

The Preservation of Wayang Beber as Indonesian Original Art

(A Case Study in Kabupaten Pacitan, East Java, Indonesia)

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Abstract

Wayang beber is a kind of artistic exhibition from Indonesia. This art originates from a district in East Java, which is Pacitan. Wayang beber art has a certain uniqueness setting it apart from other wayang arts. But with the information technology development that currently showcased all sorts of entertainment in modern and interesting package, so that it makes Wayang Beber becomes less appealing, especially to young generations. As an original cultural art of Indonesia, Wayang Beber needs to be preserved. Regarding said matter, this research discuss how the works of preserving Wayang Beber in Kabupaten Pacitan, which is the origin of Wayang Beber growth, are. The purpose of this research is to find out the measures taken by the government and citizen of Kabupaten Pacitan on preserving the art of wayangbeber. This research employs a qualitative research design and descriptive case study research type. The informants used for this research are three persons. The data collection techniques are non-participative observation, interview, and document study. Whereas, the data are collected through primary and secondary data sources. The result of this research explained that Wayang Beber still exists because it frequently appears in various events, either in Kabupaten Pacitan area or outside of Pacitan area. Regarding of Wayang Beber's physical preservation, there is no special treatment and fairly traditional. Whereas the art preservation is done by training new masters of puppet, holding workshops on Wayang Beber, organizing various events to introduce Wayang Beber to the young generations through literature teacher communities, performing Wayang Beber in a number of other media such as showcased in paintings, dances, and other modern and contemporary art media. In addition, Pacitan Library also tries to provide information about Wayang Beber in printed collections format. Although the information provided is limited, the library also has plans to provide information of Wayang Beber in other formats such as recording of Wayang Beber show and its story in CD format. And so it is hoped that the young generation becomes more attracted to enjoy this traditional art so that Wayang Beber could be preserved as Indonesia's art.

Keyword: Wayang Beber preservation, Original art of Indonesia

1. Preface

1.1. Background

In the 21st century, the development of technology grows so fast. The development has impacted on the human lives. Nearly everything which exists in this world is always technology related. In fact, it could be said that technology has caused human to be dependent of it. The development of technology also assists human in their works. From house chores, office works, education, industry, and so on. Yet one of the rather prominent changes from the emergence of technology is the change currently going on in the art world.

In the world of art, the role of technology is significant as due to the presence of technology development the existing arts become more diverse and have gone through changes. Dances, dramas, literatures, and so on have now adapted to the current developments. For example, the emergence of animation movies, it is one of the examples of technology roles in the making of

a performing art. Therefore, it could be said that development of technology makes the world of art keeps growing; however on the other side it also caused worries as the emergence of various new form of arts does not close the possibility of it superseding the long existing traditional arts.

The possibility of existing traditional arts superseded by new today arts is not without reason. Seeing Indonesian people, especially the youths who are more interested in new arts such as motion pictures, today's music, and so on. Surely it is worrying for our nation. A traditional art is certainly an asset for our nation. It should be us thinking of its preservation so that it is everlasting and interesting for Indonesian people. It is not an easy task; keeping in mind the kinds of traditional arts in Indonesia are quite numerous. However, this should not be a reason to not preserve Indonesian original arts.

Arts preservation, especially for Indonesian original arts, is surely an important matter. All of Indonesian arts should be preserved so that it would not be abandoned by the society. One of the arts that should be preserved is puppet or wayang, wherein wayang is an Indonesian original art. In fact, UNESCO has stated that Indonesian wayang is a world non-object cultural heritage which needs to be preserved (Aizid, 2012). Unfortunately, the young generation nowadays seems indifferent of the existence of Indonesia's cultural heritage.

Wayang performances are certainly not foreign to wayang enthusiasts, however to a person who has never seen a performance; it would be foreign to them. Especially to the young generation, perhaps even there are some people who have yet to watch a wayang performance ever. It is considerably sad, noting that wayang is Indonesian original art, as stated by Aizid (2012) that wayang is an original cultural art from Indonesia which has deep root in the mythology life of Indonesians people, especially in Java Island. Therefore the existence of wayang certainly needs to be preserved.

Wayang has many types and forms; one of the types of unique wayang is WayangBeber. As was said by Suharyono (2005), Wayang Beber is a unique and typical wayang type as WayangBeber is a wayang performance with pictures as the performing objects and performed by unfolding scrolls. Unfortunately, however, the existence of WayangBeber is increasingly declining and less desirable to the public society. It is as was said by Suharyono (2005) that Wayang Beber is declining and becoming scarce.

