

ANALYSIS OF ATTRACTIONS, AMENITIES, ACCESSIBILITY AND COMMUNITY PARTICIPATION IN PRESERVING THE KACIREBONAN TOURISM VILLAGE

Yati Haryati^{1*}, Alisah Fajriani², Didi Sukardi³, Hafni Khairunnisa⁴

¹⁻⁴Faculty of Islamic Economics and Business, UIN Siber Syekh Nurjati Cirebon, Indonesia

*Email corresponding author: yatiharyati@uinssc.ac.id

Abstract

Tourism Village is a cultural tourism area in Cirebon City that serves as a space for the preservation of traditional palace arts, such as mask dance, gamelan, and batik, and has the potential to be developed as a community-based destination. However, its management is not optimal, indicated by the limited utilization of its potential, the less than optimal implementation of Community-Based Tourism (CBT) principles, as well as the existence of institutional constraints, human resource capacity, promotional challenges, and the absence of a sustainable development strategy, so that the tourism packages offered are limited to the educational segment. This study aims to analyze the condition of the 4A components (attractions, accessibility, amenities, support), identify supporting and inhibiting factors, and formulate a CBT-based preservation strategy. The method used is a qualitative approach through observation, interviews, and documentation. The results show strong potential based on authentic cultural attractions, adequate access, basic facilities, and support from the community and government. Based on Community-Based Tourism (CBT) indicators, supporting factors include economic opportunities from MSMEs and arts and culture, community participation and mutual cooperation, and a strong local cultural identity. Meanwhile, inhibiting factors include uneven and seasonal economic benefits, limited human resource capacity, capital and promotion, gaps in participation, and the risk of cultural commodification.

Keywords: Attractions , Amenities, Accessibility, Community Based Tourism, Tourism Village.

INTRODUCTION

The tourism sector is a driving force of the economy, making a significant contribution to national development in various countries, including Indonesia. Globally, the tourism industry plays a role in creating jobs, reducing poverty, accelerating economic development, and strengthening social and cultural tolerance. In Indonesia, the tourism sector has shown a post-pandemic recovery trend, with its contribution to Gross Domestic Product (GDP) increasing since 2021. Based on data from the Tourism Satellite Account and (Ministry of Tourism, 2025), the tourism sector's contribution in 2023 reached approximately 4.1% of GDP, with tourism foreign exchange earnings approaching US\$13.5 billion. This indicates that tourism has very promising prospects as a leading national economic sector. One subsector with significant potential is cultural tourism. Indonesia, as an archipelagic nation with more than 1,300 ethnic groups, (BPS, 2020) Indonesia boasts a rich and diverse and unique culture. Global trends indicate a shift in tourist interest toward authentic, educational, and sustainable experiences, making culture-based tourism increasingly relevant. Furthermore, the development of tourism villages has been shown to have a positive impact on the local economy, such as increasing community income, creating jobs, and increasing demand for local products.

Tourism development in rural areas is driven by several factors, including the authenticity of local culture and traditions, relatively pristine environmental conditions, and the need to boost limited local economic growth. In this context, the Community-Based Tourism (CBT) approach is an

important strategy. CBT emphasizes the active participation of local communities in tourism planning, management, and development, ensuring that economic, social, and cultural benefits are more equitably shared. Communities play a role not only as beneficiaries but also as key actors in preserving and maintaining cultural heritage.

However, the implementation of the CBT concept in various tourist destinations still faces various challenges, such as low community participation, limited infrastructure, and lack of effective promotion. This also occurs in the Kacirebonan Arts and Culture Village located in Cirebon City. The village is rich in art, culture, and local traditions, there are 19 cultural heritage items that have not been exposed to the public, generally only knowing the Kacirebon Palace even though there are 19 items of cultural tourism attractions in the Kacirebonan palace area such as the tanjung tree, the sacred langar tirtasumirat, the amulet kitchen, the mama ucap museum, keputeran, the cultural stage, peringgawati, the sacred well, the bridal well, the pitu well, which totals 7, the sekar pandan studio and finally the mama ucap cultural griya studio. Therefore, the Kacirebonan Arts and Culture Village offers a unique experience for visitors, it is one of the cultural tourism villages that has the potential for Cirebon's unique arts and culture. This potential can become a unique tourist attraction if managed well. However, currently the existence of Kacirebonan Arts and Culture Village is still not optimal in its development as a tourist destination, still facing many challenges such as limited infrastructure, lack of effective promotion, and low awareness and involvement of the local community.

