CRAFTING TOURISM DESTINATIONS: THE DANCE OF TRADITION AND SUSTAINABILITY IN SUKABUMI'S UNESCO GEOPARK, CILETUH PELABUHANRATU

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ABSTRACT

Objective: This study aims to identify the potential of traditional cultural arts and their interaction with sustainable tourism in the UNESCO Geopark Ciletuh-Palabuhanratu Geopark through the Parahyangan Cultural Panglayungan Cibenda Village, Ciemas District, Sukabumi Regency.

Theoretical framework: The research is centered on exploring how tradition and sustainability can be integrated into the development of tourism destinations, particularly in the Ciletuh Pelabuhanratu Geopark, utilizing the concepts of Sustainable Tourism Development and Traditional Values in Tourism.

Method: Through research with a qualitative approach based on the Huberman and Miles model which aims to obtain valid and reliable results, using data triangulation in the form of crosscheck of sources.

Results and conclusion: Furthermore, it was obtained that traditional cultural arts have an interrelation and interaction with sustainable tourism, namely the positive impact on traditional cultural arts activities with environmental and environmental sustainability, economy, and social life of the community.

Originality/value: The development of geoparks as sustainable tourism destinations is becoming a priority considering the nature and characteristics of these destinations that emphasize attention to a number of aspects such as economy, environment and preservation (including culture), as well as the empowerment of communities around the destination. This is in line with the location of the geopark which is always in a rural area rich in natural tourism and local culture. However, research on art, culture and tourism, it seems that more specific and specialized research on art, culture, and tourism is still not widely done.

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INTRODUCTION

The development of geoparks as sustainable tourism destinations has become a priority considering the nature and characteristics of these destinations, which emphasize several aspects, such as economy, environment, preservation, culture, and community empowerment around the destination. This concept enables travelers and tourists to increase their knowledge about natural resources, local cultural identity, and strategies to...
preserve nature and culture. This concept is in line with the location of geoparks which are always in rural areas and are rich in natural tourism and local culture (Zouros & Martini, 2003). With an emphasis on sustainability as a general concept of tourism on the interrelated environmental, socio-cultural, and economic aspects, geotourism follows the principles of sustainability and comes under sustainable tourism (Cottrel, Vaske, Shen, & Ritter, 2017).

Geopark is a landscape with a unique earth heritage (geodiversity), unique biodiversity, and unique cultural heritage (Unesco, 2017). Culture gets its portion in the study of geopark, in addition to geology, geophysics, biology, and environmental sciences. According to the aforementioned explanation, a geopark has more concrete connections with the locals’ social and cultural life (Farsani et al., 2012). With regard to cultural heritage as a part of essential elements of the geopark, Sukabumi has culture and arts, which are integral parts of the Ciletuh-Palabuhanratu UNESCO Geopark Earth Park (CPUGGp) area. Ciletuh-Palabuhanratu UNESCO Geopark Earth Park was established on 17 April 2018 by UNESCO, and since then, it has been employed as a unified analysis in the tourism discipline.

Cultural heritage is an integral part of the geopark at CPUGGp and has been developed into a destination to strengthen the existing elements of geodiversity and biodiversity. Strengthening aspects of traditional arts and culture is pivotal at this time and should be prioritized. Traditional cultural arts have reached a critical point and become extinct due to technological development and the influx of foreign cultures that are considered better. It was reported that there were around 352 types of art that had grown and developed in West Java in 1980, and these types of art were divided into 23 art families. Unfortunately, these types have decreased drastically, are rarely found, or only exist in sub-cultures (Caturwati, 2007).

Efforts to maintain traditional cultural arts in the CPUGGp area continue to be intensified by various parties, such as the government and local communities. One of the government’s programs for preserving traditional cultural arts is holding various festivals; for example, the Provincial Government of West Java holds the Ciletuh Geopark Festival, which regularly presents traditional cultural arts (Disbudpar Jabar, 2017). Meanwhile, at the micro (community) level, the preservation of traditional cultural arts in the CPUGGp area is carried out by local art activists, including the Panglayungan Budaya Parahyangan Community in Cibenda Village, Ciemas District, Sukabumi. This community was
established on 18 November 2020 and aims to preserve Indonesian art and culture and promote community-based art creations. The traditional arts developed by this community include Gondang, Pencak Silat, Karinding, Beluk, and Beans.