Based on that background, this paper will discuss the matter of Wayang Beber preservation. Wherein the matter is defined as follows:

1. How is the current existence of Wayang Beber?
2. How is the method of physically preserving Wayang Beber?
3. How is the method of preserving Wayang Beber art in order to avoid obliteration?

2. Theoretical Basis

2.1 Wayang

2.1.1 Definition and Types of Wayang

Aizid (2012) explained that the word "wayang" is derived from word "wayangan" or "bayangan" (shadow), which means "the source of inspiration". The meaning of "inspiration" here is the idea in describing the form of its figures.

In *Great Dictionary of Indonesian Language*, “wayang” means “a human and other creatures replica doll which made of leather or wood carvings etc. that can be used to show off the figures in traditional shows (Balinese, Javanese, Sundanese, etc.), usually played by someone called dalang”.

Wayang has many types, as follows: Wayang Purwa, Wayang Madya, Wayang Klitik, Wayang Beber, Wayang Gedog, Wayang Golek, Wayang Suluh, Wayang Titi, Wayang Wahyu, Wayang Orang, Wayang Suket, and Wayang Pancasila (Mulyono, 1978).

From those above, Wayang Beber is considered as the most unique one. As said by Suharyono (2005), Wayang Beber is a unique and distinctive wayang because Wayang Beber is a wayang show with pictures as its show object and is performed by spreading rolls.

2.1.2 Wayang Beber

Wayang Beber is an art of Indonesian culture but it's not so well-known, even current young generations of Indonesia do not know what is Wayang Beber. According to *Great Dictionary of Indonesian Language*, Wayang Beber is “a wayang in the form of painting which made on paper rolls and is played by spreading the paper rolls, which containing the main story from a play which will be narrated by dalang.”

Another definition was delivered from Aizid (2012), that Wayang Beber is a wayang in the form of beberan (sheets). Every beberan is a scene of the story, if it's not played anymore then the wayang can be rolled up. This wayang is made at the era of Majapahit Kingdom. Wayang Beber is a wayang art that emerged and developed in Java at the pre-Islamic era and now is still growing in certain areas in Java Island. Nowadays, the original Wayang Beber can be seen in Pacitan and Gunung Kidul.

Mulyono (1978) explained that Wayang Beber is a picture story which is painted colorfully in a roll of paper. It can be said that Wayang Beber is a simple show. Suharyono (2005) said that Wayang Beber was once made of bark as its painting media. That kind of Wayang Beber had been existed since Majapahit era.

Unfortunately, there are no certainty about the emergence of Wayang Beber, although there are some notes about it. One of them is the origin of Wayang Beber from *Serat Satramiruda* in (Mulyono, 2005). It is said that the origin of Wayang Beber is started since Jenggala Kingdom era. Back then, Wayang Beber form was still pictures on *siwalan* leaves or rontal (*ron* means leaves, *tal* means *siwalan*). The pictures of wayang narrative story was painted on rontal sheets called “wayang rontal”. The pictures were painted on still-wet rontals. Over time, the leaves would be dry and durable, so the pictures painted on the leaves would last and not be faded. The rontal sheets then were strung together into a kind of book with rope or thread. Today, wayang rontal is still found in Bali and Java. In Bali, wayang rontal is called “keropak”, meanwhile in Java, it is called “kropyak”. Wayang rontal, according to *Serat Sastramiruda*, is considered as the predecessor of Wayang Beber.

Ismunandar (1988) explained that in the beginning of 12th century, or around year 1130, Prabu Mahesa Tandrema became the King of Pajajaran. He commanded to change and enlarge the picture of Wayang Purwo, as well as to write the story of Jenggala. The picture was made of bark from Ponorogo. A piece of wood was tied in each of the left and right side of the picture so it could be used to roll and open the picture. Other than bark, the picture was also made on jawi paper (*gedhog*) in year 1165, marked with Candra Sengkala. That kind of show then spread in Majapahit.

Ismunandar (1988) also said that Wayang Beber art now is hard to find, unless in certain areas like Komereng, South Sumatra (which was called “Wayang Warahan”) and Wayang Beber Pacitan in Pacitan, East Java.

From those explanation, it can be concluded that Wayang Beber is a local culture art show by performing wayang beberan (sheets), which there is a story inside the sheets. The origin of Wayang Beber can not be known exactly. The Wayang Beber show only can be found in certain areas, one of them is in Pacitan.