The main problem faced is low community participation, influenced by the perception that the tourism sector has not provided significant economic benefits. Consequently, community-based tourism management has not been implemented effectively, so that its economic and social potential cannot be fully utilized. However, active community involvement is a key factor in the success of sustainable tourism development. Based on these problems, this study aims to formulate a community-based tourism development strategy to preserve arts and culture in the Kacirebonan Arts and Culture Village. This research focuses on analyzing the role of the community, identifying potential and constraints, and developing strategies that can increase community participation in tourism management.

Theoretically, this research is expected to contribute to the development of the concept of Community-Based Tourism, particularly in the context of local cultural preservation. Practically, this research is expected to provide recommendations for local governments, destination managers, and local communities in developing sustainable, community-based tourism.

The novelty of this research lies in the integration of the CBT approach with local arts and culture preservation strategies in underdeveloped culturally-based tourism villages. Furthermore, this study highlights the role of community economic perceptions as a key factor in the level of participation in tourism development.

LITERATURE REVIEW

Developing arts and culture-based tourism is a strategic approach to promoting the sustainability of tourist destinations. This concept emphasizes the integration of local cultural potential, community participation, and planned management to create sustainable economic, social, and environmental value.

Research by [the (Hernawati & Fitriyana, 2024)authors] shows that Kacirebonan Arts and Culture Village has great potential as a leading tourist destination, supported by its rich culture, history, and basic infrastructure. However, this research is limited to identifying potential without comprehensively discussing development strategies. This is reinforced by [the authors'] study.(Hernawati & Sungkawa, 2025) which highlights the role of the Kacirebonan Palace in preserving culture through the integration of tradition and innovation, but has not yet led to a comprehensive regional development strategy.

From a community participation perspective, (Satrio Wibowo & Arviana Belia, 2023) it is argued that community involvement in sustainable tourism development spans the planning through evaluation stages, although it is often formal and uneven. This finding aligns with Hotdame et al. (2025), who emphasized that active community participation in cultural preservation is crucial, yet still faces obstacles such as limited capital and infrastructure.

In an international context (Suriyankietkaew et al., 2025) through the eco-culture-tourism approach shows that integrated tourism development between ecological, cultural and economic aspects is influenced by internal factors (local resources, cultural industry) and external factors (government policies, economic conditions). (Suriyankietkaew et al., 2025) In addition, the concept of creative tourism has also been proven to be able to encourage sustainability through increasing economic welfare, social cohesion, cultural preservation, and sustainable environmental management.

Based on the literature review, there is a research gap which shows that most studies still only focus on tourism potential, cultural preservation, and community participation in general, but have not specifically discussed strategies for developing integrated and sustainable community-based art villages, especially in the context of the Kacirebonan Arts and Culture Village.

Based on previous theory and research, the development of art villages as tourist destinations is inseparable from several key factors: cultural potential, community participation, and sustainable management strategies. These three factors are interrelated in shaping the success of community-based tourism development. Strong cultural potential is a major draw for tourist destinations, but without appropriate development strategies, this potential cannot be optimized. On the other hand, community participation plays a crucial role in maintaining the sustainability and authenticity of local culture. Integrating the two through a creative tourism approach is believed to enhance the destination's competitiveness.

