



Analysis of the Study on the Application of GSTC Criteria as an Instrument of Cultural Sustainability at the Kacirebonan Palace

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Abstract. Research has been conducted to analyze the application of GSTS criteria as an instrument for crocodile sustainability in the Kacirebonan palace. The method used in this study is a descriptive method with surveys, interviews, and literature studies from sharing related sources and documentation. The study results show that the Kacirebonan Palace has the potential for tourist objects and attractions that can be used as a tourism destination in developing the Kacirebonan Palace. Cultural tourist attractions are an advantage owned by the Kacirebonan Palace. Introducing culture to tourists who visit will positively impact the culture so that the culture is maintained and sustainable. The research uses two stages, the first stage identifying the types of tangible and intangible culture in the Kacirebonan Palace. The second stage is to interpret and analyze the results of data collection activities that are described qualitatively in a systematic and structured manner based on applying the GSTC criteria as an instrument of cultural sustainability in the Kacirebonan Palace. The Kacirebonan Palace, as one of the tourist destinations that is still developing, still needs various improvements and improvements in cultural sustainability based on the GSTC criteria as an instrument of cultural sustainability in the Kacirebonan Palace.

Keywords: Cultural Tourism, Global Sustainable Tourism Council, Cultural Sustainability

INTRODUCTION

The tourism industry is a service industry that can have a positive and negative impact as well as *a multiplier effect on stakeholders, the government, and the community*. Tourism activities are a necessity for everyone today, and this is due to the improvement of the economy of a community, the curiosity of a community towards a region or other country and the ease for people to reach a place, region, or country using the mode of transportation according to their choice, this causes the growth and development of tourism in a tourism destination. One of the tourist destinations that is growing rapidly is the Cirebon city because the development of Cirebon city tourism is influenced by the existence of road facilities that connect the city of Cirebon with other cities easily through

toll road access, or also the city of Cirebon as a route across the north coast road (Pantura) which connects from the city of Jakarta, West Java to the cities of I Central Java which must go through the city of Cirebon first and the existence of Kertajati International Airport (BIJB) adds changes in tourism activities in Cirebon City. Tourist destinations in the city of Cirebon that also affect changes due to tourist visits are the Kacirebonan Palace

The Kacirebonan Palace is one of the historical and cultural heritage sites that is rich in its uniqueness. However, it is still not fully exposed by the general public. Therefore, this research also aims to introduce and dig deeper into the variety of heritage that still exists today, which, if studied more deeply, will produce an extraordinarily great potential for the sustainability of tourism in this place. The existing relics are in the form of cultural heritage buildings (*tangible*) and art and culture (*intangible*). For example, Traditional Ceremonies which are preserved ancestral relics, as well as Cirebon art sundries that are very interesting for tourists are include *Intangible* culture, which can be a promising provision for the future of the Kacirebonan Palace and even Cirebon City tourism. Yifeng Du (2020) says that:

“Protecting intangible cultural heritage is not easy, especially in countries and regions where awareness of "protection" is not strong and funds are scarce. As intangible cultural heritage has diverse values that can be transformed into cultural productivity and tourism resources, the development and utilization of intangible cultural heritage can seek more protection funds and arouse people's awareness of "protection."

It is said that protecting intangible cultural heritage is not easy, especially in a country or region where awareness of protection is still lacking, and there are also obstacles to limited funds for protecting intangible culture. Given that the protection of intangible cultural heritage has various values that can be transformed into cultural productivity and tourism resources, the development and utilization of intangible cultural heritage can be carried out through the search for funds from outside, both the government and official UN agencies or through increasing greater awareness from the community where intangible cultural heritage exists. The Kacirebon Palace, which has a culture, must be protected and protected so that the sustainability of the culture owned by the Kacirebonan Palace can remain sustainable and sustainable in the community. This can be done through the Global Sustainable Tourism Council (GSTC) criteria guidelines to measure cultural sustainability through a study of the application of cultural sustainability instruments at the Kacirebonan palace.

The Global Sustainable Tourism Council (GSTC) is a measuring tool in assessing an understanding of sustainable tourism, where the Global Sustainable Tourism Council (GSTC) has four pillars consisting of sustainable management; socio-economic impacts; cultural impact; and environmental impact and these criteria can be applied to all tourism sectors. One of the topics discussed in this study is about the criteria for implementing sustainable tourism in terms of cultural sustainability, so that through the identification of the cultural potential contained in the Kacirebonan Palace and also how to implement GSTC through cultural sustainability criteria so that the Kacirebonan Palace can conduct an in-depth assessment that will be used for the development and preservation of culture in the Kacirebonan Palace.

The Kacirebonan Palace is a tourism destination with a tangible and intangible culture, so it is necessary to measure and analyze the sustainability and preservation of the existing culture of the Kacirebonan Palace. Through the Global Sustainable Tourism Council (GSTC) guidelines with cultural sustainability criteria, it can be analyzed what cultural potentials exist in the Kacirebonan Palace and how the GSTC criteria are applied to the crocodile sustainability criteria at the Kacirebonan Palace.

LITERATURE

Tourism Potential

Tourism Potential A place designated as a Tourist Attraction must have the potential to invite tourists to visit. (Sujali, 1989) defines potential as a change in the shape of the earth's surface as a result of a natural process with endogenous energy that forms mountains, rivers, lakes, and other forms. Regarding the potential for tourist attractions, it can also be caused by the existence of culture or human creativity. Some factors affect the tourism potential of a place, namely:

1. Physical aspects, including conditions that affect climate change, soil, flora and fauna, and morphology.
2. Attractions are everything that attracts tourists to an area. For example, there are certain festivals, such as the Dieng Culture Festival and Durian Festival, traditional ceremonies, and others.
3. Accessibility is related to the various efforts made to reach tourist attractions. In this case, the easier it is to find tourist attractions, the higher the interest of tourists in visiting them.