One of the implementations of interdisciplinary research on tourism, geoparks, and culture is research on art as an element of culture and an intangible heritage that is a component of geoparks. On the one hand, art can function as a tourism object and has an important role in tourism development. Art is also one of the geopark elements that can increase public interest in visiting it, including visiting the CPUGGp area. This art performance is expected to increase the level of tourist visits because tourists not only enjoy the landscape but can also see traditional art performances in this geopark area.

2 THEORETICAL FRAMEWORK

The potential for traditional cultural arts in Panglayungan Budaya Parahyangan is an artistic-cultural heritage that already exists in the community and has been passed down for generations. The artistic potential is now also a force that complements other existing potentials, such as biodiversity and geodiversity. Traditional cultural arts are one of the three elements that must exist in the geopark concept, including in the Ciletuh Palabuhanratu Geopark area. Therefore, in this case, the traditional cultural arts preserved and developed at Panglayungan Budaya Parahyangan will significantly realize sustainable tourism. The diversity of tourism potential in Panglayungan Budaya Parahyangan includes buhun traditional arts, such as gondang, kliningan, outs, pencak silat, liliuran tradition, and farming systems that still use the traditional practices from the ancestors.
A geopark has three main elements: geodiversity, biodiversity, and cultural heritage. These elements are found in Cibenda Village and are the focus of development by the Panglayungan Budaya Parahyangan community and the Cibenda Village Government to preserve existing traditional cultural arts according to their respective roles and responsibilities. This effort is expected to maintain all existing geoparks. Geopark is a conservation area that has elements of geology, biodiversity, and cultural diversity (Darsiharjo, 2016). Geopark functions as conservation and educational media, especially for earth science, nature, and culture in the geopark area. A geopark can encourage sustainable tourism activities because local communities actively participate in preserving and protecting natural and cultural resources. As a part of the geopark area, Cibenda has the potentials of cultural arts and is managed by Panglayungan Budaya Parahyangan. These potentials are certainly valuable capital to continue tourism activities in the Ciletuh Pelabuhanratu Geopark area. The developed cultural arts are crucial geopark elements that must be supported and maintained. The existence of Panglayungan Budaya Parahyangan must be considered, especially to preserve traditional cultural arts.

Geoparks are areas with geological evidence, including archaeological, ecological, and cultural values, in which local people are invited to protect and enhance natural functions (Ansori, 2018). Traditional cultural arts are a comprehensive system of ideas as human actions and work to create a better and harmonious life with the environment or the natural surroundings (Rifa’i, 2020). As a cultural heritage and a geopark element, traditional cultural arts are threatened to be extinct due to several factors, such as rapid urbanization, conflicts, and tourism that do not prioritize the
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preservation of traditional cultural arts (Kalay et al., 2008). Creating traditional cultural arts into geopark elements certainly supports sustainable tourism. The characteristics of geopark are regional involvement and the long-term commitment of each element to grow tourism sectors, especially cultural tourism, strongly. Using a multi-disciplinary approach, the combination of professional, scientific, and communicative principles, and the transmission of cultural heritage can more effectively target the younger generation, school-age children, local residents, and the general public to visit a geopark (Justice, 2018).

The development of the potentials of traditional cultural arts in Panglayungan Budaya Parahyangan is a strength for a geopark and needs attention and support. Not all regions in Indonesia have complete potential to establish a geopark area. The preservation of traditional cultural arts by the Panglayungan Budaya Parahyangan community indicates that the community still concerns cultural heritage, which has increasingly limited spaces for movement. Therefore, these potentials should be managed more attractively, so the strength of a leading destination can appeal domestic and foreign tourists.

In addition to preserving the cultural heritage, the Panglayungan Budaya Parahyangan community develops elements of biodiversity. Several agricultural commodities rarely found in other areas, such as black rice, sorghum, and hanjeli, are currently being cultivated by the community and people of Cibenda Village. Biodiversity includes genetic diversity, ecosystems, species, and other biological elements. Biodiversity refers to living things (flora and fauna) and a part of the environmental ecosystem in a region. Biodiversity in the geopark concept embodies landscapes and includes unique biological elements for geopark areas. These biological elements are also guarded and preserved by the Panglayungan Budaya Parahyangan community by cultivating plants with high economic values, such as black rice, hanjeli, and sorghum. Black rice is a type of rice derived from the species Oryza sativa L, contains natural phytochemicals as antioxidants, and offers high health benefits to prevent diabetes, anti-inflammatory, Alzheimer's, and cardiovascular disease (Pasaribu et al., 2021). Hanjeli is a cereal plant with a high protein, fat, and vitamin B1. Hanjeli is usually processed into flour to make bread and other processed foods (Rachmaselly et al., 2020).