RESEARCH METHODS

This research uses a qualitative approach with a case study method to examine attractions, amenities, and accessibility, as well as role community involvement in cultural preservation in Kacirebonan Tourism Village, Cirebon City. The research subjects were determined through purposive sampling techniques, including community leaders, Pokdarwis, traditional arts practitioners, tourism business actors, and the Pulasaren Village. The research was conducted through preparation, data collection, and data analysis stages. The researcher acted as the main instrument, with supporting instruments in the form of interview guidelines, observation sheets, and documentation tools (cameras and voice recorders). Data collection techniques included observation, semi-structured in-depth interviews, and documentation studies. Data analysis was conducted descriptively qualitatively through the stages of data reduction, data presentation, and conclusion drawing. Data validity was tested using method triangulation by comparing the results of observations, interviews, and documentation.

RESULTS AND DISCUSSION

Analysis of Destination Components (4A) in Kacirebonan Arts and Culture Village

Based on observations and interviews, the attraction component is the main strength, while accessibility, amenities, and ancillaries still require significant strengthening.

- **Attraction:** This destination has authentic characteristics with performing arts (Mask Dance), music education (Gamelan/Karawitan), and fine arts (Paper Mask Painting). The main advantage is its participatory nature—tourists do not only watch but are directly involved in the learning process for at least 1 hour at the Griya Museum Mama Ucup. According to informant C “ *there are 19 cultural heritage items that have not been exposed to the public, generally only knowing the Kacirebon Palace even though there are 19 items*

of cultural tourism attractions in the Kacirebonan palace area such as the tanjung tree, the sacred langar tirtasumirat, Gedong kepatihan, Gedong ijo, dapur amulet, the mama ucap museum, keputeran, cultural stage, peringgawati, sacred well, bridal well, pitu well which totals 7, sekar pandan studio and finally the mama ucap cultural griya studio”.

And for the agenda every month in the second week there is a music and dance performance in the evening and it is free for the people of Cirebon and outside Cirebon.



- **Accessibility:** The strategic location in the city center is a plus, but access to the location is accessible by private or public vehicles, although there is no dedicated mode of transportation that directly leads to the tourist area. The road to the village is relatively good, but access to the village is through narrow alleys in residential areas. There is also an alternative route to the art village, namely from behind Jagasatru Market, but this road is only accessible by private vehicles. The digital map only refers to the Palace, not specifically to the Art Village. This confirms the theory (Putri Rahayu et al., 2024) that accessibility is not just a physical path, but also ease of access to information.



Figure 1. Image of access to the Kacirebonan Arts and Culture Village

Image Source: 2025 researcher documentation

- **Amenities:** Current facilities are still basic ; the available tourism support facilities include “an arts performance area with a cultural stage, public restrooms, seating or gathering areas, a prayer room, and a parking area with adequate capacity, as well as facilities for dance, painting, and traditional music classes for tourists.” The presence of local food stalls and culinary businesses also supports the basic needs of tourists during their visit, and recently, the Bogana restaurant has been opened. However, based on observations, the quality and quantity of existing facilities do not fully meet tourist comfort standards. The condition of the facilities is still basic, for example, there are only a few restrooms located in front of the Palace, and parking is available but is very limited, only able to accommodate a few tour buses. The prayer room only has ablution facilities and no restrooms. This ultimately affects the duration of tourist visits, which tend to be relatively short, and does not encourage tourists to stay longer in the area. In addition, the lack of accommodation facilities around the Kacirebonan Arts and Culture Village makes this area function more as a day-trip tourist destination. (Baitanu et al., 2025)found that the quality of facilities and supporting services at a destination significantly influences tourist satisfaction and their intention to revisit .



Figure 2. Picture of the Kacirebonan Arts and Culture Village Facilities

Image source: Research Documentation 2025

Ancillary (Additional Services): Based on the research results, ancillary services in the Kacirebonan Arts and Culture Village are mostly managed by the local community through tourism awareness groups and arts communities (Pokdarwis). Community involvement in providing local guide services, managing arts activities, and selling MSME products is based on an interview with informant C who said " *the inauguration of the Pangeran Pulasaren Pokdarwis management, the decision issued by Pulasaren Cirebon Village, which was formed on July 26, 2024, shows the potential for community-based tourism development .* " However, the management of supporting services is still informal and not yet professionally structured. Available tourism information is still limited and has not been centralized in a clear service system. In addition, promotional strategies and collaboration with external parties, such as local governments and tourism industry players, have not yet been implemented optimally, resulting in the low level of exposure of the Kacirebon Arts and Culture Village as a cultural tourism destination. The limitations of tourist information are explained by (Novi Wulandari et al., 2025)will reduce the quality of the tourist experience and lower the professional image of destination management, as consistently identified in various empirical studies.