4. Land ownership and use that affect the location of tourist attractions and the direction of their development policies. Land ownership is private land owned by the government.
5. Tourism supporting facilities and infrastructure. Tourist facilities include transportation, travel agencies, lodging, and restaurants. Meanwhile, tourism infrastructure includes communication, electricity, drinking water supplies, a banking system, and health services. Complete facilities and infrastructure will support tourists' staying longer in the location (Wahab, 1996).
6. The community's role is very important as the owner of tourist attractions; therefore, the government periodically conducts counseling to the community in the form of fostering a tourism-aware community (Suwanto, 1997).

The potential of tourism in an area will be able to see its development based on the aspects offered by tourism in the area, Medlik 1980 in Ariyanto 2005, there are four aspects (4A) that must be considered in tourism offerings, where the aspects of tourism product offerings include:

- 1 *Attraction*, where tourist destinations attract tourists, should have attractions, both in the form of nature and society and culture.
- 2 *Accessibility*: this is intended so that domestic and foreign tourists can easily reach their destinations at tourist attractions
- 3 *Amenities*: This third requirement is indeed one of the requirements of the Tourist Destination Area (DTW), where tourists can comfortably stay longer.
- 4 The existence of a tourism institution (*Ancillary*). Tourists will increasingly visit and look for DTW (Tourist Destination Area). If, in the area, tourists can feel safe (Protection of Tourism) and protected by both by reporting and submitting criticism and suggestions regarding their existence as visitors/travelers.

According to Inskip in Suprpto's thesis (2005), the tourism component is always there and is the primary component of tourism and interacts with each other where the tourism components can be grouped as follows:

1. Attractions and tourist activities. The tourism activities in question can be related to the natural environment, culture, uniqueness of an area, and other activities related to tourist activities that attract tourists to visit a tourist object.
2. Accommodation. The accommodation in question is various kinds of hotels and other types of facilities related to services for tourists who intend to spend the night during

their tourist trips.

3. Tourism facilities and services. Tourist facilities and services are needed when planning tourist areas. These facilities include *tour and travel operations* (also called welcome services). These facilities include restaurants and other types of eateries, shops for selling 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).
4. Transportation facilities and services. This includes access transportation to and from tourist areas, internal transportation that connects the main attractions of tourist areas and development areas, and all types of facilities and services related to land, water, and air transportation.
5. Other infrastructure. The infrastructure in question provides clean water, electricity, drainage, dirty waterways, and telecommunications (such as telephones, telegrams, telexes, facsimiles, and radios).
6. Institutional elements. The institution in question is the institution needed to build and manage tourism activities, including workforce planning and education and training programs; developing marketing strategies and promotional programs; structuring public and private sector tourism organizations; regulations and regulations related to tourism; determining investment policies for the public and private sectors; control economic, environmental, and socio-cultural programs

Cultural Tourism

Cultural tourism was first presented by the World Tourism Organization (now UNWTO), which defined it as a way to preserve cultural heritage, maintain peace, and create global understanding. In line with the growth of domestic and international tourism, cultural tourism is identified as a form of 'good' tourism that will stimulate the economy and help preserve the culture of the local community (Richards, 2011).

The diversification of different niche markets, such as heritage tourism, gastronomic tourism, art tourism, film tourism, and creative tourism also colors the growth of cultural tourism. This cultural dynamism then gives rise to cultural approaches from various scientific perspectives.

The attraction of cultural tourism is divided into two, namely the attraction of tangible cultural tourism and the attraction of cultural tourism that is not tangible (Khotimah et al., 2017). Silberberg in Damanik (2013:118) defines cultural tourism as visiting people from outside the destination driven by interest in objects or historical objects, art, science, and lifestyle owned by the group, community, region, or institution (Richards, 2011). Mappi (Asriady, 23: 2016) stated that several aspects included in cultural tourism object include, such as the existence of birth ceremonies, traditional dances, traditional music, marriages, traditional clothes (traditional clothing), various ceremonies (such as going to the rice fields and harvest ceremonies), 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 type of tourism activity that utilizes culture as a tourist attraction visited by tourists. Tourists will experience and learn about various cultures in these tourist destinations. The existence of *cultural tourism* can be used as an object of attraction for tourists that can preserve cultural heritage.

In *cultural tourism*, 12 cultural elements can attract tourists. The following are cultural elements that can attract tourists (Eticon, 2021):

1. **Language.** In Indonesia itself, there are various languages in each region. In addition to the use of Indonesian as the national language, various regions in Indonesia still use the original language of the region to communicate. The regional language is what attracts tourists.
2. **Community (*traditions*).** Indonesians are famous for their hospitality in welcoming tourists. It is not uncommon for local communities with the concept of Tourism Village to introduce the culture of the area to tourists.
3. **Handicrafts.** In some areas, typical handicrafts are made directly by the surrounding community. This is done so that local communities can directly experience the economic benefits of tourist visits.
4. **Foods and *eating habits*.** Regional specialties are included in the cultural element in this culture-based tourism. These unique food and eating habits make tourists interested in visiting various tourist destinations in Indonesia.

