



Analysis Of The Development Of Cultural Tourism Villages In The Kacirebonan Palace

Agung Setiawan, Ety Setiawati

Prima International Tourism Polytechnic, Cirebon, Indonesia. E-mail
agung@poltekparprima.ac.id

Prima International Tourism Polytechnic, Cirebon, Indonesia.
Corresponding Author. Email agung@poltekparprima.ac.id

Abstract. Research has been carried out to analyze the development of cultural tourism villages in the Kacirebonan Palace. The method used is descriptive with informants of palace relatives, interviews, surveys, and literature reviews. The results showed that Cultural tourism villages in the Kacirebonan Palace can be carried out with various kinds of supporters, such as the customs of the Kacirebonan Palace and the activities carried out by the Kacirebonan Palace, such as Suraan, Safaran, Syawalan, Pajang Talisman Tradition, and Ngisis Wayang tradition, which is the main potential in the development of the cultural wisest villages in the Kacirebonan Palace. In addition to the potential found in the Kacirebonan Palace, it is also supported by the potential owned by the Cultural Village, such as the existence of the Sekar Pandan dance studio, the existence of the Cultural Tourism Village Art Museum, the existence of carving houses in the Cultural Tourism Village and the existence of buildings that have value and history around the Kacirebonan Palace Cultural Tourism Village. In addition to the potential possessed by the cultural tourism village of the Kacirebonan Palace, the most important thing is the involvement of the community in the cultural tourism village, which is a benchmark and also a strategic factor in the development of the cultural tourism village at the Kacirebonan Palace. The cultural tourism village of the Kacirebonan Palace requires togetherness in the management of the cultural tourism village through the common perception between crocodile tourism village activists and the community so that they will be more comfortable in running the cultural tourism village at the Kacirebonan Palace. It is necessary to make tour packages regarding the cultural tourism village of the Kacirebonan Palace, both those that can be done every day and those that are related to activities involving the activities of the Kacirebonan Palace, so that it will further enrich the tour packages that tourists can enjoy if they visit the Cultural Tourism Village of the Kacirebonan Palace. There is participation from academics to participate in the development of cultural tourism villages in terms of human resource training such as tourism awareness training, training in the management tourism villages, as well as assistance in the homestay creation plan, which will be initiated first by Elang Iyan Ariffudin.

Keywords: cultural tourism, Kacirebonan Palace, management, development

INTRODUCTION

Cirebon City has four (4) palaces, namely Kasepuhan Palace, Kanoman Palace, Kacirebonan Palace, and Keprabonan Palace; where each palace in the city of Cirebon has its own tourism potential as a tourist destination with its own uniqueness even though the three palaces are still one unit and in this case, the researcher will conduct research on one of them is the Kacirebonan Palace. The Kacirebonan Palace has uniqueness in the form of history, culture, and buildings that have very high cultural values.

Through the uniqueness and preservation of history, the culture owned by the Kacirebonan Palace provides another nuance in tourism activities in Cirebon City. The Kacirebonan Palace still exists and continues to make changes along with the development of tourism, making the Kacirebonan Palace one of the tourist attractions that travelers or tourists must visit, this will have an impact on the changes around the environment of the Kacirebonan Palace, one of which is the growth of cultural and artistic tourism villages.

A tourist village is a tourist destination area also called a tourism destination, which integrates tourist attractions, public facilities, tourism facilities, and accessibility, which is presented in a structure of community life that is integrated with applicable procedures and traditions (Law No. 10 of 2009). The management of tourist villages or tourist villages in the Kacirebonan Palace must involve the participation of the community around the Kacirebonan Palace; this must be done so that the surrounding community can feel a positive impact on both social, economic, and cultural with the existence of a cultural tourism village. The Kacirbonan Palace Cultural Tourism Village was inaugurated by the Cirebon City Government, in this case, the Cirebon City Culture and Tourism Office, on October 11, 2023. Community participation in the development of tourist villages can be carried out through activities to introduce art and culture around the Kacirebonan Palace, become a driving force or activist in this case through Pokdarwis (tourism awareness groups), through activities as tour guides and also MSME activities that support the economic aspect for the community around the Kacirebon Palace. Things that involve community participation are what will make the cultural tourism village of the Kacirebonan Palace run continuously and can have a positive impact on the preservation of the culture around the Kacirebonan Palace. This is interesting to conduct research on "Analysis of the development of cultural tourism villages in the Kacirebonan Palace".