2.1.3 Wayang Beber Pacitan

According to Sunggingan (in Suharyono, 2005), Wayang Beber Pacitan is an ancient Wayang Beber that still exists until today. Suharyono (2005) explained further that this ancient Wayang Beber is painted by *sungging* technique in *gedhog* sheets of paper, that is a paper created by Javanese people from Ponorogo region. This *gedhog* paper is known to be existed in the last period of Majapahit Kingdom. The paper is made of *galuga* wood.

The origin of Wayang Beber, according to Marsudi (in Susanto, 2012), based on the story from its dalang as well as its owner, as follows:

Once upon a time there was an area named Wukir Donorojo, located in Kidul Mountain Range in the south of Java Island, which was still a part of Majapahit Kingdom. In that area, there was a great hermit named Naladerma. At that time, the daughter of King Brawijaya was heavily sick and nobody could cure her. The King then held a contest. Hermit Naladerma, who felt that he himself was able to cure the princess, met Tumenggung Buto Ijo and they agreed to encounter King Brawijaya together. Hermit Naladerma then meditated. Afterwards, the princess was recovered from her illness. King Brawijaya was so happy because of her recovery. In return, Hermit Naladerma was allowed to ask a wish to the King. Hermit Naladerma asked the King to give knowledge to him. Finally the King gave Wayang Beber dalang lesson, complete with its equipments, with a hope that the knowledge could be used to earn for a living until the Hermit’s next generations. Since that, Wayang Beber was brought to Donorojo area, Pacitan Regency.

The story presented in Wayang Beber Pacitan, according to Bodogri (in Susanto, 2012), was consisted of six rolls that contained a full story of a heroic tale, entitled Joko Kembang Kuning. In this Wayang Beber show, the orchestra was incomplete because it was only consisted of rebab, kendang, kethuk, kenong, kempuk, and gong. Usually, the Wayang Beber Pacitan show was held whenever there was a danger, a plague, etc.. This was called “ngruwat” (Ismunandar, 1988).

Wayang Beber is owned by Naladerma family. Naladerma was the first dalang of Wayang Beber. The next dalangs were his offsprings. Here is the list of the dalang, according to Ismunandar (1988): 1). Naladerma, 2). Nolowongso, 3). Citrowongso, 4). Gendayuda, 5). Singowongso, 6). Trunodopo, 7). Gondolosano, 8). Dipoloseno, 9). Palsono, 10). Resosetiko. 11). Gunokoyo

2.2 Preservation

Based on the explanation of Wayang Beber, the preservation of Wayang Beber can be done in two ways: physical preservation of Wayang Beber itself because, as mentioned above, Wayang Beber is made of paper; as well as existence preservation of Wayang Beber art from extinction.

2.2.1 Physical Preservation of Wayang Beber

Wayang Beber is a library material, because as mentioned above, Wayang Beber is made of *gedhog* paper, a paper made of bark. As delivered by Martoadmodjo (2010), library materials are a recorder of the results of human's culture from various media namely clay, papyrus, bark, palm or tal leaves, wood, ivory, bone, stone, metal, parchment and vellum, leather, paper, board, film, magnetic tapes, floppy disk, video disk, and so on. Although not all of those materials are still used as recording media nowadays, but those all are library materials.

Preservation of library materials tend to preserve library collections. IFLA (in Martoadmodjo, 2010) gave the definition of preservation is covering all aspects of efforts in preserving library materials, financial, tranquility, methods, techniques, as well as storage. Nevertheless, it does not mean that this preservation is only done for library collections.

The purpose of preserving library materials is to make an effort so that library materials are not quickly damaged (Martoadmodjo, 2010). It is certainly appropriate with preserving Wayang Beber to prevent damage, considering Wayang Beber is also made of paper.

In attempt to preserve library materials, there are various ways to prevent the damage of those library materials. The prevention can be done by doing:

1. Fumigation
Preserving library materials by smoking library materials so that fungi will not grow, the insects dead, and other library materials' destroyers are killed.
2. Deacidification
Preserving library materials by stopping the acidity process in the paper.
3. Laminating
Coating library materials with special paper, in order to make the library materials durable.
4. Encapsulation
Protecting paper from any physical damage, such as fragility caused by age, acidity effect, being eaten by insects, storage errors, etc. (Martoadmodjo, 2010).