5. **Music and art. Diverse music and arts attract tourists.** Even foreign tourists from Indonesia are very interested in music and art, so it is not uncommon for them to learn about it.
6. **History of a place (*history of the region*).** History is also one of the cultural elements that attracts tourists.
7. **Work and Technology.** Likewise, the way of working and technology are also special attractions for tourists.
8. **Religion.** Indonesians embrace various religions. Officially, Indonesia recognizes six religions: Islam, Protestantism, Catholicism, Hinduism, Buddhism, and Confucianism. This diversity and sense of tolerance between religious communities attract foreign tourists.
9. **The shape and characteristics of architecture in tourist areas (*architectural characteristics*).** The architecture of traditional houses in various regions in Indonesia has managed to amaze tourists. One example is Balinese traditional house architecture, which is unique and is an attraction for tourists to visit Bali.
10. **Dress and clothes for locals.** Diverse traditional clothes are also an attraction for tourists.
11. **Educational system.** The education system is also included in one cultural element that attracts tourist visits.
12. **Leisure activities.** The uniqueness of the activities carried out by the local community in their leisure time is also a unique attraction for tourists.

Global Sustainable Tourism Council (GSTC)

The Global Sustainable Tourism Council (GSTC) criteria were created to provide a shared understanding of sustainable tourism. The GSTC Destination Criteria – informally known as "GSTC-D" – is the minimum criteria every tourism destination should aim to achieve. The GSTC-D criteria are organized into four themes: sustainable management, socio-economic impacts, cultural impacts, and environmental impacts. These criteria can be applied to all tourism sectors.

Some of the uses of the GSTC Destination Criteria include the following:

1. As a basis for sustainability certification
2. As a basic guide for destinations that want to become more sustainable
3. Helping consumers identify sustainable tourism destinations

4. As a standard feature for information media to identify destinations and inform the public about their sustainability
5. Assisting other destination-level certification programs and voluntary programs to ensure that their standards meet widely accepted baselines
6. Offer governmental, non-governmental, and private sector programs a starting point for developing sustainable tourism requirements
7. As an essential guide for education and training bodies, such as tourism schools and universities
8. Demonstrate other inspiring leadership to act