The cultural tourism village in the Kacirebonan Palace is one of the new forms of tourist attractions in Cirebon City, where around the Kacireboan Palace some many arts

and cultures can be used as an attraction for tourists who visit so the identification of cultural potential that will be presented to tourists must be carried out. This cultural tourism village activity must also involve the participation of the community around the Kacirebonan Palace because the community, as actors and implementers of the activities of the cultural tourism village, must be able to provide positive benefits in terms of economy, culture, and society.

LITERATURE

Tourism Potential

Potential for Tourism A tourist attraction must be able to entice tourists. The potential is defined by Sujali (1989) as a modification in the shape of the earth's surface due to a natural process that generates endogenous energy and creates mountains, rivers, lakes, and other forms. The existence of culture or human creativity can also contribute to the potential for tourist attractions. Several factors influence a location's tourism potential, including:

1. Physical characteristics include soil, flora and fauna, morphology, and conditions that influence climate change.
2. Tourists are drawn to an area by the presence of attractions. For instance, there are festivals, such as the Dieng Culture Festival and Durian Festival, as well as traditional ceremonies.
3. The numerous efforts made to reach tourist attractions are related to accessibility. In this instance, tourists are more inclined to visit tourist attractions when they are simpler to locate.
4. Land ownership and use influence the location of tourist attractions and the direction of their development policies. Private land owned by the government is included in land ownership.
5. Infrastructure and facilities that facilitate tourism. Tourist amenities include transportation, lodging, restaurants, and travel agencies. In the interim, tourism infrastructure encompasses a banking system, health services, electricity, potable water supplies, and communication. The presence of comprehensive infrastructure and amenities will motivate tourists to extend their stays in the area (Wahab, 1996).
6. The government conducts periodic counseling to the community in order to cultivate a tourism-aware community, as the community owns tourist attractions, which is of great importance (Suwantoro, 1997).

Tourism development in a region will be influenced by the aspects it provides. The four aspects (4A) that must be considered in tourism offerings are outlined in Medlik 1980 and Ariyanto 2005. The aspects of tourism product offerings include:

1. Tourist destinations should attract visitors through attractions such as nature, society, and culture.
2. Accessibility: This is designed to ensure that both domestic and international visitors can easily reach their destinations at tourist attractions.
3. Amenities: This third requirement is, in fact, one of the requirements of the Tourist Destination Area (DTW), which is a location where travelers can comfortably remain for an extended period.
4. The presence of a tourism institution (Ancillary). Tourists will progressively seek out DTWs (Tourist Destination Areas). If tourists are able to report and submit criticism and suggestions regarding their existence as visitors/travelers, they will feel secure (Protection of Tourism).

According to Inskeep in Suprpto's thesis (2005), the tourism component is perpetually present. It is the fundamental element of tourism and is interconnected. Where the tourism components can be categorized as follows:

1. Tourist activities and attractions. The tourism activities in question may pertain to the natural environment, culture, uniqueness of an area, and other activities that entice visitors to visit a tourist object.
2. Accommodation. The accommodation in question is a variety of hotels and other facilities that provide services to travelers who plan to spend the night during their travels.

Services and amenities associated with tourism. In planning tourist areas, it is necessary to provide tourist facilities and services. These facilities encompass tour and travel operations, which are also referred to as welcome services. The following facilities are included in this category: restaurants and other types of eateries, shops that sell handicrafts, souvenirs, specialty shops, grocery stores, banks, money changers, and other financial service facilities, tourist information offices, personal services (such as beauty salons), health care facilities, public security facilities (including police and fire stations), and travel facilities for entry and exit (such as immigration and customs offices) (tax). Access transportation from and to tourist areas, internal transportation that connects the main attractions of tourist areas and development areas, and all forms of facilities and

services related to land, water, and air transportation are all included in transportation facilities and services. Additional infrastructure: The infrastructure in question includes providing clean water, electricity, drainage, polluted waterways, and telecommunications (telephones, telegrams, telexes, facsimiles, and radios). Institutional components: The institutions in question are essential for developing and managing tourism activities. This includes the development of marketing strategies and promotional programs, structuring public and private sector tourism organizations, establishing regulations and regulations related to tourism, determining investment policies for the public and private sectors, and regulating economic, environmental, and socio-cultural programs.

