image.



Figure 1. Meeting Scene of Sekartaji, Emban, and Punakawan

Figure 2 (comic design) and Figure 3 (pop-up design) depict the advancement of Figure 1. Figure 1 displays a *pejagon* or scene in *WBRM* that illustrates the story of Sekartaji, Embang, and *Punakawan*

meeting. Figure 1, which includes various characters and backdrops, provides the foundation for a number of scenarios in the comic and pop-up. The illustrations (Figure 1 and Figure 2) keep the three-quarter face shape with two eyes in order to maintain the distinctiveness of Panji comics. The design expert considers that modifying *WBRM* into comics with different designs, such as showing *WBRM* characters as human figures similar to those illustrated generally in comics or anime, with unique characters and colors, is a way to deliver *WBRM* to modern citizens (P9).



Figure 2. An illustration for Comic Design



Figure 3. Pop-up character card design

Multimedia

In addition to being a publishing product, *WBRM* has the potential to be used in animated films, comic books, or motion comic (Figure 4, Figure 5, and Figure 6). One can make animated films or comics by telling the complete story of *WBRM* or focusing on select scenes. For example, one potential option is to create social media packaging animations for Tik-Tok as part

of marketing promotions for common food goods from Gelaran 2, Bejiharjo Village, Gunungkidul.



Figure 4. The Scene of The King's and People's Trials



Figure 5. Animation Application

Source: Application of *Si Wayang* (<https://drive.google.com/drive/folders/1yizkmAwW726ilZCMPdoZIRzbk4RqCHz8?usp=sharing>)

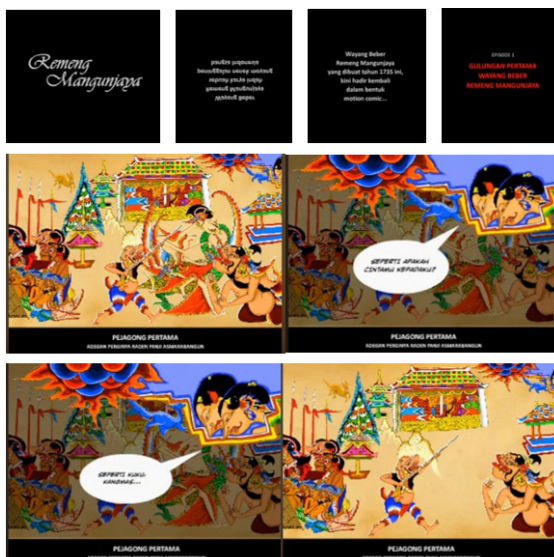


Figure 6. Motion Comic

Source: <https://www.youtube.com/watch?v=-ABynKaerA0>

The image in one of the *WBRM* sequences or *pejagong* above (Figure 4) depicts the king and royal officials on trial. The image of the king (on the left) may only be duplicated with the face and head decorations depicted in other images, such as a woman who is assumed to be middle-aged and providing culinary goods or traditional cuisine of Gelaran, Gunungkidul. Figure 4 also has the potential to be used to create a whole movie series that tells the story of *Remeng Mangunjaya's* journey, drawing on the full image of *WBRM*, including details such as face form, attire, and ornamental embellishments. In these processes, all animation techniques must consider morphological aesthetics (Wikayanto et al., 2023).

Fashion

WBRM is essentially a painting that tells a *wayang* story. The painting contains multiple depictions of characters wearing various qualities (clothing), a description of the setting, and a social and cultural context with varied embellishments. Figure 7 depicts Dewi Kilisuci and Sekartaji wearing ornaments or jewelry on their clothing, including sumping, buttons, kampuh, bara, and so on. The characters' fabric motifs could be used as the foundation for a batik, weaving, or t-shirt design. Similarly, the objects of Panji Asmarabangun, punakawan, and antagonistic characters can be utilized as inspiration to create designs for t-shirts, curtains, scarves, tablecloths, and other items.



Figure 7. The Scene between Dewi Kilisuci and Dewi Sekartaji



Figure 8. Batik Design



Figure 9. T-shirt Design

Figure 7 depicts the appearance of the character Dewi Kilisuci. Both the character's object, name, and the variety of ornaments in the sequence can be developed as one of the batik motif designs (Figure 8) that can be named, for example, *Gurdha Kilisuci*, *Semen Kilisuci*, *Gurdha Gelaran*, illustrating the uniqueness of the types of ornaments typical of *WBRM* with the object of Dewi Kilisuci. This model can be modified to accommodate other figures, such as Panji and Sekartaji, resulting in new theme versions, such as *Kayon Panji*, *Semen Panji*, *Lung Asmara*, and others. Batik motifs can be inspired by a variety of objects, including teak trees (Mulyanto et al., 2022). Furthermore, the appearance of various characters in *WBRM* (Figure 9) can be translated into *RMJ* (*Remeng Mangunjaya*) T-shirt designs.