Panglayungan Budaya Parahyangan is a community of traditional arts activists in Cibenda Village, Ciemas District, Sukabumi Regency. This village is located in the
Novianti, E., Halim, N., A., Endyana, C., Sujana, E., T., S., Jauhari, R., Subekti, P. (2023). Crafting Tourism Destinations: The Dance of Tradition and Sustainability in Sukabumi's Unesco Geopark, Ciletuh Pelabuhanratu CPUGGp area. The current activity of Panglayungan Budaya Parahyangan is to preserve traditional cultural arts rarely found in other areas. Cibenda Village has complete geopark elements, unlike other villages, because it has the Ciletuh Palabuhanratu Geopark area. The completeness of the geopark elements is shown from the biodiversity, such as black rice and hanjeli as native agricultural commodities that have long existed in Cibenda Village, the Puncak Manik geosite, and cultural heritage and cultural arts preserved by Panglayungan Budaya Parahyangan. The government of Cibenda Village considers these potentials as strengths of the village, so the government creates Panglayungan Budaya Parahyangan and fully supports cultural arts preservation activities.

The traditional cultural arts developed in Panglayungan Budaya Parahyangan include kliningan, degung, and gondang. Kliningan is a traditional musical art played by two singers, performed by a sekar interpreter, and using a set of gamelans. The name of this art is derived from waditra, namely kilining. Kilining is similar to gender, but its appearance is invisible. Gamelan is a traditional art consisting of many musical instruments, such as drums, saron, flute, bonang, and gong. Meanwhile, gondang is the art of percussion or tuuntungan using a lisung (mortar) made of a piece of wood. Gondang is played with singing.

In addition to traditional karawitan cultural arts, Panglayungan Budaya Parahyangan preserves other traditional arts, such as pencak silat and outs. The pencak silat taught to the people around Panglayungan Budaya Parahyangan is the White Lotus sect. This silat style is directly taught by the head of Panglayungan Budaya Parahyangan to young school-age children in the afternoon. The philosophy of this White Lotus sect is to create humble human beings. The Panglayungan Budaya Parahyangan community also preserves beluk, a traditional Sundanese art that relies on sound or poetry without the accompaniment of musical instruments. In this art, songs and poems are played with high and low tone frequencies according to the discourse raised. After the evening prayer, the beluk show is routinely held on Tuesday and Friday nights. Wawacan sings more religious themes and moral messages, including the journey of the Prophet Muhammad and other stories with moral messages for the audience.

The Cibenda Village Government highly understands that efforts to preserve cultural arts should be realized through activities that can be directly witnessed or enjoyed by the community, not just an introduction. Cibenda Village Government routinely performs cultural arts to introduce and preserve their traditional cultural arts to the
Cibenda community and others. All cultural arts activists and the Panglayungan Budaya Parahyangan community are invited to this traditional art performance,. The government of Cibenda Village realizes that they should carry out sustainable activities and preserve existing cultural arts in Cibenda Village, one of the geopark areas. The place to show the performance was carefully selected, and Puncak Manik was selected to perform the traditional cultural arts and educate the public to protect and love nature and the environment.

3 METHODOLOGY

Research is a process of looking for something systematically for a long time using scientific methods and applicable rules (Nazir, 2009). To be able to produce a good study, researchers must know the mechanisms and skills in researching a social and natural phenomenon. The design of this research uses qualitative research methods with a case study approach. Case studies are research that explores a particular phenomenon (case) in a time and activity (program, event, process, institution or social group) by collecting detailed and in-depth information using various data collection procedures during a certain period (Wahyuningsih, 2013). The use of qualitative approach carried out in this study is to get an overview of the interrelation of traditional cultural arts with sustainable tourism in Parahyangan Cultural Panglayungan. This qualitative research is specifically directed at the use of the case study method. As Lincoln and Guba argue, the qualitative approach can also be called Case Study Or qualitative, that is, in-depth and detailed research on everything related to the research subject (Mulyana, 2006).