Based on those explanation, the physical preservation of Wayang Beber can be done by encapsulation. This way is chosen because Wayang Beber is a fragile material since it is a very old wayang.

2.2.2 Preservation of Wayang Beber Art

According to *Great Dictionary of Indonesian Language*, preservation is a protection from extinction or damage. Another definition from Muis (2009) that preservation is an attempt or activity to maintain, protect, and develop the preservation object that is worth to preserve.

Therefore, it can be concluded that preservation is an activity of maintaining, protecting, and developing something so that it is not damaged nor extinct.

As explained before, Wayang Beber is a local art, so its preservation can be done in many forms. According to Bastomi (1990), this (traditional) local art can be preserved in two forms, that is:

1. Culture Experience
Preservation of local art by jumping directly into a cultural experience. For example, if the art is a dance, people are suggested to learn and practice to master the dance.
2. Culture Knowledge
Preservation of (traditional) local art by creating an information center about the culture that can be functionalized in many forms. The purpose is for education or for the sake of

developing the (traditional) local art itself. In this program the library should play a role . As described in the Law of the Republic of Indonesia No. 43 Year 2007 about Library in Article 22, the provincial government and district / city government hold a public library whose collections support the conservation of cultural products of each region and facilitate the realization of a lifelong learning society.

Thus, it can be concluded that the preservation of Wayang Beber art can be done by directly practicing it, as well as by giving education to young generations about it, and strive to provide a collection about Wayang Beber.

3. Research Methods

This research uses qualitative method. Tohirin (2012) defined that qualitative research is a research that purposes to understand a phenomenon of what is experienced by research subjects such as behavior, action, etc. in holistic way by describing it in words narrative form.

3.1 Place

This research was conducted in Pacitan Regency, East Java Province, Indonesia.

3.2 Informants

The informants in this research were chosen by purpose with various considerations, as explained by Lincoln and Guba (in Sugiyono, 2008) as follows:

1. Choosing informants based on research context
2. The informants were selected carefully to represent the diversity of conditions.

In this research, researcher picked 3 informants who understand the existence of Wayang Beber and its preservation effort. The informants were the Head of Culture Section in Department of Culture, Tourism, Youth and Sport of Pacitan Regency, as well as a member of a family descendant who owns and now keeps the Wayang Beber, and a librarian who works at the Pacitan Library.

3.3 Data Sources

Data sources of this research, as explained by Sarwono (2006), are:

1. Primary Data
This data is a text obtained from interviewing the informants. This data was recorded or written down by researcher during the interview.
2. Secondary Data
This data is an already exist data. Researcher obtained this data by reading, seeing, or listening. This data also can come from primary data which has been processed earlier.

In this research, data were obtained from interview transcript results and other notes from researcher's observation, as well as documentation from some activities related to Wayang Beber preservation.

3.4 Data Collection Technique

Data collection technique is a way or tool that researcher uses in obtaining data for his/her research. In this research, the data were collected by doing these:

1. Non-participant observation

In this data collection technique, the researcher is not included in the observed activities. The researcher just observes and makes a note about what is happened without any direct involvement from researcher towards the studied object (Sulistyo-Basuki, 2006).

2. Interview

According to Nasution (2011), interview is a form of verbal communication that aims to obtain information, which is done in a face-to-face or by phone conversation that occurred in specified period.

3. Document Study

According to Sarwono (2006), document study is a tool that helps researcher in collecting information by reading letters, announcements, meeting overview, written policies, activity reports, or other written materials.

3.5 Data Analysis

In this research, researcher uses data analysis model by Miles and Huberman (in Emzir, 2012). The phases are as follows:

1. Data Reduction

Data reduction refers to sorting, focusing, simplifying and transforming process of data obtained from the field in a written note. This activity is a form of analysis to sharpen, choose, focus, dispose, and arrange data in a way so that it can describe a final conclusion.

2. Model Data (Data Display)

Model data is an activity to make a collection of information in order that it can be used to make a decision and describe the conclusion. Model data which often used in qualitative research is a narrative text.

3. Drawing / Verifying the Conclusion

After the data is reduced and the collection of information is arranged, researcher needs to verify the conclusion. The conclusion drawing that has been done is just temporary; it can be expanded after doing field research.

4. Discussion

4.1 The Existence of Wayang Beber Today

Two informants gave the same answers when asked about the origin of Wayang Beber. Based on their answers, Wayang Beber is a gift from the King of Majapahit Kingdom for Naladerma because he succeeded in curing the sick princess. Mr. R. Katno, an informant, added that today, dalang of Wayang Beber has already reached the thirteenth generation.