Craft

Designs for other craft products can also be developed using the types of acces-

sories worn on the head, hands, waist, and feet. Design puppet pictures on the head to make hats, *blangkon* (traditional headgear made of batik), and other accessories. Designers can make bracelets, necklaces, and other accessories based on what individuals wear around their necks and hands, or *wayang* pictures for creating brooches, charms, and the like.



Figure 10. The Scene of Resi Puyang Aking, Panji, Sekartaji, and Punakawan



Figure 11. Necklaces Design



Figure 12. Mug Design

Figure 10 depicts jewellery or ornaments that can be transformed into craft products such as brooches and necklaces. The necklace design (Figure 11) can use the faces of Panji and the two Punakawan as design material. It can also be customized with the faces of Panji and Sekartaji. Panji and Sekartaji can also be sources of inspiration for brooch designers (Figure 11). In addition to being jewellery, WBRM ornaments can also be attached to mugs, as seen in Figure 12. Panji and Sekartaji, like in the illustration above, are lovers, representing love. The two faces are placed facing each other, and the outside (frame line) creates the symbol “heart” or “love.”

Culinary

When the original WBRM is performed, the heir must conduct a ritualistic ceremony. Meanwhile, no particular rituals are required while performing *wayang beber* with replicated photos. The organizer of the original Wayang performance must provide *ubarampe* (offerings) in the form of various sorts of food. These include *ingkung* (cooked whole chicken) rice, *jenang abang* (red coloured porridge), *jenang putih* (white coloured porridge), *baro-baro* (white coloured porridge with grated coconut and palm sugar as topping), *golong* rice (round shaped rice), *jadah* (processed pounded glutinous rice), *wajik* (processed pounded red glutinous rice with palm sugar)/*kringkel*, and fruits such as plantains, *salak*, oranges, and cucumbers (Figure 13). Distinct preparation methods can transform various forms of food into culinary goods, resulting in a unique taste. For example, chicken *ingkung* with a particular flavor might be a main menu item in restaurants, such as “*Inkung Kyai Remeng*” (Figure 14).

Other items with WBRM-related names can be used to improve the main meal. As an example, “*sega golong asma-ra bangun*”, “*jenang candra kirana*”, “*wajik jaka tarub*”, and “*jadah klana sewandana*”. Of course, these names should require a philosophy. These are only a few instances of innovative product design. In principle, WBRM’s potential might be identified with

more. Visually, WBRM can be a source of ideas for spatial design (Drajat et al., 2022), relief design and metal sculpture (A. Ahmadi & Murfianti, 2018), children’s game design (Sutedjo & Prilosadoso, 2016), or interactive motion graphic design (Hartono, 2019), all of which can become branding for the Cultural-Educative Tourism Village in Bejiharjo.



Figure 13. *Ubarampe/sesajen* (Food and Fruits)



Figure 14. *Inkung Kyai Remeng*



Figure 15. *Wajik Jaka Tarub*

"If we look carefully at the artwork, we can find hundreds of items that can be used to build products for the creative business. It's only a problem of how we inspire artists to create such wonderful stuff." (P9).

"Many people have already finished part of the assignment. Many people have made designs for performance equipment, apparel, souvenirs, and so forth. The difficulty is that their effort has been poorly accepted by businesses." (P11).

"Students in our department and many other art institutions have achieved significant progress by designing a variety of inventive products. Unfortunately, these innovations only provide study findings that stay limited to the academic setting. (P10).

In this sense, a large movement, systemic planning, constructive community empowerment, and engagement with other interested parties are required to increase the potential of *WBRM* as an important component of the development of culture-based tourism communities.

Cultural-Educational Tourism Village Based on *Wayang Beber Remeng Mangunjaya*

In 2020, Bejiharjo Village—where *WBRM* is stored—was designated as a Culturally Independent Village (*Desa Mandiri Budaya*) (SEH, 2023). The Culturally Independent Village has virtuous, sovereign, integrity, and innovative in living and actualizing special values through the utilization of all the wealth of resources and culture it has by involving the active participation of residents in the implementation of development and community empowerment to realize the sustainability of the universe of creation, prosperity, and the peace of citizens in the unity of diversity (Gubernur-DIY, 2020). So, the culturally independent village is a synergy and harmonization of the programs/activities of the cultural village/*desa budaya* (which develops the richness of cultural potential), the tourism village/*desa wisata* (which manages tourism), the prima village/*desa prima* (which involves women's partici-

pation in economic productivity), and the preneur village/*desa preneur* (which grows units village scale enterprises).

