

Community Awareness of Local Culture for Sustainable Tourism: Case Study of Cikalong Village

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ABSTRACT

Cikalong Village in Pangandaran Regency is one of the areas that still has well-preserved local cultural wealth, but it has not been optimally utilized as part of sustainable human resource development in the context of tourism villages. This study aims to examine the community's understanding of local culture and its strategic role in strengthening the identity and potential of the village. The method used is an exploratory approach with participatory observation, literature review, and informal interviews with 34 community respondents from various age, education, and occupational backgrounds. The research findings indicate that the community has a fairly good understanding of local cultural values, but still faces challenges such as weak cultural institutions, low digital literacy, and a lack of cultural practitioner regeneration. These findings emphasize the importance of community empowerment strategies, digital literacy training, and the creation of intergenerational spaces for adaptive cultural preservation. Therefore, strengthening local cultural institutions, enhancing community digital capacity, and implementing cultural practitioner regeneration programs are strategic steps in the development of villages based on local wisdom. This research also contributes to the development of cultural capital theory and community-based development in the context of village development based on local wisdom.

KEYWORDS: *community empowerment; human resources; local culture; sustainable development; tourism village.*

INTRODUCTION

Indonesia is a country rich in culture and nature. The development of culture in Indonesia is very diverse, ranging from traditional houses, traditional ceremonies, dances, songs, music, and other forms of performing arts, which display the uniqueness of each local cultural value. According to Koentjaraningrat (2015), culture comes from the mind, soul, or conscience of humans (Tindarika & Ramadhan, 2021). Meanwhile, according to Raga (2007: 16) humans are the producers of culture, and as a result of human work, culture is a manifestation of human existence in the world (Suprpto et al., 2015).

The origin of culture comes from the Sanskrit *buddhayah*, which is the plural form of the words *budhi* and *dhaya*, which means mind or reason. This concept was later developed by Ki Hajar Dewantara as the basis of thought in shaping the original culture of Indonesia, and became an important reference in the study of culture and education. In the book *Introduction to Anthropology* (1979), Koentjaraningrat explains that according to Talcott Parsons and A.L. Kroeber, culture is formed through a structured system of ideas and concepts, patterns of action, and human activities.

In Indonesia, especially in West Java which is synonymous with Sundanese culture, local culture has developed strongly and contributed greatly to the wealth of national culture. The East Priangan region, including Pangandaran Regency, is one of the areas that plays an important role in the preservation and development of Sundanese traditional culture. The culture of the Sundanese community in Pangandaran not only reflects the values of the customs and traditions of the Sundanese people. Pangandaran is unique and characterized, but it is also closely related to the religious, economic, social, and political elements that shape the lives of its people.

Socio-historically, Pangandaran developed as an area with a complex cultural background, reflected in the mixing of various cultural elements, especially between Sundanese and Javanese cultures. This diversity makes Pangandaran one of the regions in West Java that is rich in cultural heritage. Most of the villages in the Pangandaran region still maintain the strength of local culture reflected in the traditional values upheld by the community. Local culture not only serves as an identity, but also a foundation in daily social life. The sustainability of this cultural heritage is strongly visible in the social structure of the community, particularly through customary practices, arts, local beliefs, and religious rituals that are still preserved today. Other research has also shown that both villages in the coastal and inland areas of Pangandaran have strongly embedded value systems and norms, especially in patterns of social interaction and the continuity of traditions that are passed down across generations (Suryani & Hendramin, 2020). One concrete example of the strength of local culture can be found in Cikalong Village, a village that shows a wealth of traditions, customs and culture that are still preserved today.

Figure 1

Cikalong Village Area Map



Cikalong Village was expanded from Sukaresik Village in July 1978 and is now located in Sidamulih Sub-district, Pangandaran Regency. Its geographical location borders Kersaratu Village to the north, Sukaresik Village to the south, Bojong Village to the west, and Sidamulih Village to the east. In

addition, almost 5 kilometers of sub-district road also pass through the village. With a population of around 3,300 people, the majority or around 90% of them work as farmers. Cikalong Village is home to a variety of unique and little-known local traditions and arts, one of the most prominent of which is *Ronggeng Gunung*, a traditional dance performed during village celebrations and an important part of the *Cikalong Cultural Festival*. *Nampaling*, which was originally a community habit of catching locusts after harvest, has now developed into an annual cultural agenda called the Nampaling Festival. The Babarit tradition is a form of community gratitude to God for the abundance of sustenance, which is generally held on certain days such as *Tuesday Kliwon* or *Friday Kliwon*. In addition, there is *Hajat Bumi*, an annual tradition held every 1 *Muharram* as a form of respect for ancestors and an expression of gratitude for the produce of the earth. The art of *Gondang buhun* or *Gegedugan* originates from the traditional tool of pounding rice which was later developed into beating music in the village. which was later developed into beating music in art performances.