Cultural Tourism

The World Tourism Organization (now UNWTO) was the first to introduce cultural tourism to preserve cultural heritage, foster global understanding, and maintain harmony. Cultural tourism is recognized as a form of "good" tourism that will contribute to the preservation of the local community's culture and stimulate the economy, under the expansion of domestic and international tourism (Richards, 2011). The expansion of cultural tourism is also influenced by the diversification of various niche markets, including gastronomic, art, cinema, and creative tourism. In turn, this cultural dynamism generates cultural approaches from various scientific perspectives.

Cultural tourism is characterized by two distinct types of appeal: tangible and intangible (Khotimah et al., 2017). Cultural tourism is defined by Silberberg in Damanik (2013:118) as the act of visiting a group, community, region, or institution from outside the destination due to an interest in the objects, art, science, and lifestyle of the group, community, region, or institution (Richards, 2011). According to Mappi (Asriady, 23: 2016), cultural tourism objects encompass a variety of elements, including the presence of birth ceremonies, traditional dances, traditional music, marriages, traditional clothing (traditional clothing), various ceremonies (such as harvest ceremonies and visits to the rice fields), historical buildings, cultural heritage, some traditional relics, traditional fabrics (such as woven fabrics), cultural festival exhibitions and traditional performances, local textile products, historical and cultural museums, and other local customs. Culture-based tourism (Cultural Tourism) is a form of tourism that employs culture as a tourist attraction that is frequented by tourists. In these tourist destinations, tourists will have the opportunity to explore and acquire knowledge about a variety of cultures. Tourists may be drawn to cultural tourism as a means of safeguarding their cultural heritage. Twelve

cultural elements can potentially draw visitors in the context of cultural tourism. Tourists may be drawn to the subsequent cultural components (Ethicon, 2021):

1. Language. Each region of Indonesia speaks a variety of languages. Various regions continue to employ the original language of the region for communication, in addition to Indonesian as the national language. Tourists are drawn to the regional vernacular.
2. Traditions of the community. Indonesians are renowned for their warm reception of visitors to their country. The concept of a tourism village is a common method local communities use to introduce the area's culture to travelers.
3. Handicrafts. In certain regions, the local community produces traditional handicrafts directly. This enables local communities to directly benefit from the economic benefits of tourist visits.
4. Food and eating behaviors. The cultural component of this culture-based tourism encompasses regional specialties. Tourists are drawn to Indonesia's diverse tourism destinations due to their distinctive culinary traditions and eating habits.
5. Art and music. Tourists are drawn to the diverse music and arts. It is not uncommon for foreign travelers from Indonesia to become acquainted with music and art, as they are also highly interested in these subjects.
6. History of a location (regional history). Tourists are also drawn to historical elements.
7. Technology and Work. The manner of working and technology are also unique attractions for tourists.
8. Religion. Indonesians adhere to a variety of religions. Indonesia officially acknowledges six religions: Islam, Protestantism, Catholicism, Hinduism, Buddhism, and Confucianism. Foreign visitors are drawn to the diversity and tolerance among religious communities.
9. The architectural characteristics and structure of architecture in tourist areas. Tourists have been astounded by the traditional architecture of dwellings in numerous regions of Indonesia. The architecture of traditional Balinese houses is a prime example of a unique feature that draws tourists to Bali.
10. Clothing and attire appropriate for the local population. Additionally, visitors are drawn to the diverse array of traditional clothing.
11. System of education. In addition, the education system is a cultural component that allures tourists.

12. Leisure activities. Moreover, travelers are particularly drawn to the distinctive leisure activities that the local community engaged in.

Tourism Village

According to Zebua (2016), a tourist village is a rural area that possesses distinct physical, social, and cultural characteristics that render it a desirable tourist destination. A tourist village must possess distinctive tourist attractions that are utilized as tourist attractions. Kampung Wisata is a community life structure that integrates attractions, accommodations, and supporting facilities in accordance with applicable ordinances and traditions (Windu, 1993). In contrast, Inskip (1991) defines "Village Tourism" as a practice in which small groups of tourists reside in or near traditional, frequently remote villages and gain insight into village life and the local environment. In this scenario, a group of tourists can either remain in or close to the traditional environment to learn about local life. In this integration method, tourist villages/villages are subdivided into primary, secondary, and additional elements.