Implementation of Community-Based Tourism (CBT): Supporting and Inhibiting Factors

In accordance with the framework(WTO in Africa 2004 - 2005 (English Version), 2005) The implementation of CBT at the research location focused on three relevant aspects:

A. Economic Aspects

- **Supporting Factors:** The implementation of CBT in the Kacirebonan Arts and Culture Village is economically supported by the opportunity to increase community income through arts and culture-based tourism activities. Performing arts activities, craft production, and the sale of local MSME products provide additional sources of income for artists and the surrounding community. This condition is in line with the UNEP-UNWTO principle which emphasizes that community-based tourism must provide direct economic benefits to the local community. According to Informant A, " *this opportunity is also open to the Pulasaren community who want to start a business. Some residents have already sold food and drinks to tourists at events. Some of our residents also focus on Cirebon culinary delights such as docang and aja, as well as souvenirs for tourists to take home.* "



Figure 3. Pictures of local MSMEs

Image source: 2026 researchers

- **Inhibiting Factors:** Income is unstable because visits are still **incidental/seasonal** (dependent on monthly *events*). The lack of structured tourism packages means that economic benefits are not felt equally by all residents.

B. Social Aspects

- **Supporting Factors:** From a social perspective, the Kacirebonan Arts and Culture Village demonstrates strong social capital, such as a spirit of mutual cooperation and solidarity among residents in organizing arts and cultural activities. Community participation in the planning and implementation of tourism activities reflects a sense of ownership of the destination. Community participation in various tourism activities reflects a sense of ownership of the village as a community-based tourism destination. This condition is in line with the UNEP-UNWTO view that the success of CBT is highly dependent on the active involvement of the community in all stages of tourism development and according to informant C " *the residents here are very enthusiastic in preparation When there are events and occasions such as the Prophet's birthday, not only Pokdarwis and palace people, local residents also help When there are monthly performances, they are also open to the public free of charge and it is a means of friendship for Pulasaren residents and for cleanliness there is a monthly clean-up agenda, community service supported by Banbina s* "
- **Inhibiting Factors:** Research also shows a gap in community participation, with some communities not yet optimally involved in tourism management. Limited information,

capacity, and differing interests are factors that have the potential to hinder social cohesion if not managed inclusively. Differing interests between community groups also have the potential to lead to social conflict if not managed effectively .

C. Cultural Aspects

- **Supporting Factors:** The cultural aspect is the most prominent element in the implementation of CBT in Kacirebonan Art Village. The existence of traditional Cirebon arts not only serves as a tourist attraction, but also as a medium for preserving and strengthening local cultural identity. Arts-based tourism activities encourage the community to continue to reproduce cultural values and transfer them to the younger generation, thus aligning with the UNEP–UNWTO goal of maintaining the sustainability of local culture. The existence of traditional Cirebon arts, such as dance, music, and crafts, serves as a tourist attraction as well as a means of preserving local culture. Tourism activities encourage the community to continue to maintain and develop local cultural values, in accordance with the UNEP–UNWTO principles regarding the preservation of cultural identity.
- **Inhibiting Factors:** The risk of **cultural commodification** , such as the use of paper masks for market efficiency rather than real wood. Furthermore, regeneration among the younger generation remains a challenge amidst the onslaught of popular culture.

Culture-Tourism Preservation and Integration Strategy

The preservation strategy in Kacirebonan Art Village is carried out through a dynamic approach, not just static physical conservation.