Various other arts have also developed in the Cikalong Village community, including *Rengkong*, which is a parade of farmers carrying rice during harvest as a symbol of cooperation and the spirit of gotong royong. *Eok Beluk* is a Sundanese vocal art that is chanted solo without musical accompaniment, as well as *Pupuh* and *Wawacan*, a form of traditional oral literature that is often read in traditional and educational activities. In addition to the traditions and arts already mentioned, Cikalong Village also has many other cultural heritages. Most of these arts are performed collectively in the *Cikalong Cultural Festival*, an annual celebration held every September to commemorate the anniversary of Cikalong village. Although not very popular at the national level, these traditions are still maintained and preserved by the local community until now.

METHODOLOGY

This study was conducted using a literature review method combined with an exploratory approach. Through this method, the researcher sought to present an in-depth and systematic study of the community's understanding of local culture as part of sustainable human resources in the development of tourism villages, with a focus on a case study in Cikalong Village, Pangandaran Regency.

Research Design.

This research was conducted using a literature study method combined with an exploratory approach. Through this method, the researcher sought to present an in-depth and systematic study of the community's understanding of local culture as part of sustainable human resources in the development of tourism villages, with a focus on a case study in Cikalong Village, Pangandaran Regency. The exploratory approach was used because the research topic aimed to explore socio-cultural concepts and trace the role of local culture in shaping the character and potential of the community as assets for sustainable tourism village development. This research also served as a preliminary study to formulate theoretical and conceptual understanding of the relationship between local culture and human resources at the village level.

Population and sample used.

The survey was conducted by distributing questionnaires containing open-ended and closed-ended questions to a sample of village residents. This research was conducted in Cikalong Village, Sidamulih Subdistrict, Pangandaran Regency, West Java. Administratively, the village is divided into three hamlets: Cimanggu Hamlet, Citembong Hamlet, and Cikalong Hamlet, with a total population of approximately 3,300 people.

Data Collection Techniques.

Data was obtained through literature review from various sources discussing Sundanese culture, local customs, and traditional cultural practices in Cikalong Village. The researcher also conducted direct participatory observation of community activities reflecting cultural practices, as well as informal interviews with community leaders, village officials, artists, and local residents. In addition, this study also applied a survey method as part of the primary data collection.

Tools or Instruments Used.

The survey was conducted by distributing questionnaires containing open-ended and closed-ended questions to a sample of village residents. This questionnaire was designed to measure the perceptions, attitudes, and experiences of the community regarding local cultural values and their role in sustainable human resource development.

Data Analysis Methods.

To analyze the collected data, the researchers used descriptive analysis techniques to present facts and findings systematically. Additionally, SWOT analysis (Strengths, Weaknesses, Opportunities, Threats) was used as a tool to formulate the potential, challenges, and strategies for strengthening local culture as an important element in the development of sustainable human resources in tourist villages.

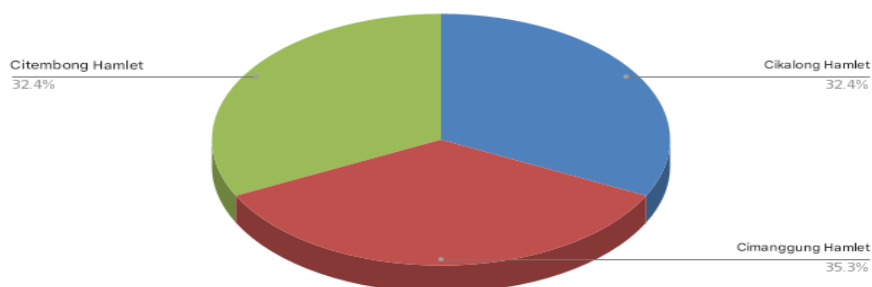
RESULTS AND DISCUSSION

This research was conducted on 34 respondents from the Cikalong Village community who were selected based on the diversity of age, education, occupation, and location of residence within the village. The purpose of this study was to examine the level of community understanding of local culture as part of sustainable human resource development in the context of a tourist village. The demographic characteristics of respondents are an important foundation in understanding the social context that influences understanding of local culture.