Primary Components: Cultural tourism comprises two fundamental components:

1. Leisure and Activity Locations. Activity Places encompass cultural facilities, such as museums, galleries, performance rooms, workshop spaces, and cultural heritage facilities, encompassing both tangible and intangible cultural heritage.
2. Leisure Settings encompass physical arrangements, such as historic street patterns, structures with specific attractions, monuments, and parks/green areas, as well as socio-cultural features, such as the livability level, language, local values, and relationships between citizens.

Secondary Components Facilities that facilitate the lives of both residents and travelers, including markets, local shops/stalls, catering services, and lodging accommodations, are considered secondary elements of cultural tourism.

Tertiary supporting facilities in the cultural area, including information centers for visitors, transportation and parking facilities, and accessibility facilities, are additional elements.

Community Participation in Tourism Villages

One of the principles of tourism outlined in Law No. 10 of 2009 is to empower the local community. This is because the community has the right to participate in the tourism development process and is obligated to maintain and preserve tourist attractions, as well

as to contribute to the establishment of a safe, orderly, clean, and polite environment in tourism destinations. The development of tourism in rural areas, packaged in the form of tourist villages, is a result of the desire to interact with the community and experience life in rural nature, as well as the saturation with modern forms of tourism (Andriyani, 2017).

The establishment of community participation in tourism development, particularly in the development of tourist villages, will foster a sense of unity and responsibility among all societal segments, from the upper class to the general populace. More importantly, the community will compete to own the tourist village. The development of Tourism Objects and Attractions (ODTW), which is the primary generator of the tourism sector, necessitates the collaboration of all stakeholders, including the community and the government, as well as direct cooperation from the private sector and the business community (Devy, 2017).

METHOD

Research Stages

This study will be carried out based on the formulation of the research problem, namely exploring what cultures exist in the Kacirebonan Palace as a cultural tourism village through observation and documentation activities and interviews with community leaders to get a clear picture of intangible and tangible cultural potentials. The researcher also conducted observations and interviews regarding the development of cultural tourism villages based on community participation around the Kacirebonan Palace through *field research studies* narrated in qualitative descriptive form.

Research Location

Research "Analysis of the development of cultural tourism villages in the Kacirebonan Palace" was conducted at the Kacirebonan Palace, Jalan Pulasaren, Cirebon City.

Research model

The research study entitled "Analysis of the Development of Cultural Tourism Villages in the Kacirebonan Palace" is an initial study that can be used for the development of cultural tourism villages in the Kacirebonan Palace as a leading tourism destination in this study by identifying the cultural potential contained in the Kacirebonan Palace, including the form of participation carried out by the community in the development of cultural tourism villages in the Kacirebonan Palace. Activities to obtain data on the cultural potential contained in the Kacirebonan Palace, including community participation in the development of cultural tourism villages in the Kacirebonan Palace, are carried out using

observation, documentation, and interviews with related parties who have knowledge about existing cultures and after that are described clearly, coherently and systematically as follows:

Data Analysis Techniques

The data analysis technique entails systematically searching and compiling data from interviews, field notes, and documentation by organizing the data into categories. The researcher does not establish categories; they are present in the data. Researchers are solely responsible for the inquiry and discovery of these categories rather than their determination. Qualitative research involves data analysis prior to, during, and after fieldwork.

DISCUSSION

The cultural potential of the Kacirebonan Palace as a cultural tourism village

Kacirebon Palace is one of the tourist destinations that has developed to be made as one of the cultural tourism villages in Cirebon City; this is done because the Kacirebon Palace has an exciting art and culture potential to be presented to tourists and also the support from the local community, especially the residents of RW 02 Kacirebonan who still have a kinship relationship with the Kacirebonan Palace.