This research is concerned with sustainable tourism in traditional cultural arts that occur in today's society. Traditional arts are now rarely found, due to the low public concern for conservation, so it becomes a theme that deserves to be studied. As stated in Chapter I that sustainable tourism in traditional cultural arts in Cibenda Village, Ciemas District, Sukabumi Regency is currently still sustainable, and is still maintained by the community today because of the existence of a community of traditional cultural arts activists, namely the Parahyangan Cultural Panglayungan community. A number of traditional cultural arts are still presented in this community, in the form of Kliningan, gondang, beluk, pencak silat, tradition Twist, as well as efforts to preserve nature and the environment at Parahyangan Cultural Center. The case study formulated by Robert K. Yin, is a method that refers to research that has elements how to and Why?, on the main
question of his research examines contemporary (present) problems in real life. The type of research used is the appropriate case study method delivered by Robert K Yin (Yin, 2012). The determination of the case study method by researchers is based on the formulation of the research problem raised, which is related to how cultural arts can develop tourism in CPUGGp. This is as conveyed Yin (2012) that case study research is suitable for use when a researcher in the formulation of the problem pertains to 'how' and 'why', and the focus of the research studied is contemporary or takes place in the present in a real-life context.

The data in this study according to its nature is divided into 2 (two), namely primary data and secondary data. Primary data consists of observations and interviews with informants who observe / drive traditional cultural arts, namely Parahyangan Cultural Panglayungan, Cibenda Village located in the CPUGGp area, Tourism and Culture Office, CPUGGp Observer Community. While secondary data is obtained through literature studies and documentation related to the phenomenon of interrelation of traditional cultural arts with sustainable tourism developers.

Data collection techniques are obtained by interviewing with related informants, in-depth interview techniques (in depth interview) used in this study to collect detailed data. According to (Mardawani: 2020) in-depth interviews are the process of collecting information and information that aims to answer research questions face-to-face between interviewers and informants with or without a list of questions. Furthermore, by direct observation at the Parahyangan Cultural Center, Cibenda Village located in the CPUGGp area. Observations are made to increase the objectivity of data generated from interview techniques that sometimes have weaknesses. Then the last one is by using documentation methods, namely reviewing related documents about traditional cultural arts with sustainable tourism development in the CPUGGp area.

Determination of data sources is carried out by techniques purposive sampling. Purposive sample techniques aim to study or understand important phenomena that occur, where researchers choose individuals as data sources or informants intentionally according to research needs (Creswell, 2014). In contrast to the technique Snowball sampling that does not limit the number of data sources, in purposive sampling Researchers can determine the number of research informants based on the consideration of the fullness of information to be obtained (Creswell, 2014). The informants in this study consisted of key informants, key informants, and additional informants. Key
informants are people who know various basic information about Parahyangan Cultural Panglayungan needed in research. Additional informants are people who are directly involved in various activities carried out at the Parahyangan Cultural Center. While additional informants are parties who are not directly involved with activities in the Parahyangan Cultural Center.

In order to get an idea of how the model of interrelation of traditional arts and culture with sustainable tourism development in the CPUGGp area, techniques will be selected purposeful sampling. This technique was chosen because it has homogeneous properties as a research sample. The use of this technique also goes through several predetermined criteria. The determination of this sample is from government institutions and groups that have an interest in tourism, especially the Parahyangan Cultural Gathering in the CPUGGp area as follows: 1) Government tools related to tourism development issues in Sukabumi are the Tourism and Culture Office and Bappeda; 2) Chairman and founder of Panglayungan Budaya Parahyangan; 3) Administrators and performers at Parahyangan Cultural Center; 4) Parties and community leaders of Cibenda Village.

4 RESULT AND DISCUSSION

Sustainable tourism is a concept and an approach to manage tourist destinations by involving various parties, developing advanced tourist destinations, and creating equitable economic values. This concept can be realized if a number of components, such as economic, environmental, and socio-cultural, can be fulfilled (Arida & Sunarta, 2017). The three components above are found in PBP Panglayungan Budaya Parahyangan and have a solid potential to develop into a tourist destination. Sustainable tourism can be created by fulfilling the components and providing supporting tourism elements, such as facilities, amenities, accommodations, attractions, accessibility, and institutions (Haque et al., 2020). The research observation has revealed that Panglayungan Budaya Parahyangan does not have these elements. The only facility in Panglayungan Budaya Parahyangan is Balai Pinton, as a center for arts activities. Meanwhile, other facilities, such as adequate places of worship, canteens, toilets, open spaces, parking lots, accommodation for tourists, and homestays are not available. Moreover, road access still needs to be improved. These factors need special attention from stakeholders in the future.

Crafting Tourism Destinations: The Dance of Tradition and Sustainability in Sukabumi's Unesco Geopark, Ciletuh Pelabuhanratu to make Panglayungan Budaya Parahyangan a tourist destination. These facilities enable tourists to visit the place more easily.