According to Elder Marno, who is a family descendant of Wayang Beber's owner, today Wayang Beber is quite well-known. He often goes to other cities to attend Wayang Beber show. Another informant, Mr. R. Katno, said that every year, Department of Culture, Tourism, Youth and Sport of Pacitan presents Wayang Beber show in certain events like Pacitan city's anniversary day and other special days. Moreover, he also said that Wayang Beber Pacitan is often invited to perform up in national level.

Therefore, it can be concluded that Wayang Beber Pacitan art still quite exists. It is proved by the numerous invitations to perform Wayang Beber Pacitan inside and outside the city. Moreover, there are regular events which present Wayang Beber art every year. Thus, the

existence of Wayang Beber today is not only used as *ngruwat* (ceremony to avoid any misfortune) activity like in earlier times.

4.2 Physical Presevation of Wayang Beber

As mentioned above in theoretical basis, Wayang Beber is a wayang in beberan (sheets) form and made of paper. That's why Wayang Beber needs to be preserved physically. According to the two informants, Elder Marno and Mr. R. Katno, there are no special treatments to preserve Wayang Beber. The Wayang is just kept in a box made of wood which was cut into two (so the shape is elongated spherical) then it is stored in a special room with other Wayang Beber equipments. Why are there no special treatments for Wayang Beber? Because, the informants said, the paper which used to create Wayang Beber is very thick. For years, an informant added, Wayang Beber just suffered some not significant damages which caused by the old age.

Therefore, it can be concluded that physical treatments of Wayang Beber has not been performed. Wayang Beber is just kept in a wooden box without noticing any factors that can cause damage to it. Nevertheless, the Wayang Beber is still in good condition, because of the material paper. It also can be said that this treatment is a traditional one.

4.3 Presevation of Wayang Beber Art

4.3.1 Culture Experience

Based on the obtained data, the preservation activity of Wayang Beber which someone learns directly about Wayang Beber is done by Department of Culture, Tourism, Youth and Sport by preparing someone to learn how to become a Wayang Beber dalang from a dalang who is a family descendant of Wayang Beber's owner. An informant (Mr. R. Katno, S.Sos., M.M.), who is the Head Section of Art, History and Traditional Value in Department of Culture, Tourism, Youth, and Sport of Pacitan Regency, said that for the sake of Wayang Beber regeneration, the Department has trained new dalangs outside the family descendant of Wayang Beber's owner, namely Mr. Rudi from Nanggungan.

Other than that, preservation of Wayang Beber is also done by training a member of family descendant of Wayang Beber's owner to become new Wayang Beber dalangs. Now, he is in 12th grade of Special Senior High School 1 Pacitan. The family descendant of Wayang Beber's owner claim that only a descendant of Wayang Beber's owner can become a dalang of Wayang Beber. This is delivered by informant Mr. R. Katno, S.Sos., M.M.

Another informant who is a member of family descendant of Wayang Beber's owner, Elder Marno, gave the same answer. He said that the grandson of Elder Mardi is now being trained to become a dalang of Wayang Beber. Elder Mardi is the previous dalang of Wayang Beber. There is also Elder Marno's nephew, Supani, who has been able to perform Wayang Beber as its dalang. Elder Mardi usually brings Supani with him every time he has to perform Wayang Beber.

Based on those data, it can be concluded that the culture experience preservation by learning Wayang Beber directly is done by Department of Culture, Tourism, Youth and Sport, as well as by the family descendant of Wayang Beber's owner. They train new dalangs of Wayang Beber.

4.3.2 Culture Knowledge

Wayang Beber preservation in culture knowledge context is a preservation by educating people about Wayang Beber, as well as developing Wayang Beber and building an information center about Wayang Beber.

The government of Pacitan, especially Department of Culture, Tourism, Youth and Sport, often holds many events related to Wayang Beber. As delivered by an informant (Mr. R. Katno), recently Department of Culture, Tourism, Youth and Sport held a massive dance show for national event by using properties of Wayang Beber. Other than that, in year 2013, the Regent of Pacitan obligated every department in Pacitan government to have a painting of Wayang Beber. Meanwhile at school, the community of junior high school language teacher introduced Wayang Beber to students by telling stories. This activity is done for junior high school students, but it also has been programmed for primary school and senior high school level. Furthermore, there was a Wayang Beber painting that listed in Indonesian Museum of Records as the longest Wayang Beber by 87 meters.