Sekar Pandan Dance Studio

Sekar Pandan Art Studio is an art studio that was established in 1992 by Elang Heri Komarhadi, and Elang Tomi is one of the art studios in Cirebon City. The Sekar Pandan art studio, which was established in the Kacirebonan Palace area, is a form of responsibility for cultural preservation in the Kacirebonan Palace to be maintained and sustainable so that Elang Heri Komarhadi and Elang Tomi are open for the younger generation to participate in training at the Sekar Pandan dance studio. To preserve the art of dance, in particular, it is not easy to introduce it to the younger generation, so it takes determination and an unyielding spirit to continue to guide and introduce dance through the Sekar Pandan dance studio. The dances that were introduced to the younger generation were the Panji mask dance, the Samba Mask Dance, the Rumyang Mask Dance, and the Tumenggung Mask Dance, and one of the 4.8 pictures below is how the Pandan Sekar Dance Studio provides training to the young generation to learn to dance at the Pandan Ekar Dance Studio as follows:



Figure 1 Dance Training I of Sekar Pandan Art Studio
(Source: Documentation of Sekar Pandan art studio Kacirebonan, 2024)

Kacirebonan Palace Cultural Village Art Museum

The Kacirebonan Palace Cultural Village Art Museum is an idea initiated by Elang Iyan Ariffudin; where Elang Iyan Ariffudin has an idea of how objects that have high artistic value can be introduced to the community, both objects that have an old artistic age and art objects made by Elang Iyan Ariffudin. In his interview with Elang, Iyan Ariffudin said that every visitor who comes will be explained the art objects in the Kacirebonan Cultural Village Art Museum, starting from their shape, meaning, and history. Elang Iyan Ariffudin also said that every visitor could also learn to make a simple art object as a form of learning for the younger generation to love kacirebonan artworks such as glass paintings and carving wood with simple concepts, including practicing gamelan. The following is picture 2 of an interview with Elang Iyan Ariffudin about the Kacirebonan Cultural Village art museum.



Figure 2 Interview at the Keraton Cultural Village Art Museum Kacirebonan
(Source: Documentation of the Cultural Village Art Museum Kacirebonan, 2024).

The works of art introduced to visitors at the Kacirebonan Palace Cultural Village Art Museum such as various kinds of masks, ancient photographs including glass paintings as shown in figure 3 as follows:



Picture 3 Collection at the Kacirebonan Palace Cultural Village Art Museum
(Source: Documentation of the Kacirebonan Cultural Village Art Museum, 2024)

In addition to the art museum in the cultural village of the Kacirebonan Palace, there is also a carving house initiated by Elang Tomi, where Elang Tomi utilizes the existing building by designing various typical Cirebon carvings which are poured into carvings such as doors, beds, cabinets and also wall decorations with various motifs and images as shown in figure 4 as follows:



Picture 4 Collection at the Kacirebonan Palace Cultural Village Carving House
(Source: Documentation of the Kacirebonan Cultural Village Carving House, 2024)

The things mentioned above, both physical buildings, cultural arts and cultural tradition activities can be used as tourist attractions in the area around the Kacirebonan Palace, with the existence of the tourist attraction can increase the number of tourist visits to the Kacirebonan Palace which triggers the community to develop other tourist activities

to meet the needs of tourists, where one of them is the development of a cultural tourism village in the Kacirebonan Palace which involves the community local, this is also supported by the Cirebon City Government, in this case by the Cirebon City Culture and Tourism Office. Based on an interview with Elang Iyan Ariffudin as the chairman of the Prince Pulasaren Tourism Awareness Group, that in general the RW 02 community is very open and happy with the cultural tourism village development program at the Kacirebonan Palace as well as the development of home stays in the Kacirebonan Palace area, especially RW 02 Pulasaren. Based on an interview with Elang Iyan Ariuin, a pilot about *homestays* will be carried out in Elang Iyan Ariffudin's private house so that the community can follow in the future even though there are still shortcomings that must be prepared and improved, but with determination and enthusiasm for the formation of a homestay will start as soon as possible, of course, with the help of guidance from researchers in the process of preparing *home* stays.

The existence of a cultural tourism village means that it can directly involve community participation in tourism activities, especially in terms of art and cultural activities, and it can improve the local community's economy.