Traditional art performances and attractions at Panglayungan Budaya Parahyangan are held routinely and daily. These activities aim to practice and create new arrangements and, at the same time, teach children to practice traditional arts developed in this community. This condition concludes that the government can manage attractions easily because environmental changes do not bind these attractions. Another aspect with positive values is the legality or legal entity of Panglayungan Budaya Parahyangan. However, the management of tourist attractions has yet to be formed, so that it should be realized. Tourism activities should involve various interrelated parties and be properly managed to create sustainable tourism. Destination management organization is a concept to overcome weaknesses in tourism management by increasing collaborations between stakeholders from community groups, government, and companies (Putro & Briliayanti, 2019).

Sustainable tourism is expected to meet the needs of tourists in enjoying traditional arts and cultural attractions and the needs of the community as tourism actors and managers to survive consistently. Therefore, in this case, economic development and conservation efforts are the main factors to consider. If the concept of sustainable tourism can be implemented in the future, tourism activities will continuously exist and be sustainable. More importantly, the ancestors' heritage with ethical and aesthetic values should be preserved so that future generations can still enjoy this heritage. As a center for conserving and preserving traditional cultural arts, Panglayungan Budaya Parahyangan has strong interrelation and interaction with sustainable tourism because it has tourism potential and traditional cultural arts that are still pure and well maintained. Another potential is the ability of Panglayungan Budaya Parahyangan to empower the community's economy and conserve the environment. Therefore, all capital components can be managed to create sustainable tourist destinations.

Sustainable tourism prioritizes the environment as an integral part of tourism. To date, tourism development pays little attention to the environment; this condition will ultimately have a negative impact in the future. Degradation of environmental quality should be avoided to make balanced life, fulfill people's basic needs, and create a comfortable, beautiful, and sustainable environment (Arida & Sunarta, 2017). The concept of environmental preservation at Panglayungan Budaya Parahyangan should
develop physical aspects by preserving trees around Balai Pinton, using the Lesung to pound red rice for the community, planting traditional food commodities, and cultivating honey valleys to protect the natural ecosystem. Non-physical aspects should also be developed by increasing awareness of the surrounding community, educating the younger generation, and carrying out routine environmental cleaning activities.

Further development of this concept can be realized through ecotourism, and Panglayungan Budaya Parahyangan has implemented it. There are a number of trees around Balai Pinton, and they are labeled with information, such as names and types of plants. Visitors who come can simultaneously learn about existing biological elements as well as enjoy and learn traditional arts. Collaboration between art and ecotourism can provide long-term benefits not only for managers but also community. At least visitors get more benefits from the tourism activities and grow their awareness to maintain and preserve nature (Parma, 2013). Aarts and environment in Panglayungan Budaya Parahyangan have been preserved since the founding of this community, although it is still in a limited scope, namely in the Balai Pinton environment. However, Panglayungan Budaya Parahyangan is still possibly developed through education to establish a tourist destination in the future and continuously harmonize nature and art. These efforts should be conducted because Panglayungan Budaya Parahyangan is a valuable asset for sustainable tourism. The continuous implementation of these efforts will become a role model for other areas around Cibenda. Moreover, these efforts are manifested in the form of gondang art, which clearly teaches visitors that traditional rice processing using natural tools, not machines, can more significantly maintain the resilience of nature and the environment.

Cultural arts activities in an area can invite people to visit and enjoy its attractions, but these activities bring environmental impacts. It is expected that the impact will be positive and create sustainable tourism. This research has found that traditional cultural arts activities in Panglayungan Budaya Parahyangan bring more positive impacts than negative impacts. In other words, these impacts agree with the expectation. Empowerment of cultural arts activities in Panglayungan Budaya Parahyangan is a strategy to educate the public about strategies to maintain the environment. Introducing various Cibenda native plants, planting trees that absorb a lot of water, and preventing unnecessary logging are proofs that the community develops activities in line with the expected sustainable tourism.
Art and agricultural activities are integrated into PBP. This effort can improve the community's economy and support sustainable tourism. Art activities without economic support will undoubtedly be impossible because preserving cultural arts requires adequate financial support. Economy and tourism should support the sustainability of tourism activities, especially tourist destinations managed independently by the community. Since the economy plays an important role, many community pilot destinations need more economic impact to develop Panglayungan Budaya Parahyangan.