Art Regeneration and Identity Strengthening

Regeneration is carried out through a studio system (Sanggar Sekar Pandan, Umah Budaya, Griya Mama Ucup) with a mechanism for level advancement exams and scholarships. This aligns with the theory (Frans Widevanto, 2023) that cultural identity is formed through the practice of representation. The Mask Dance, with its five characters (Panji to Kelana), is not merely movement, but a symbol of the Cirebon people's philosophy of life, which is continuously passed on to the younger generation.



Figure 4. Image of children practicing dancing

Documentation source: researcher 2026

Local Cultural Identity

In his research (Usmaedi et al., 2024), the local cultural identity of Cirebon City was formed from the confluence of various cultural influences, such as Javanese, Sundanese, Islamic, and Chinese. This acculturation process resulted in a unique cultural character that differs from other regions in Java. This identity is concretely represented through traditional performing and performing arts, particularly dance, music, and traditional clothing. Cirebon traditional art serves as a medium for representing cultural identity because it contains historical values, belief systems, and the Cirebon people's outlook on life.

Local cultural identity is the main foundation in the preservation of Kacirebonan Art Village. This identity is reflected in the variety of traditional arts, language, clothing, rituals, and local wisdom values that live in the daily activities of the community. Based on the results of the research, Kacirebonan Art and Culture Village has strived to maintain cultural identity through the preservation of Cirebon's unique arts, such as traditional dance, regional music, as well as visual arts and Cirebon Mask dance performances. In the Perspective of Cultural Representation, Cirebon Mask dance is the most prominent form of performing art in representing local cultural identity. Referring to Stuart Hall's theory of representation, cultural meaning is conveyed through visual symbols and performance practices that can be read by the supporting community. The characters of the Panji, Samba, Rummyang, Tumenggung, and Kelana masks represent the phases of human life as well as the moral values upheld by the Cirebon community.

Cirebon traditional music, particularly Cirebon gamelan, has a dynamic and expressive rhythmic character. From Hall's perspective, music serves as a representational practice that builds atmosphere, emotion, and cultural meaning in dance performances. The differences in tempo and accentuation between Cirebon music and Central Javanese gamelan reflect the open and adaptive character of coastal communities. This strengthens music's position as a marker of local identity.

The existence of the Art Village not only serves as a space for cultural expression but also as a symbol representing the identity of the local community. A strong cultural identity can increase the community's sense of pride and ownership of their cultural heritage. This serves as important social capital in maintaining the sustainability of cultural preservation. However, this study also shows the risk of cultural commercialization that has the potential to shift the original meaning of art if not managed properly. Therefore, strategies for preserving local cultural identity need to be directed at a balance between preserving authentic cultural values and adapting to the needs of the times. Cultural documentation, strengthening historical narratives, and involving traditional figures and senior artists are strategic steps in maintaining the authentic identity of the Kacirebonan Art Village.

Integration of Conservation in Tourism Activities

Research shows that integration is achieved through **Educational Tourism**. The following table summarizes the forms of integration:

Activity	The Role of Conservation	Tourism Value
Dance Class	Transfer of standard movement knowledge	Immersive experience (<i>experience-based</i>)
Painting Masks	Educational philosophy of motifs (Mega Mendung)	Creative products to take home
Playing Gamelan	Maintaining the sustainability of traditional music	Intensive interaction with local artists

CONCLUSION

The results of the study indicate that Kacirebonan Art Village has strong potential in developing community-based tourism (CBT) in terms of the 4A components, namely authentic cultural attractions, relatively easy accessibility, available basic facilities although limited, and institutional support from various stakeholders. The implementation of CBT is supported by high

community participation, a spirit of mutual cooperation, the existence of an active arts community, and economic opportunities through MSMEs and tourism activities. However, there are a number of obstacles such as the unequal distribution of economic benefits, limited human resource capacity and capital, less than optimal promotion, low understanding of the CBT concept, gaps in community participation, and the risk of cultural commodification.

The implications of this research indicate that tourism development in Kacirebonan Art Village needs to be focused on increasing community capacity through training and mentoring, strengthening local institutions, developing culture-based tourism products, optimizing the use of digital technology for promotion, and strengthening collaboration between the community, government, and the private sector to create sustainable destinations and improve community welfare.