In 2012, Bejiharjo Village was also designated as (1) a recipient of the Best Tourism Village award at provincial and national levels, (2) a recipient of the National Independent Community Empowerment Program, and (3) a recipient of the Cipta Award in the environmental category (Agung-PW71, n.d.) (PW-71, n.d.). That is why Bejiharjo Village was then upgraded to a culturally independent village. As a Culturally Independent Village, in 2023, Bejiharjo Village owns and manages around 20 cultural traditions and 19 natural and adventure tourist attractions, which are packaged as River Tubing and Offroad Tour Packages (Oya River), *Susur* Tour Packages (Wren Cave), and Tubing Tour Packages (Pindul Cave). Among these natural and adventure tourist attractions, the most famous is Pindul Cave. Therefore, if it is developed more creatively, innovatively, and professionally, Bejiharjo Village will undoubtedly have better prospects as a leading tourist destination in the future.



Figure 16. Tourist attraction Pindul Cave
Source: <https://visitingjogja.jogjapro.go.id> › 31102

However, based on field observations, *WBRM* has yet to become the main icon as a series of tourist packages in Bejiharjo Village. *WBRM* is a work of original local art and culture unique to Bejiharjo residents. Its location is close to Pindul Cave, which has made the archipelago (Indonesia) proud. Therefore, utilizing the potential of *WBRM* as a basis for developing cultural-educational tourism villages

is necessary. According to the identification and design results, the various components of *WBRM* can become essential factors and the main icon for creating a cultural-educational tourism village. The expected tourist village is a village that provides multiple places (including recreation, learning, shopping, attractions, culinary delights, museums, travel agents, and lodging), all of which use the *WBRM* icon. Of course, these various places do not have to be in one area (complex) but are adapted to strategic locations in line with the tourist routes along the cave (Pindul) and along the river (Oya). As is known, the area of Bejiharjo Village is 2,200 ha (25% forest), consists of 20 hamlets, the population is more than 14,000, and the Oya River divides the village area (JDIH-BPS, 2023).

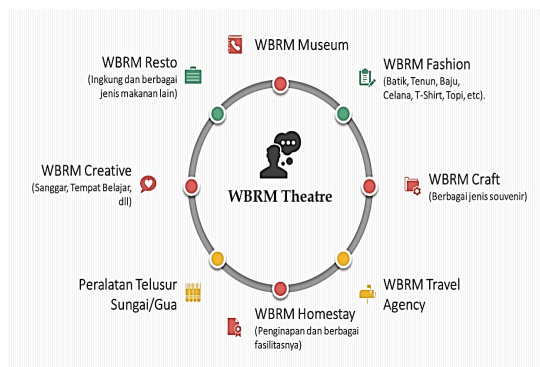


Figure 17. *WBRM*-Based Cultural-Educative Tourism Village Component

Developing a cultural-educational tourism village necessitates collaboration among diverse stakeholders. Cooperation and partnership between heirs, communities, government institutions, non-governmental organizations, business actors, tourist attraction managers, arts and culture creators, experts, local communities, and investors are necessary. The *WBRM* heir has given up his *wayang* to be used as the main icon for developing a cultural-educational tourism village.

"We don't mind that our puppets are developed into various creative products and used as icons for developing tourist villages. It's just that, as owners, we won't be forgotten in the future. We would be happy if our *wayang* could be

helpful and provide welfare for the local community." (P1)

Dalang also welcomed the heir's willingness (P2) because the existence of a permanent performance arena meant he could regularly perform puppeteering for tourists. He can also be a storyteller or trainer if someone wants to listen to *wayang* stories or learn puppetry.

The Chairman of the *WBRM* Association (P3) also responded well because he admitted that, apart from remaining a performer at every performance, he could also learn to make art items (based on *WBRM*) for business purposes in the tourist village area. However, the question concerns the will of the relevant parties, especially government institutions, because he said that developing a *WBRM*-based tourist village requires many facilities and infrastructure, such as land and buildings.

After realizing that Bejiharjo Village had valuable cultural assets that had the potential for the progress and welfare of the community, the Head of Bejiharjo Village (P4) stated that he would also support this idea.

"We realize that our village has precious cultural assets. For several reasons, we have only provided opportunities for *WBRM* to perform at festivals once or twice a year. We have yet to think that far into making *Wayang Beber* the main icon of a cultural-educational tourism village. However, in principle, we welcome it, especially if there is support from investors willing to invest capital and open a business." (P4)

Regarding facilities and infrastructure (land and buildings), the Head of Bejiharjo Village stated that it would be fine if investors came in or if there were particular provincial or central government policies to utilize, such as village treasury land. However, he said that what is safer is if there are investors.