Panglayungan Budaya Parahyangan has good support for traditional arts. For example, a particular area used as an art center (Balai Pinton) is a valuable opportunity to bring economic values because tourists will study and witness traditional arts there. Even though Balai Pinton is not feasible in quantity, it provides economic values generated and received by members of the Parahyangan Culture Panglayungan. This phenomenon is a concern and requires in-depth study on how to increase the economic impact for community members and the wider community in Cibenda Village.

Qodriyatun (2019) explains that the economy and tourism in sustainable tourism must be connected. Tourism activities must be able to increase the level of welfare of the surrounding community and open new jobs. This study has discovered that the economy and tourism have not developed sustainable tourism in Panglayungan Budaya Parahyangan. The new economic benefit is only felt by members of the community, and the benefit is not received at any time but only when the surrounding community request a performance. Routine economic income from tourist visits has not been materialized; in fact, this is the main focus in implementing sustainable tourism.

Economic values do not occur because of incidental activities but require the commitment of tourism actors. The decrease in commitment will eventually stop tourism activities in a destination. A study has discovered that tourists' visits to a destination positively impact employment; for example, the visit results in the provision of many new vehicles for tourists so that the community around the tourist area receives economic changes (Kurniawan, 2015).

Members of the Panglayungan Budaya Parahyangan Community also experience a similar condition. The economic impact of artistic activities has contributed to economic growth. For example, artists receive economic values besides inner satisfaction from artistic activities. Therefore, in this case, professional management is a key factor.
Economic level, quality of life, and community resilience can be realized if economic aspects of the community are considered in tourism development. This impact is expected from sustainable tourism development. Communities are the main actors who develop tourism potential in their area and share a responsibility to be more resistant to external conditions. In addition, the full role of the community in tourism activities enables them to receive the benefits directly. In contrast, if investors or capital owners more dominate tourism activities, economic profits will only be perceived by certain parties. The increase in economic aspects from tourism activities implies a further hope that the community will pay attention to environmental aspects. Environmental sustainability around tourist objects is an essential factor that supports the sustainability of tourism. Communities must be able to maintain an environment to provide comfort for tourists.

Tourism destinations should be managed properly to provide benefits for the community and tourists (Christie, 2000). A deep impression of the attractions will give for visitors invaluable satisfaction, so they will perceive the price paid to enjoy these attractions as valuable. Another benefit of a well-managed tourism destination is increased knowledge from tourists. Attractions provide not only satisfaction, but also educational elements to foster the love and awareness of visitors. Moreover, attractions can increase the economic levels and environmental sustainability of the manager and community (Thi & Thoan, 2023). Efforts to preserve heritage objects and intangibles should be made more easily because the community will appreciate these efforts. Finally, they want to create an excellent commitment to preserve this heritage.

Panglayungan Budaya Parahyangan community members preserve social life by developing the liliuran tradition. Liliuran tradition has been rarely found due to the increasing conversion of agricultural land for residential needs (Ginanjar, 2014). This tradition is developed in a society that mostly cultivates agricultural land to earn economic benefits. The traditions of agricultural land processing and other activities are still maintained by community members and passed down to the younger generation. The system of social institutions in the liliuran tradition needs to recognize the economic status of its members. Therefore, when they need to cultivate the land, they will agree to determine who will be assisted first (Suwartapradja, 2008).

Panglayungan Budaya Parahyangan community develops liliuran tradition to maintain the noble tradition passed down for generations. This tradition can strengthen
more harmonious, tolerant, and mutually respectful social community relations. In society, each person needs each other and complements each individual's lacks. Individual problems can be handled if social elements have concern and cohesiveness and mutually contribute to emerging problems. The *liliuran* tradition can bind social aspects of society, from children, and youth, to parents, because it is a vehicle to create goodness and solutions. This tradition enables each individual to create physical contribution according to their ability and donated material. No wonder this tradition is considered a legacy that should be preserved and maintained to overcome the current social crisis.

*Liliuran* tradition is a cultural heritage and is been rarely found today. Only a few areas in West Java still maintain this tradition. Preserving this tradition requires huge efforts and hard work from each party. The tradition of mutual cooperation, which has long been practiced by Sundanese society, should be maintained during societal changes, which are anti-social. The current portrait of society is more individualistic, concerned with personal interests, and seems indifferent to community togetherness. The spirit of togetherness and mutual cooperation has slowly disappeared due to modernization and technology. To address these issues, the Panglayungan Budaya Parahyangan community attempts to preserve their ancestors’ noble culture in *liliuran* tradition as a representation of a harmonious society framed by togetherness and a spirit of mutual cooperation.