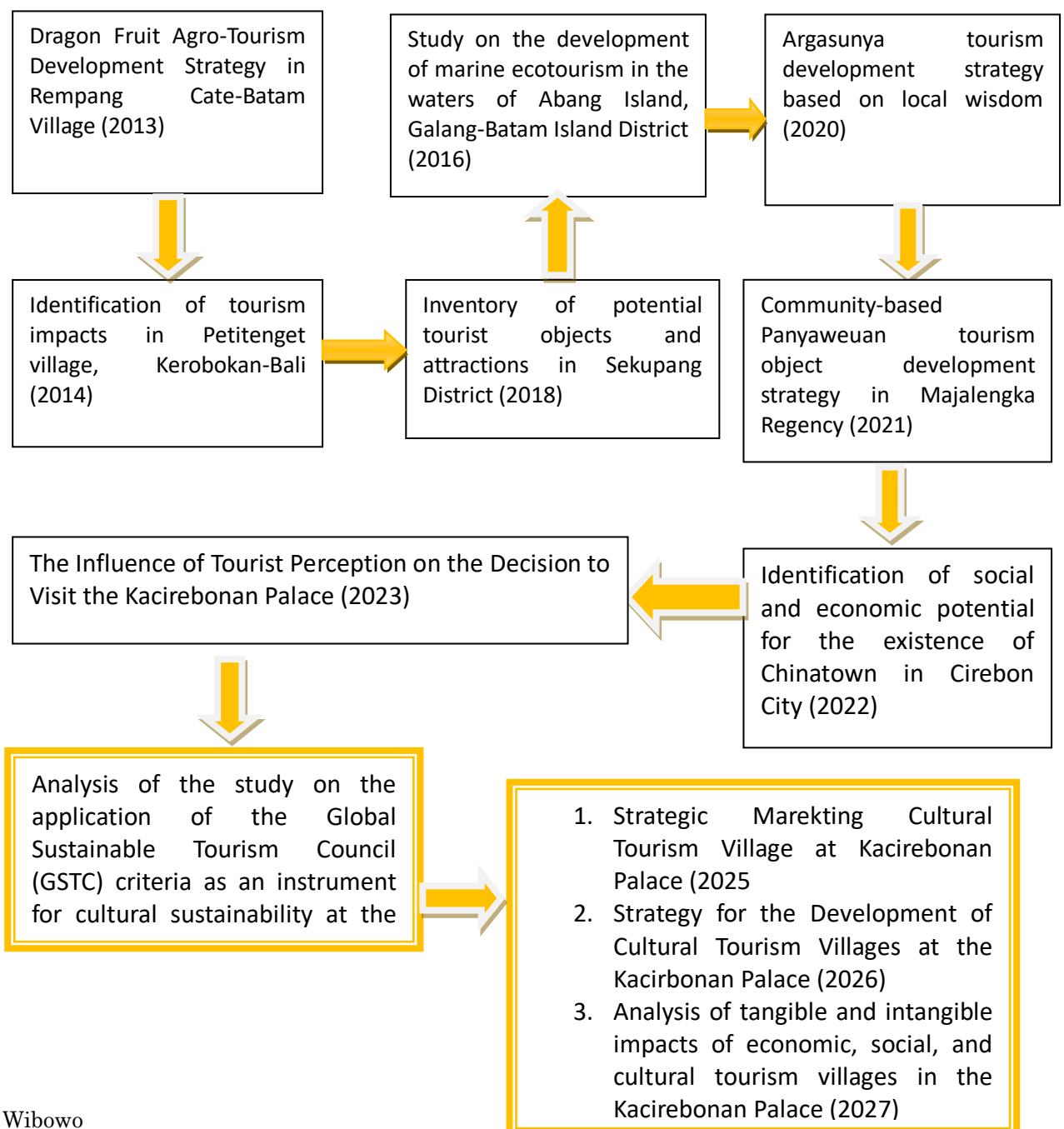
GSTC Cultural Sustainability includes

1. Protecting cultural heritage, including
 - a. Protection of cultural assets Destinations have policies and systems to evaluate, rehabilitate, and conserve cultural assets, including heritage buildings and cultural landscapes.
 - b. Cultural artifacts Destinations have Laws regulating the sale, trade, exhibition, and giving of historical and archaeological artifacts. The law is enforced and communicated to the public, including tourism business entities and visitors
 - c. Intangible Heritage Destinations support celebrating and protecting intangible cultural heritage, including traditions, art, music, language, local gastronomy, and other aspects of local identity and distinctiveness. The presentation, imitation, and interpretation of extant cultures and traditions are carried out carefully and respectfully, engaging and benefiting the local community and providing visitors with an authentic experience
 - d. Traditional access Destinations monitor, protect, and, where necessary, rehabilitate or restore local people's access to natural and cultural sites
 - e. Intellectual property rights Destination has a system that contributes to protecting and preserving the intellectual property rights of communities and individuals.
2. Visit cultural sites
 - a. Visiting cultural sites, Visitor management on cultural sites Destinations has a system for managing visitors in and around cultural sites, which takes into account their characteristics, capacities, and sensitivities and seeks to optimize the flow of visitors and minimize negative impacts. Guidelines for visitor behavior on

culturally sensitive sites and events are provided to visitors, tour operators, and tour guides before and during visits.

- b. Interpretation of the site: Accurate interpretation materials are provided to inform visitors of the importance of the cultural and natural aspects of the site visited. The information provided is by the local culture, developed in conjunction with the host community, and communicated using a language that is mastered by visitors and locals

Roadmap Analysis of the study on the application of the GSTC criteria as an instrument of cultural sustainability at the Kacirebonan Palace



METHOD

Research Stages

The research entitled "Analysis of the study of the application of *the Global Sustainable Tourism Council (GSTC) criteria* as an instrument of cultural sustainability at the Kacirebonan Palace has two stages, namely the first stage identifying the types of culture, both tangible and *intangible* and existing in the Kacirebonan Palace, including the forms of participation that will be carried out and those that have been carried out for the development of cultural tourism villages in the Kacirebonan Palace through data collection in the form of observations and interviews. Interview activities will be conducted for people who can understand the culture in the Kacirebonan Palace, including the Kacirebonan Palace family. The results of observation, interviews, and documentation were followed by the second stage, namely interpreting and analyzing the results of data collection activities, which were described qualitatively and in a systematic and structured manner.

Research Location

Research on "Analysis of the study on the application of *the Global Sustainable Tourism Council (GSTC) criteria* as an instrument of cultural sustainability at the Kacirebonan Palace" was conducted at the Kacirebonan Palace, Cirebon City.

Research Model

The research study entitled "Analysis of the study of the application of *the Global Sustainable Tourism Council (GSTC) criteria* as an instrument of cultural sustainability at the Kacirebonan Palace" is a study using the criteria of the Global Sustainable Tourism Council (GSTC), one of which is by using the criteria for cultural sustainability at the Kacirebonan Palace. This study uses data collection by observation. This observation is used to see directly at the object of research, then continued with interviews with community leaders, tourism village managers, and the chairman of Pokdarwis in the cultural tourism village, where the samples used purposive samples. In addition to data collection using documentation, each activity is documented directly in the cultural tourism village or the form of data contained in the Kacirebonan Palace. The results of data collection will be analyzed using qualitative descriptiveness.

Data Collection and Data Analysis Techniques

a. Data Collection Techniques

In the study, the researcher collected data using 3 data collection tools: observation, interviews, and documentation. According to Sugiono (2016:308), Data collection techniques are the most important step in research because the main purpose of research is to obtain data. Without knowing the data collection technique, the researcher will not get data that meets the set data standards. In this case, the researcher uses several methods in the research carried out, including:

1. Observation. According to Sutrisno Hadi (Sugiyono, 2017, p. 203) stated that "Observation is a complex process, a process composed of various biological and psychological processes. Two of the most important are the processes of observation and memory. Scientists can only work on data, i.e., facts about the real world obtained through observation. The researcher made direct observations of the Kacirebonan Palace regarding its cultural potential as a tourist attraction in the Kacirebonan Palace and observed the application of the natural GSCT criteria for cultural sustainability at the Kacirebonan Palace.
2. Interview. According to Martha Jaya (2021:153), interviews are a data collection technique used to obtain information directly by asking a list of questions to the data source (informant). According to Berger in Kriyantono (2020), an interview is a conversation between a researcher and an informant who is considered to have important information about an object. According to Utama and Mahadewi (2018), the interview is a question-and-answer process in research that takes place orally because the interview is one of the most important parts of every research, where the interview technique is free. Individual interviews are an interview process where face-to-face questions and answers take place directly between the interviewee and the interviewee. In the research, interviews were conducted with the Kacirebonan Palace, the chairman of the Tourism Awareness Group. Respondents who will be used *as informants* in the study use a purposive sample approach. *A purposive Sample is a sampling technique that is carried out deliberately by appointing people who are considered capable of providing the necessary data needs both internally and externally so that they can provide a clear picture of the culture in the Kacirebon Palace, including the implementation of GSTC in cultural continuity in the Kacirebon Palace.*
3. Documentation. Documentation is one method of collecting data in the form of photographs, writings, or visual media that is used as a record or event and then used as evidence that the event existed in the past (Ubaidillah, 2017).