a. Sampling Location

Figure 2.
Sampling Location (Source: Author's Data Processing 2025)

Sample Collection Location



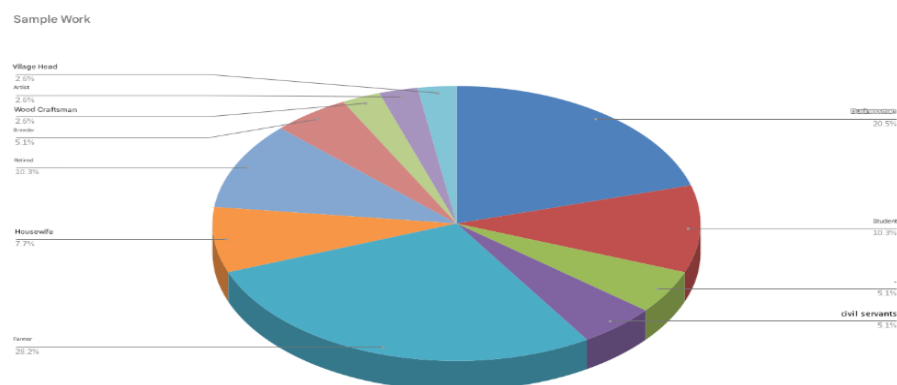
Based on the results of in-depth interviews involving 34 respondents from the Cikalong Village community spread across three hamlets, namely Cimanggu Hamlet, Cikalong Hamlet, and Citembong Hamlet. With a total population of around 3,300 people, the distribution of respondents was carried out proportionally in the three hamlets, with a division of 32.4% in Cimanggu Hamlet, 32.4% in Cikalong Hamlet, and 35.3% in Citembong Hamlet, respectively. This division shows an effort to include representation from all areas of the village in order to obtain a comprehensive picture of the community's understanding of local culture.

The majority of respondents are farmers, which reflects the main livelihood structure of the Cikalong Village community. This is particularly relevant because the agricultural sector is an integral part of local social and cultural life. Farmers' perceptions and understanding of local culture are important aspects in the context of this research, which examines local culture as part of sustainable human resources in the development of tourist villages.

With this sampling approach, this research seeks to reflect the social composition and characteristics of the Cikalong Village community, particularly the majority group that plays an active role in the preservation of local culture. This supports the main objective of the research, which is to explore the community's understanding of local culture as a key element in understanding sustainable human resources in tourist villages, particularly in the case study of Cikalong Village, Pangandaran Regency.

b. Respondents' Occupation

Figure 3
Occupation of Sample Respondents
(Source: Author's Data Processing 2025)



Based on demographic data obtained during the study, the economic activities of the Cikalong Village community are quite diverse. However, there is a dominant trend in the types of work undertaken by most residents, with the majority of Cikalong Village residents working as farmers (28.2%). This choice is supported by the geographical conditions of the village, which has vast and fertile agricultural land, especially rice fields, making the agricultural sector the main source of livelihood. In addition, quite a number of people also choose to become entrepreneurs (20.5%) by running businesses such as stalls, buying and selling fertilizers, workshops, building materials and others, reflecting the community's spirit of economic independence.

Retirees and university students account for 10.3% each, indicating the presence of an older generation that remains socially active and a younger generation that is pursuing education for the future of the village. Other occupations include housewives who play an important role in preserving cultural values in the family environment, farmers who support local food security, and civil servants and hamlet heads who carry out government functions and community services. This diversity of occupations reflects the socio-economic dynamics of Cikalong Village, which is not only dependent on one sector, but also shows how local culture is inherited and maintained in various community roles and professions.

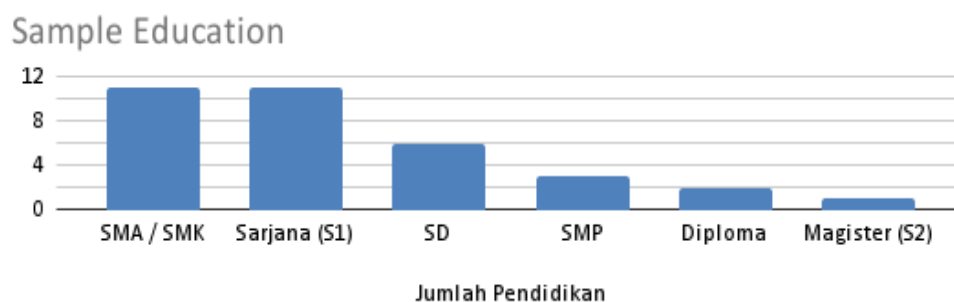
c. Education Level

Before discussing further about understanding local culture, it is important to recognize the socio-demographic background of the respondents as a basis for analysis. One aspect that was examined was the level of education, as it influences the community's perspective on local culture.