Meanwhile, as delivered by another informant (Elder Marno), the family descendant of Wayang Beber's owner wishes for a particular museum for Wayang Beber. There were some people who promised to build a Wayang Beber museum, but it has not been realized until now.

The preservation of Wayang Beber in culture knowledge context is not done only by the Pacitan government and the family descendant. Other people, that is students of Indonesian Art Institute, Surakarta, also concern about Wayang Beber. As delivered by Mr. R. Katno, in year 2011 the students held Wayang Beber workshop in Colorful Studio. Its participants were school students, teachers, as well as other students of Indonesian Art Institute. The workshop taught to paint Wayang Beber.

As explained in the theory, libraries can play a role in the preservation of Wayang Beber through its collections about Wayang Beber. However, based on the observation, Pacitan Library only has one collection of Wayang Beber. According to the interview with Mrs. Yayuk as librarian there, actually Pacitan Library has tried to provide collections related to Pacitan's art and original culture including Wayang Beber. But in fact, the authors of Pacitan Regency's Art articles were rarely submitting their works to the local library, though there are clear rules about it. Furthermore, she also explained that there are plans to provide a collection about Wayang Beber in a format other than printed, such as video CD of Wayang Beber shows. Because, according to the informant, it will help the process of learning arts and culture, as well as preserve the value of local arts. But it can not be realized because they have to cooperate with other agencies and are still hampered by the rules and policies.

So it can be concluded that preservation of Wayang Beber in culture knowledge context is done by many parties: the government of Pacitan Regency, the family descendant of Wayang Beber's owner, as well as other parties outside those two. The way to preserve Wayang Beber is various, such as inserting properties of Wayang Beber in other art shows like dancing or painting, and organizing a Wayang Beber workshop. Other than that, preservation of Wayang Beber is also done through education environment, with the existence of community of language teacher who tells the story of Wayang Beber to junior high school students. That activity has been programmed for primary school, junior high school, and senior high school students. And Pacitan Library's role to provide collections about Wayang Beber, also preservation form of Wayang Beber based on information contained in it so that it can be used as learning materials for youths. A hope for Wayang Beber museum in the future is also an effort to preserve Wayang Beber art.

5. Closing

5.1 Conclusion

Now, Wayang Beber Pacitan still quite exists, indicated by many special events associated with Wayang Beber. Every year, Wayang Beber show is always held, for example in the event of Pacitan city's anniversary day and other special days. Moreover, there are many invitations from other regions to perform Wayang Beber outside Pacitan Regency.

The physical preservation of Wayang Beber has no special treatment other than putting the roll of Wayang Beber inside a place made of wood which was cut into two. Therefore, it can be said that physical preservation of Wayang Beber is still quite traditional.

The preservation of Wayang Beber art itself is divided into two: in culture experience and in culture knowledge context. In culture experience context, the preservation is related to cultural experience by learning and practicing the art directly. This kind of preservation is done by Department of Culture, Tourism, Youth and Sport of Pacitan, as well as by the family descendant of Wayang Beber's owner by training new Wayang Beber dalangs.

Preservation in culture knowledge context is done by various parties, from the government of Pacitan Regency, the family descendant of Wayang Beber's owner, as well as other parties. Preservation is done by doing many activities related to Wayang Beber, such as inserting properties of Wayang Beber in other art shows and organizing Wayang Beber workshop. Furthermore, preservation of Wayang Beber is also done through education environment, with the existence of community of language teacher who tells the story of Wayang Beber to junior high school students. That activity has been programmed for primary school, junior high school, and senior high school students. Pacitan Library's role to provide collections about Wayang Beber, also preservation form of Wayang Beber based on information contained in it so that it can be used as learning materials for youths. A hope for Wayang Beber museum in the future is also an effort to preserve Wayang Beber art.

5.2 Recommendation

The existence of Wayang Beber should always be preserved so that this Indonesian art is spared from extinction. Physical treatment of Wayang Beber should get more attention, considering the age of Wayang Beber is already quite old. It's also necessary to provide a special place for preserving Wayang Beber, which can be regarded as Wayang Beber Museum. Thus, there will be concern and care for the existence of Wayang Beber. Besides, the regional library, together with other relevant parties such as local cultural agencies, can work together in preserving Wayang Beber in terms of documentation and information, because the availability of information from the local art is also a conservation effort.

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