In collecting documentation data in this study, the one used is at the time of interviews with selected informants who will be documented. Documentation can strengthen evidence in qualitative research methods because in the documentation method, there are photos, writings, and visuals that can be more trusted in research

Data Analysis Techniques

In the process of data analysis, a separate technique is needed to get the right information on the target and write the data systematically. This qualitative research will use the Miles & Huberman interactive method, which analyzes and collects data at the same time. The techniques used can be visualized as follows:

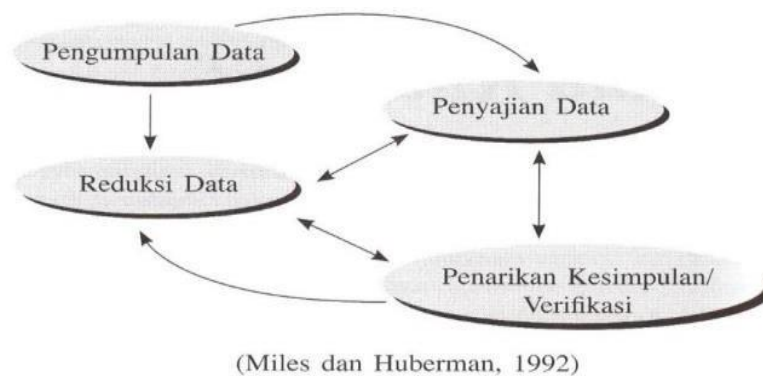


Figure 1 Miles & Huberman Interactive Data Analysis Method, 1992

There are four processes in the implementation of data analysis using this method, the process is:

1. **Data Collection:** Data obtained from observations, interviews, and documentation can be recorded using specified techniques such as descriptive and reflective recording. Descriptive recording contains records based on the results of the researcher's pure exposure to the actual situation. This is a natural record based on what has been experienced, without any additional interpretation or opinion from the researcher. Meanwhile, reflective recording is a record that contains comments, impressions, opinions, and interpretations that are researched. This reflective recording is a material to collect data at the next stage.
2. **Data Reduction:** This stage sorts out the data that will be included in the

research. Only relevant data are used according to the research question, only those related to the research topic. This process is one of the efforts to classify, sharpen, and organize data so that researchers can more easily draw conclusions.

3. **Data Presentation:** Data presentation can be in the form of writing, images, graphs, or tables. The purpose of this process is to combine the information obtained from the previous process to describe the situation that occurs in the field. Researchers can present data in a narrative, engaging, and systematic manner to make it easier to master the information from the data.
4. **Drawing conclusions:** This stage is carried out during the research process, like the data reduction process. After the data is collected and considered sufficient to be the core of the research, temporary conclusions can be drawn. Then, as information and data increase during the research process, further conclusions can also be drawn and verified. Once the data is completely complete, the conclusion can be drawn. This process also involves the classification of data categories.

DISCUSSION

Overview of Kacirebonan Palace

Cirebon City is one of the cities located in West Java Province, and it is very strategic. This city is known as a transit city because it is located on the North Coast, becoming a crossing route between regions that pass through the North Coast (Pantura). Geographically, Cirebon City is located at 108.33° and 6.41° South Latitude on the North coast of Java Island, the eastern part of West Java, extending from west to east 8 kilometers, North-South 11 kilometers with an altitude of 5 meters above sea level. This explains that Cirebon City is a lowland area with an administrative area of 37.35 km² or 3,735.8 hectares. The Kacirebonan Palace is administratively located in Pulasaren Village, Pekalipan District, Cirebon City. With coordinates – 6° 43' 29" LS / 108° 33' 54" E. What makes Cirebon City unique is the existence of several Palaces at once in one area. Kacirebonan Palace is about ±600 meters from Kasepuhan Palace, and ±400 meters from Kanoman Palace. Another unique thing is the building of each palace that always faces north, including the Kacirebonan Palace.

The Kacirebonan Palace is located on Jalan Pulasaren no 48, Pulasaren Village, Pekalipan District, Cirebon. It was established on March 13, 1808, with its first Sultan,

namely P. Raja Kanoman Amirul Mukminin Muhammad Khaerudin. Construction began with the main building, *Paseban* and *Tajug*. Like the palace building at that time, the main building was the daily residence of the sultan and his family. This building consists of a bedroom, the sultan's office, a *pecira* (a room to store ancient palace objects), a talisman room, *prabayaksa* (a large room in the wing of the building), a kitchen and a terrace (functioning as a waiting room when lowly soldiers want to face the Sultan).

Kacirebonan Palace is a palace established on the initiative of Prince Muhamad Haerudhin. He was the Crown Prince of Sultan Kanoman IV, who resisted the colonial rule of the Netherlands. The history of constructing the Kacirebonan Palace is inseparable from the wars that once raged in the Cirebon area. At that time, in 1670, the Netherlands began to enter the sovereignty of the Kanoman Palace led by Prince Haerudhin. This was opposed by the crown prince of the sultanate who was none other than Prince Muhamad Haerudhin. Involving the people of Cirebon who supported him, the war against the Netherlands colonials lasted almost 5 years. However, in 1696, Prince Muhamad Haerudhin was defeated and exiled to Ambon, Maluku. The exile gave the aging Prince Haerudin no crown prince to be appointed as the Sultan of Kanoman. The Netherlands Government used this unilaterally to appoint the pro-colonial Prince Imamudin as the V Sultan of Kanoman. However, the inauguration without the blessing of the people of Cirebon made the war more rampant and spread to areas outside Cirebon. In the end, Prince Muhamad Haerudhin was sent home to ease the anger of the people of this city, which was nicknamed the city of shrimp.