The idea of developing a *WBRM*-based Cultural-Educative Tourism Village was welcomed by not only the heirs, puppeteers, community groups, the people of Gelaran 2 Village, and the Head of Bejiharjo Village but also the Gunungkidul

Culture Service, Gunungkidul Cooperative Industry and SME Service, and Gunungkidul Regency Tourism Office. The Gunungkidul Culture Service stated, "As a structural institution tasked with preserving and revitalizing local culture, we are ready to support it if it is a joint decision and approved by the province (Governor)" (P5). An enthusiastic welcome also came from the Gunungkidul Cooperative Industry and SME Service, "We are ready to provide job training related to manufacturing various *WBRM*-based creative industry products. For example, we can collaborate with the Sekartaji Museum in Bantul, which has experience painting and making *wayang beber*" (P6). Meanwhile, the Gunungkidul Regency Tourism Office (P7) also stated the readiness to encourage the formation of a *WBRM*-based Cultural-Educative Tourism Village. They are also ready to bring *WBRM* into the national and global tourism ecosystem.

What is no less important is the role and existence of the Pindul Cave tourist attraction, which has long been one of the main tourist destinations in Gunungkidul. The management of Pindul Cave has long wanted to make *WBRM* a cultural asset that decorates the tourism packages that have been running.

"We've been thinking in that direction for quite some time. We want *WBRM* to be part of the Pindul Cave tour package. For example, when a group of tourists comes, at least after exploring the cave and following the river, they can watch a *wayang* performance. Not only that, but we have also tried designing *wayang beber* batik and making doodles for souvenir items. We want tourists to have memories when they return when they return home." (P8)

However, because the idea was still partial, coupled with a lack of knowledge, awareness among residents, and support from many parties, the idea still needed to be realized. He still hopes that there will be a way in the future.

Idea, creativity, and knowledge are keywords in the context of creative economic (industrial) development (Howkins,

2001). However, what is equally important is awareness of all parties, careful planning and collaborative action. So, in efforts to develop a *WBRM*-based Cultural-Educative Tourism Village, there needs to be awareness movements and actions towards all related components and empowerment of local communities (Hermawan et al., 2023). In this case, awareness actions will change intentions into actual actions, real action will realize collaboration or cooperation, and collaboration will make achieving goals for shared prosperity easier.

Another principle that must not be forgotten is that the concept of developing a cultural-educative tourism village must be more pro-lower class, especially people with low incomes (Yang et al., 2021), due to the conditions of Bejiharjo Village, where most of the population are seasonal farmers (rainfed). It is not an exaggeration because the success of rural tourism in raising the status of poor people has been proven in many developed and developing countries (Ayhan et al., 2020). Therefore, to realize a *WBRM*-based Cultural-Educative Tourism Village in Gunungkidul, opportunities are open for anyone, especially investors and business actors, to work together will genuinely have a concept and be able to prove itself as a Culturally Independent Village.

CONCLUSION

The creative industry potential of *Wayang Beber Remeng Mangunjaya* (*WBRM*) is vast and can be developed into various commercial products that support cultural and educational tourism. Several elements of *WBRM*, including the performance model, storytelling, gamelan music, *ubarampesajen* (ritual offerings), and the motifs and colours in the visual storytelling, reveal this potential. Each of these components can be transformed into diverse products, including storybooks, comics, animated films, batik clothing, t-shirts, and hats; jewelry like necklaces, bracelets, and pendants; and traditional culinary offerings like *ingkung*. By leveraging these traditio-

nal elements, *WBRM* can create immersive cultural experiences for tourists and open new opportunities in the creative industry that combine art and commerce.

In addition, *wayang beber*'s rich stories and characters offer great potential for further development. Tales like the love story of Panji Asmara Bangun and Galuh Candrakirana, as well as the battle between Resi Puyung Aking and Kyai Remeng, have a strong appeal for adaptation into various forms of media, from books to films and animations. Characters like Raden Panji and Dewi Galuh can inspire products like merchandise, comics, and even video games. Local rituals and cultural elements further enrich this creative potential, deepening the experience for visitors. With the right approach, *WBRM* has the potential to become a major cultural attraction in Indonesia's creative industry, showcasing the richness of local traditions and culture.

The limitations of this research include the lack of in-depth data on the sustainability of *wayang beber* and its impact on local communities, as well as insufficient exploration of business models that support cultural preservation. We recommend conducting more field studies and exploring the socio-economic impact of *wayang beber* commercialization in the creative industry for future research.

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