The contribution of cultural arts to preserve social life in society occurs intentionally through social contact and communication (Wadiyo, 2006). Social contact occurs when people witness art directly, understand the conveyed messages and values, and can create individual and collective awareness. The next stage of this process is communication, in which people who witness art then interact with creators or artists to strengthen their self-confidence to perceive the conveyed values and messages in the art; therefore, positive reactions arise in the form of actions.

Traditional art aims to increase public awareness and help people advance their social systems (Plekhanov, 2006). Social systems can be built when people interact with each other in various forms, such as cooperation, friendship, competition, and activities that involve many people. Art activities allow various forms of activities to happen. People come together to watch the same show, enjoy the show, and interact in one moment. These activities create a sense of togetherness, understanding, and shared awareness. Furthermore, the interaction process can generate shared empathy for the
problems felt by community members or groups. As a result, people have collective awareness to solve problems collectively.

Art, culture, and social life are inseparable from human needs (Elmenghawi & Cazacova, 2023). Art is a part of human life and a means of human interaction to build togetherness, increase tolerance, strengthen social structures, and maintain harmonious life. It is unsurprising that arts and social culture are two components of life. Artistic activities enable people to build shared traditions that can strengthen social relations in the community. The liliuran tradition is inseparable from the social processes in society and is strengthened by artistic activities, such as Gondang. Liliuran and dondang are art and cultural representations developed for a long time in Cibenda Village by the community to create and build togetherness through artistic and joint activities in the form of mutual cooperation. Liliuran and dondang can also be implemented through joint work, such as planting rice, which is preceded by a consensus process among community members.

Sustainable tourism in tourist destinations can be created by commitment from all parties who are directly and indirectly involved in tourism development. However, the realization of this step is complex. There are many obstacles to consider and solutions to solve problems, especially in community-based tourist destinations. For example, Panglayungan Budaya Parahyangan preserves and maintains traditional arts, which are currently no longer the belle of public entertainment. In general, these constraints can be categorized into two: internal constraints and external constraints. These include human resource constraints, packaging, funding, facilities/means, and promotion. Factors hamper traditional cultural arts preservation in Panglayungan Budaya Parahyangan are as follows.

A service industry (service-based organization), tourism relies heavily on human resource capabilities (Evans et al., 2012). The human factor in this industry is directly related to the provision of intangible services, so that the service recipients can directly perceive the benefits of the services. If the service is satisfactory, it indicates that the service provided has followed expectations or quality. Therefore, every individual involved in the tourism industry should be equipped with adequate capabilities. As a result, every service provided for tourists will be truly pleasurable, satisfying, and intangible. These positive aspects of the service could influence tourists to reorder the service in the future. This study has also discovered that the lack of competent human
resources who handle tourism product packaging, tourism promotion, and tourism management at Panglayungan Budaya Parahyangan represents traditional cultural arts tourism developed by the initiative of the community. Aspects of tourism management, promotion, and packaging have not been investigated due to the lack of knowledge and skills. Therefore, there has been no measurable direction for future tourism development, and the current tourism development has been done without any design.

The development of tourist destinations initiated by the community, mainly traditional cultural arts-based tourism, generally considers the aspect of professional and skilled resources. Most of the perpetrators of traditional arts are elderly or pre-millennial people. They need to become more familiar with technology and only use it for daily activities. In contrast, millennials and Generation Z use technology as a part of their life and use it as the main element to support any activity, including arts. It is known that the tourism sector is highly dependent on human elements. If human elements are available and accompanied by qualified competence, tourism will develop much faster, and sustainable tourism will improve. The human element is the driving force behind tourism activities. Therefore, to develop sustainable tourism, placing the human element is an unavoidable key factor because tourism sectors can progress and develop with competent human resources.

The limited funds of the Panglayungan Budaya Parahyangan community and limited financial support from the local government are the reasons for the slow development of tourist facilities in Panglayungan Budaya Parahyangan. Most available facilities are for internal needs, such as art tools and stage costumes. Meanwhile, more representative supporting facilities, such as parking lots, worship facilities, proper and adequate roads, arrangement of destination environment, canteens, facilities for promotion and marketing activities, and drug stores, are unavailable. The strength of traditional cultural arts is embedded in the beauty of the art performance and stage costumes. Traditional art is synonymous with ornaments or cultural attributes. Ornaments and traditional cultural attributes are very distinctive and distinguish one culture from another. During the performance, costumes elements can complement the beauty of traditional art and add the impression.