The Kanoman Palace, which had chosen Prince Imamudin as the regent, made Prince Muhamad Haerudhin establish the Kacirebonan Sultanate with the title Sultan Carbon Amirul Mukminin in 1808. Occupying an area of 2.5 hectares, the Kacirebonan Palace has *Paseban Kulon* on the left and *Paseban Wetan* on the right of the palace. Both function as a place for receiving guests and practicing dance, namely the typical Cirebon mask dance.

The Kacirebonan Palace has a color with green elements that dominate the eight pillars as the main pillars supporting this very well-maintained building. The portico of the palace called the *Jinem Prabayaksa Room*, is the place where the sultan meets guests as well as the place where the palace ritual event is held.

The Kacirebonan Palace holds various ancient collections of objects that are full of history. Swords, spears, and tools for making herbal medicine or *param* that are still

in the form of stones are neatly stored in one of the rooms in the palace—the rooms of the Kacirebonan Palace store various objects related to the palace and Islam. Books from the time of the guardians are one of the ancient collections that can be witnessed when visiting the Kacirebonan Palace, and they are very eye-catching. Many relics can be seen in this palace, such as furniture, tables, and chairs made of wood which are still original. On the wall are photos of the Cirebon sultanate from the past to the present. Inside the pavilion, various relics are neatly stored in the storefront, including daggers, swords, books, several jars given by neighboring countries, ancient money/hole money to gamelan.

Cultural Potential in the Kacirebonan Palace

Baluarti or Kacirebonan Palace Building

In a tourist destination, physical buildings are one of the most important components, and they are one of the main things that are seen for the first time when tourists visit. In historical tourist destinations such as the Kacirebonan Palace, the physical buildings of the Palace are tangible cultural heritage, witnesses of the birth of the Palace itself. In this case, tourists can see and feel firsthand the atmosphere inside the Palace, enjoy the aesthetics of the ornaments, and learn about its history. The history of the physical building of the Kacirebonan Palace, written in a book entitled *Baluarti Keraton Kacirebonan* by Bambang Irianto (2014), can be explained as follows: "In 1808 after the Kacirebonan Palace was born in the land of Cirebon and began its reign, the Sultan of the Kacirebonan Palace I (Prince Raja Kanoman) did not have a Palace. He settled in Blok Lebu, Kampung Sunyaragi, near Sunyaragi Cave. During his lifetime, Prince Raja Kanoman had little contact with the Netherlands and did not even receive any help from the Netherlands.

The Palace building is a center for preserving culture and traditions, including its arts. Tourists visiting the Kacirebonan Palace can witness the ongoing traditional activities or even participate in festivals or activities being held.

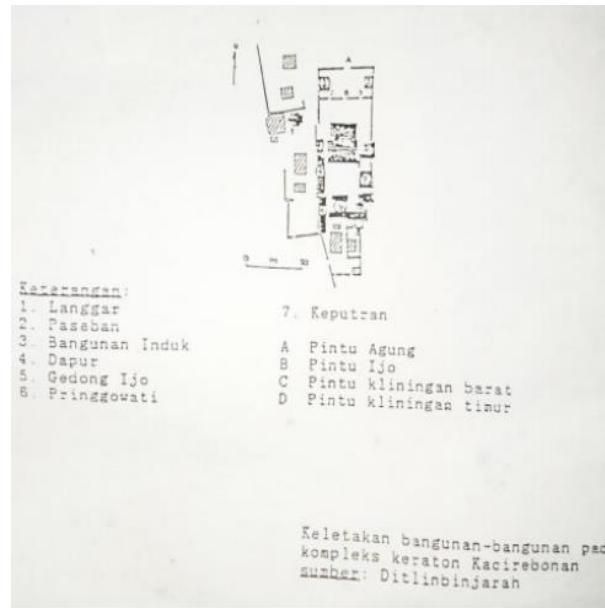


Figure 2. Kacirebonan Palace Plan

Suraan

Suraan is to commemorate the Islamic and Javanese New Year, which falls on 1 Muharram in the Islamic calendar, and 1 Sura in the Javanese calendar. The Sultan, relatives, magersari, and courtiers gathered in this event at the Prabayaksa Ward of the Kacirebonan Palace. Then, the people flocked to make tumpeng and prayed together and selamatan, also known as Sura, thanksgiving by dismantling the tumpeng and then distributing it back to the people present. After the core activity (selamatan) is completed, it will be continued with a puppet show last night. Moreover, continued with the 10 Sura tradition activities, which were held on the 10th day of the month of Sura, namely the Traditional Ceremony of making sure porridge by the Palace and then distributing to family, relatives, and the community. This tradition is full of hope and prayer to Allah SWT. This activity is a series of 1 Sura traditions.

Safaran

Safaran is a tradition that can also be called Rebo Wekasan. In this tradition, the Palace carries out prayer, prays together, and serves Apem cake, a symbol of the Syafaran tradition. This Apem cake will be distributed to the community and mosques like the Jagabayan Mosque. In addition to Apem cakes, there is also an activity called Tawurji. Tawurji is a tradition to reject reinforcements and as a way to be grateful for the blessings of God Almighty with Surak (Scattering money to the community).

Syawalan (Eid al-Fitr) and Raid Shawwal

Shawwalan and Shawwal raid activities: After fasting Shawwal on the 7th of Shawwal, Sultan Kanoman conducted a Shawwal raid in Astana, Gunung Sembung, the burial place of the Kings of Cirebon.