The development process of the cultural tourism village is based on the participation of the community around the Kacirebonan Palace

Developing a cultural tourism village at the Kacirebonan Palace is an excellent development for the Kacirebona Palace and the community around the Kacirebonan Palace. In the process of developing a cultural tourism village at the Kacirebonan Palace, where stakeholders at the Kacirebonan Palace must take the following actions:

1. Potential identification and mapping of tourist attractions

Identification of potential and mapping tourist attractions in the Kacirebonan Palace as a cultural tourism village must be carried out because it will determine the direction and goals in the development of the cultural tourism village in the Kacirebonan Palace. The objectives of the stages of potential identification and mapping of tourist attractions are:

- a. Establish development decisions
- b. Define goals and objectives
- c. Fixing the main problem
- d. Conduct a feasibility study

2. Institutional Establishment

The Kacirebonan Palace tourist village in its formation, the Kacirebonan Palace tourist village must be institutionalized because it requires tourism stakeholders to determine policies for tourism development, including who is responsible for the management of the tourist village. The purpose of establishing the cultural tourism village institution at the Kacirebonan Palace is as follows

- a. Identify stakeholders
- b. Creating effective working relationships
- c. Forming a Moderator (Community Forum)
- d. Building partnerships

3. Planning and development of tourism products

The cultural tourism village in the Kacirebonan Palace must be accompanied by planning and product development that becomes a tourist attraction for tourists to visit so it must be carried out in a planned, integrated, and synergistic manner with the surrounding community; this is done to be able to have a positive impact on the surrounding community. The objectives of planning and developing tourism products are as follows:

- a. Analyze the issues required for planning and development
- b. Choosing an analysis method for strategic planning
- c. Establish principles to guide the creation of action plans
- d. Develop recommendations and implementation strategies
- e. Involving women in order to support the success of cultural tourism villages

4. Increase the capacity of human resources

Human resources of cultural tourism villages in the Kacirebonan Palace have a vital role in the development of cultural tourism villages, and this is because human resources are the driving force for the continuity of the tourism industry, the main actors who create products and services and one of the determining factors for industrial competitiveness. The purpose of increasing the capacity of human resources in the cultural tourism village at the Kacirebonan Palace is to hold training to increase the capacity of human resources

5. Marketing and marketing

A tourism product can be said to be good if tourists get total satisfaction from arrival to return. The success of a cultural tourism village product in the Kacirebonan Palace is determined by the marketing that has been carried out. The

market and marketing objectives of the cultural tourism village at the Kacirebonan Palace are as follows:

- a. Understanding cultural tourism villages as a tourism product
- b. Develop a marketing plan
- c. Promote

CONCLUSION

Conclusion

Based on the results of the research conducted on the analysis of the development of cultural tourism villages in the Kacirebonan Palace, it can be concluded as follows:

1. Cultural tourism villages in the Kacirebonan Palace can be carried out with various kinds of supporters, such as the customs and activities carried out by the Kacirebonan Palace, such as Suraan, Safaran, Syawalan, Pajang Talisman Tradition, and Ngisis Wayang tradition, which is the main potential in the development of the cultural wisest villages in the Kacirebonan Palace.
2. In addition to the potential found in the Kacirebonan Palace, the Cultural Village supports potential, such as the existence of the Sekar Pandan dance studio, the Cultural Tourism Village Art Museum, carving houses in the Cultural Tourism Village, and buildings that have value and history around the Kacirebonan Palace Cultural Tourism Village.
3. In addition to the potential possessed by the cultural tourism village of the Kacirebonan Palace, the most important thing is the involvement of the community in the cultural tourism village, which is a benchmark and also a strategic factor in the development of the cultural tourism village at the Kacirebonan Palace

Suggestion

1. The cultural tourism village of the Kacirebonan Palace requires togetherness in the management of the cultural tourism village through the common perception between crocodile tourism village activists and the community so that they will be more comfortable in running the cultural tourism village at the Kacirebonan Palace
2. Tour packages regarding the cultural tourism village of the Kacirebonan Palace, both those that can be done every day and those related to activities involving the Kacirebonan Palace, are necessary so that they will further enrich the tour packages that tourists can enjoy if they visit the Cultural Tourism Village of the Kacirebonan Palace.

3. There is participation from academics participate in the development of cultural tourism villages in terms of human resource training such as tourism awareness training, training in the management of track tourism villages as well as assistance in the homestay creation plan, which will be initiated first by Elang Iyan Ariffudin.

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