Realizing sustainable tourism cannot be separated from adequate facilities on tour. This component is crucial for the sustainability of tourism. Adequate facilities enable tourists to get their needs and satisfaction. Complete facilities can spoil tourists who come
because the facilities for their needs are available and can be enjoyed properly. Several studies show that the availability of tourist facilities can increase tourists’ satisfaction (Aprilia et al., 2017; Handayani et al., 2019; Malinda, 2021).

The development of facilities at community-based tourist destinations requires extra efforts in quantity and quality fulfillment. Tourist facilities must meet security, convenience, comfort, and safety standards for any visitor. Unfortunately, these aspects are frequently neglected because community-based tourism managers have limited information and knowledge. Therefore, to address these problems, various parties should be involved, such as the regional tourism office and academics to accompany and guide tourism management. This involvement is expected to give a positive impression to tourists who visit and guarantee a sense of security when they enjoy tourist attractions at a destination.

Tourism product packaging combines various tourism services into one inclusive experience for tourists. Tourism packaging does not involve a physical package similar to a product. Conversely, packaging is the process of bundling tourism products with additional services desired by tourists. These packages are then promoted to tourists, who can easily purchase them in the form of the desired travel experience. Packaging tourism products offered to tourists will benefit tourism managers because this can directly increase tourist visits. Attractive tourism packaging in the form of accommodation can attract the intention of tourists.

Tourism village packaging can be an alternative for Panglayungan Budaya Parahyangan managers to attract tourists to come. Cibenda Village community can present the life of the Cibenda Village community, the concept of agro-tourism, ecotourism, culinary, and agricultural products by combining the concept of traditional art and culture. This tour package can also collaborate with the existing tour packages, such as Palabuhanratu UNESCO Geopark. This tour package will offer a complete tour package that presents all elements of the geopark, namely geodiversity, biodiversity, and cultural heritage in the form of traditional cultural arts.

Sustainable tourism requires aspects of the sustainability of artistic activities and is supported by intensive promotions to invite visitors or attract people to order art performances for traditional celebrations. More promotional activities will allow more people to know a destination, and they will recommend this fascinating destination to other people. Thus, more people will intend to visit this tourist destination.
Promotional activities require careful expertise and the suitable adequate media, especially in the current technological era when everything is connected to the internet and requires unique ways to promote products. Managers of tourist destinations can use the marketing mix concept to promote Panglayungan Budaya Parahyangan products. However, this promotion requires competent human resources and supporting facilities, such as internet access. The tourism marketing mix is a concept used to increase tourist visits and focuses on a number of components, including products, prices, promotions, places, people, physical evidence, and process (Kotler et al., 2013). These components are united to promote the applied concept.

Tourist destinations produce intangible services. Therefore, impressions and attractions can be promoted by highlighting values proven by the satisfying services and messages conveyed in the promotion. The concept of a tourist village states that the involvement of the government has a strategic role. In this concept, marketing activities can involve governmental elements through formal or official channels of the government, such as publishing destinations on official websites, conducting outreach in formal events held by the government, and conducting education by incorporating cultural arts content into local content subject matter.

5 CONCLUSION

Traditional cultural arts in Panglayungan Budaya Parahyangan are local cultural arts in the form of kliningan, gondang, pencak silat, and beluk. These arts should be preserved as cultural heritage. In addition, elements of geodiversity with Puncak Maniknya waterfall and biodiversity include hanjeli, red rice, and red ginger. These potentials will complement the elements of the Ciletuh Palabuhanratu Geopark in Cibenda Village, Ciemas District, Sukabumi Regency. As for the main attraction of traditional cultural arts in the Panglayungan Parahyangan community, culture has not been contaminated with modern developing art. Thus, the purity of CPUGGp cultural heritage, which is a characteristic of cultural heritage recognized by UNESCO, can be supported. In addition, these local cultural arts can be performed and enjoyed by tourists at any time. Traditional cultural arts developed in Panglayungan Budaya Parahyangan have interrelation and interaction with sustainable tourism. Moreover, these arts positively impact traditional cultural arts activities in environmental preservation, socio-cultural preservation, and economic empowerment for cultural arts actors in the
Panglayungan Budaya Parahyangan community and the surrounding community. Panglayungan Budaya Parahyangan has several constraints to realize sustainable tourism: limited skilled resources in packaging cultural arts, limited promotion strategies for cultural arts, lack of funding, and inadequate facilities and infrastructure. Cultural arts actors in Panglayungan Budaya Parahyangan, the village government, and the people of Cibenda Village should commit to address these constraints.
REFERENCES