A series of long traditions of amulets

The Long Talisman tradition is not only done in one day or one night like other traditions. However, this tradition is carried out sequentially until the Traditional Ceremony The peak tradition is which is held on the 12th of Rabi'ul Awal / Maulud in commemoration of the birth of the Great Prophet Muhammad SAW. This traditional ceremony is carried out as a manifestation of gratitude to Allah SWT for all pleasures, in this case the blessings of Faith and Islam and at the same time this event recalls the Prophet (Prophet Muhammad SAW) as a Prophet who delivered the Treatise on Tawhid and Islam. This event is the largest of the entire series of Customs and Traditions because it has its own series, and involves many masses such as courtiers, families, relatives, and the general public.

Ngisis Wayang

Ngisis wayang is a tradition that is also one of the efforts in the maintenance of heirloom wayang kulit in the Kacirebonan Palace by blowing up the Ancient Wayang Kulit collection of the Kacirebonan Palace, which is hundreds of years old. The Ngisis Wayang activity is carried out every month on Friday Kliwon, and can be witnessed by anyone who wants to know about the activity.

Mask Dance

It is called the Mask Dance because the dancer performs using a mask on his face. This dance is circulated in the Cirebon Sultanate area. In addition to functioning as a performing arts attraction, the Mask Dance has a very deep meaning about human life. Five types of Mask Dance have been preserved to this day: Panji, Samba, Rumyang, Tumenggung, and Kelana.

Sekar Keputren Dance

The Sekar Keputren Dance where this dance is a dance that is only available in the Kacirebonan Palace, has become an icon with melodious music and elegant dancer makeup. Initially, this dance was a dance of the Sultan Princess, but now it is a welcome dance when tourists come to visit the Kacirebonan Palace.

Application of GSTC to cultural sustainability at Kacirebonan Palace

The *Global Sustainable Tourism Council* (GSTC) criteria are a reference for a tourist destination to understand how a tourism destination can be sustainable. The GSTC criteria are the minimum criteria that tourism destinations should meet so that sustainability continues, and the GSTC criteria have four themes, namely sustainable management, social and economic impact, cultural impact, and environmental impact. The implementation of *the Global Sustainable Tourism Council* (GSTC) criteria must also be implemented by the Kacirebonan Palace in order to remain sustainable in the four themes. In the study on the application of *the Global Sustainable Tourism Council* (GSTC) criteria at the Kacirebonan Palace on the theme of cultural impact in the sustainability of its implementation. The application of *the Global Sustainable Tourism Council* (GSTC) criteria for cultural sustainability at the Kacirebonan Palace includes the protection of cultural heritage and visiting cultural sites.

The Kacirebonan Palace in the implementation of *the Global Sustainable Tourism Council* (GSTC) cultural sustainability, especially protecting cultural heritage, has been carried out by the Kacirebonan Palace because the Kacirebonan Palace has taken actions in the form of:

- a. Protection of cultural assets. In cultural asset protection activities, the Kacirebonan Palace has identified cultural assets that are cultural assets owned by the Kacirebonan Palace, as well as preserving existing culture through cultural performances to the community as a form of preservation of cultural assets. The Kacirebonan Palace in protecting of cultural assets is also carried out by integrating tourism activities, where the Kacirebonan Palace makes culture the main cultural product that can be presented to tourists who visit the Kacirebonan Palace
- b. Cultural Artifacts of the Kacirebonan Palace. The Kacirebonan Palace protects cultural artifacts by inventorying cultural artifacts owned by the Kacirebonan Palace through the existence of a museum of artifacts owned by the Kacirebonan Palace.
- c. The intangible heritage of the Kacirebonan Palace. The intangible heritage of the Kacirebonan Palace, including the traditions owned by the Kacirebonan Palace until now, continues to be protected and preserved through cultural performance activities such as the safari tradition, and the seawall tradition. In addition to the traditions owned as intangible heritage, the Kacirebonan Palace also has art as a tradition that continues to be preserved by involving the local community so that there is a shared

responsibility between the Kacirebonan Palace and the community at the same time can be used as an improvement in the community's economy in introducing tourism products to tourists who visit the Kacirebonan Palace

- d. Cultural Intellectual Property Rights of the Kacirebonan Palace. The Kacirebonan Palace's protection of cultural heritage is carried out through the recognition of cultural intellectual property rights owned by the Kacirebonan Palace. The Kacirebonan Palace introducing cultural intellectual property rights owned through joint activities with policymakers, in this case, the Cirebon City Government through the Cirebon City Tourism and Culture Office in holding a joint event so that the stakeholders and visitors to the event know that the Kacirebonan Palace has cultural intellectual property rights that are presented to the general public, including the existence of an experience for tourists in carrying out joint activities in a tourism cultural performance of the Kacirebonan Palace.
- e. In addition to the cultural artifacts of the Kacirebona Palace, the intangible heritage of the Kacirebonan Palace carried out by the Kacirebonan Palace through the preservation and data collection that has been carried out, the role of the community around the Kacirebonan Palace also participates in preserving and maintaining the cultures around the Kacirebonan Palace. One of the communities around the Kacirebonan Palace that preserves culture that is influential in social and cultural life is the community of RW 02 RT 04 Kacirebonan Village, Pekalipan District, where this community is directly related to the Kacirebonan Palace and the community still has a very close kinship relationship with the Kacirebonan Palace so that the people of RW 02 RT 04 Kacirebonan Village, Pekalipan District are still carrying out various kinds of activities culture that is still going on today. One of them is the implementation of *the Global Sustainable Tourism Council (GSTC)* on the cultural sustainability of the Kacirebonan Palace, which is supported by the community of RW 02 RT 04 Kacirebonan Village, Pekalipan District as follows:

1. Sekar Pandan Dance Studio in Kacirebonan Cultural Tourism Village

Sekar Pandan Art Studio is an art studio that was established by Elang Heri Komarhadi and Elang Tomi in 1992, where Sekar Pandan Art Studio is one of the art studios in Cirebon City that is still managed and still has a very close relationship with the Kacirebonan Palace. The Sekar Pandan art studio is located right behind the Kaciebonan Palace. The Sekar Pandan art studio established in the

Kacirebonan Palace area is a form of responsibility for cultural preservation in the Kacirebonan Palace to be maintained and sustainable in accordance with the implementation of *the Global Sustainable Tourism Council (GSTC)* on cultural sustainability so that the steps taken by Elang Heri Komarhadi and Elang Tomi are open for the younger generation to participate in training at the Sekar Pandan dance studio. Sekar Pandan's art studio preserving culture to the younger generation who take part in cultural preservation are the Rummyang Mask Dance, the Panji Mask Dance, the Tumenggung Mask, and the Samba Mask Dance, as shown in Figure 4.2 as follows:

2. Kacirebonan Tourism Village Art Museum

The Art Museum is also one of the activities that can be categorized into the implementation of the *Global Sustainable Tourism Council (GSTC)* on cultural sustainability that supports the Kacirebonan Palace. According to the chairman of the Tourism Awareness Group (Pokdarwis) of the Kacirebonan Palace who is also one of the initiators of the cultural tourism village of the Kacirebonan Palace, Elang Iyang Ariffudin in his interview the art museum of the Kacirebonan Tourism Village is a form of actualization to introduce various kinds of masks in the Kacirebonan Palace as well as the museum this mask is used as one of the tourist attractions in the Cultural Tourism Village of the Kacirebonan Palace as shown in figure 4.3 as follows

In his interview with Elang Iyan Ariffudin, he said that every visitor who comes to the Kacirebonan Cultural Tourism Village Art Museum will be given an explanation of the art objects in the museum, starting with their form, meaning, and history. Elang Iyan Ariffudin one of the owners of the Kacirebonan Cultural Village Art Museum, also said that every visitor can 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, carving wood with simple concepts including practicing gamelan. This is one of the ways the *Global Sustainable Tourism Council (GSTC)* applies to cultural sustainability, which is the result of an interview with Elang Iyan Ariffudin, as shown in Figure 1 as follows:



Figure 3. Interview with Elang Iyan

Carving House

One of the applications of the *Global Sustainable Tourism Council* (GSTC) on cultural sustainability is the existence of a carving house initiated by Elang Tomi in the cultural tourism village of Kacirebonan. Elang Tomi is also one of the close relatives of the Kacirebonan Palace, which lives next to the Kacirebonan Palace. The carving house was initiated by Elang Tomi by utilizing 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 as in Figure 4.5 as follows



Figure 4. Carving House

When the researcher visited the carving house initiated by Elang Tomi, the researcher did not meet Elang Tomi but was accompanied by Elang Iyan who is still the younger brother of Elang Tomi who gave an explanation of the background of the carving

house as one of the tourist attractions in the cultural tourism village of the Kacirebonan Palace.

CONCLUSION

Conclusion

The criteria guidelines of *the Global Sustainable Tourism Council* (GSTC) to measure cultural sustainability through the study of the application of cultural sustainability instruments in the Kacirebonan palace for the protection of intangible cultural heritage are not easy, especially in a country or region where awareness of protection is still lacking, and there are also obstacles and limited funds in the process of protecting intangible culture. The Kacirebonan Palace in implementing the *Global Sustainable Tourism Council* (GSTC) to measure cultural sustainability through:

1. Collecting data and also maintaining the cultural potential in the Kacirebonan Palace which has a high historical value such as the Baluarti building of the Kacirebonan Palace
2. Carrying out cultural traditions which is one of the applications of *the Global Sustainable Tourism Council* (GSTC) to measure cultural sustainability such as suraan, syafaran, Syawalan Eid al-Fitr (Shawwal raids), the tradition of Pajang Jimat including the performance of dances carried out at the Kacirebonan Palace such as mask dance, sekar keputren dance
3. There is collaboration in the implementation of *the Global Sustainable Tourism Council* (GSTC) to measure the cultural sustainability of the Kacirebonan Palace with the community around the Kacirebonan Palace through the Kacirebonan Palace cultural tourism village, where the Kacirebonan Palace cultural tourism village carries out cultural activities such as the Sekar Pandan art studio, the existence of an art museum and also a carving house as a form of cultural preservation.

Suggestion

The implementation of *the Global Sustainable Tourism Council* (GSTC) to measure cultural sustainability is the basis for the Kacirebona Palace to carry out cultural sustainability activities and also as a basis for assessing sustainable tourism. Kacirebon Palace in implementing *the Global Sustainable Tourism Council* (GSTC) to measure cultural sustainability must be done

1. The application of cultural Intellectual Property Rights of the Kacirebonan Palace to the culture in the Kacirebonan Palace so that intellectual property can be guaranteed as one of the cultural assets owned by the Kacirebonan Palace
2. The Kacirebonan Palace must continue to maintain culture and traditions, including existing artifacts, through more intensive cooperation with the government to preserve the culture of the Kacirebonan Palace, because in maintaining this castle, it requires high effort and costs in the process of preserving it.
3. Participating and supporting the community around the Kacirebonan Palace in carrying out the process of implementing *the Global Sustainable Tourism Council (GSTC)* to measure cultural sustainability through tour packages in collaboration with the Kacirebonan Palace cultural tourism village

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