This research is limited to a single case study location, making the results unable to be widely generalized. Furthermore, the limited timeframe and number of informants also affected the depth of the data obtained, particularly in assessing the quantitative and long-term economic impacts.

Based on these limitations, further research is recommended to expand the study area to several similar destinations to allow for more comprehensive comparisons. Furthermore, future research could combine qualitative and quantitative approaches (mixed methods) to more accurately measure the economic impact of CBT, as well as examine more innovative digital marketing strategies and management models to support the sustainability of community-based tourism.

BIBLIOGRAPHY

Baitanu, F., Sihite, HY, Rahayu, I., Junianda, A., Studi, P., Perhotelan, P., Cakrawala, B., Bintan, K., Riau, I., & Kuliner, S. (2025). *TOBA (Journal of Tourism, Hospitality and Destination) The Influence of Service Quality and Facilities on Revisit Intention through Customer Satisfaction Staying at Natuna Dive Resort, Riau Islands* . 4 (2), 158–165. <https://doi.org/10.55123/toba.v4i2.5838>

BPS. (2020). *ETHNIC PROFILE AND REGIONAL LANGUAGE DIVERSITY FROM THE 2020 POPULATION CENSUS LONG FORM RESULTS* .

Frans Widevanto, D. (2023). *Regeneration of Serunai (Sunai) Art in Sanggar Sirih Serumpun, Air Dikit District, Dusun Baru Village, Mukomuko Regency* .

Hernawati, Y., & Fitriyana, D. (2024). *ANALYSIS OF THE POTENTIAL OF KACIREBONAN TOURISM VILLAGE IN CIREBON CITY* . <https://journal.poltekparprima.ac.id/index.php/utama>

Hernawati, Y., & Sungkawa, K. (2025). *PRIMA TOURISM JOURNAL: THE ROLE OF THE KACIREBONAN PALACE IN PRESERVING CULTURAL VALUES THROUGH THE KACIREBONAN TOURISM VILLAGE* . <https://journal.poltekparprima.ac.id/index.php/utama>

Ministry of Tourism. (2025). *686e0ddc24868107039673 (1)* .

Novi Wulandari, Deria Adi Wijaya, Nanang Wijayanto, Marimin Marimin, Bonifasia Yuniar Rifani, & Muhammad Luqman Taufiq. (2025). Analysis of Watu Karung Beach Tourism Development in Pacitan Regency through the 4A Approach. *Gemawisata: Scientific Journal of Tourism* , 21 (2), 235–248. <https://doi.org/10.56910/gemawisata.v21i2.691>

Putri Rahayu, Y., Kunto Nurkukuh, D., Fathurrohman, S., Urban and Regional Planning, P., & Itny, F. (2024). Study of Accessibility of Tourist Villages in Gunungkidul Regency. *MATRA* , 5 (1), 1–12.

Satrio Wibowo, M., & Arviana Belia, L. (2023). *Community Participation in Sustainable Tourism Development* . 6 , 2023.

Suriyankietkaew, S., Krittayaruangroj, K., Thinthan, S., & Lumlongrut, S. (2025). Creative tourism as a driver for sustainable development: A model for advancing SDGs through community-based tourism and environmental stewardship. *Environmental and Sustainability Indicators* , 27 . <https://doi.org/10.1016/j.indic.2025.100828>

Usmaedi, Amin Lansiw, M., Studyanto, AB, Gymnastiar, IA, Amin, F., Setia, U., Rangkasbitung, B., Adat, M., & Wawonii, K. (2024). CULTURAL HERITAGE PRESERVATION THROUGH COMMUNITY ENGAGEMENT A NEW PARADIGM FOR SOCIAL SUSTAINABILITY. In *Indonesian Journal of Studies on Humanities, Social Sciences, and Education (IJHSED)* E-ISSN (Vol. 1, Number 2). www.ijhsed.com

WTO in Africa 2004 - 2005 (English version) . (2005). World Tourism Organization. <https://doi.org/doi:10.18111/9789284410590>