The findings revealed that respondents had a fairly diverse educational background, with a majority being high school/vocational school graduates and university graduates, each numbering 11 individuals. Others are elementary school, junior high school, diploma, and master's degree graduates, reflecting a relatively good level of educational literacy in understanding culture and social dynamics. The high number of high school and university graduates indicates that the people of Cikalong Village have fairly open access to education, at least up to the secondary level. This is also related to the economic capacity of some families, who support their children to continue their higher education. Meanwhile, the presence of S1 and S2 graduates shows that there are individuals who are trying to improve their capacity academically, which has the potential to make a positive contribution to village development, both in terms of education, business management, and cultural preservation.

However, the presence of elementary and junior high school graduates also reflects that the challenges, especially in terms of economy and limited educational facilities in the past, are an obstacle for some residents. Therefore, the diversity of education levels shows that although in general the community's education level is quite good, collaborative efforts between the government, educational institutions and the community are still needed to improve access and quality of education, so that cultural awareness and local development can continue to be sustainable. The following is a breakdown of the educational backgrounds of the respondents obtained from interviews as follows:

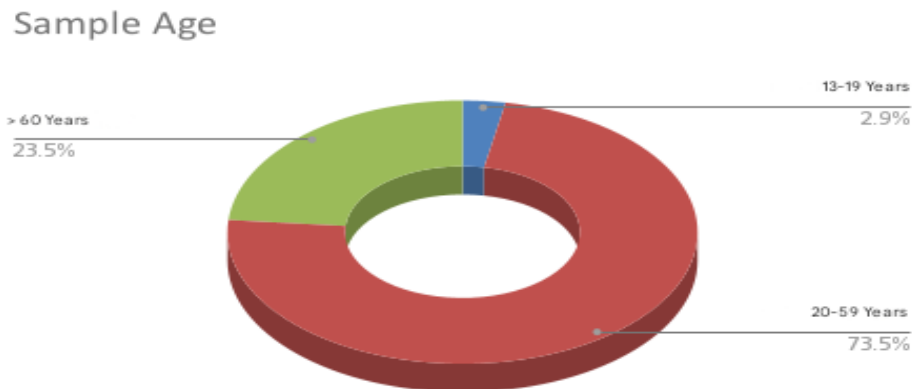
Figure 4.
Sample Education Level
(Source: Author's Data Processing 2025)



d. Age Group

To understand the role of the community in preserving local culture and developing a tourism village, it is important to examine the age composition of the respondents involved in this study. The following data presents the age distribution of respondents, which forms the basis for the social analysis in this research:

Figure 5
Age Group of the Sample
(Source: Author's Data Processing 2025)



Respondents were dominated by the productive age group, 20-59 years old (73.5%), followed by the elderly (>60 years old) at 23.5%, and the rest were teenagers (13-19 years old) at 2.9%. The dominating productive age group signifies great potential for active preservation of local culture. By considering this demographic diversity, the following discussion will explore how these social characteristics affect the level of community understanding of local culture, as well as its role in sustainable human resource development based on the potential of tourism villages.

Based on the results of the research, it was found that the people of Cikalong Village have a fairly good understanding of local culture as part of sustainable human resources in the context of a tourist village. Details are presented in the following SWOT Table.

Table 1.
SWOT Components of Cikalong Village
(Source: Author's Data Processing 2025)

Aspect	Description
Strength	1. Wealth of Local Culture that is still alive and sustainable. 2. Involvement of the community, cultural leaders, and active artists. 3. Culture as a recognized local identity.
Weakness	1. There is no formal cultural tourism management team 2. Lack of understanding of digital promotion technology 3. Lack of training and development of cultural human

resources	
Opportunities	1. There are artists who have been invited by the Tourism office 2. The trend of culture and education-based tourism increasing
Threats	1. Some people consider cultural traditions as mystical heresy 2. Lack of regeneration of traditional cultural actors

1. Strengths

The cultural potential of Cikalong Village is one of the important aspects that reflect the identity of its community. Understanding these traditions helps us see how local wisdom is passed down from generation to generation. Cikalong Village has a major strength in the preservation of local culture, which is still alive and actively practiced by the community. Various arts and traditions such as the babarit tradition, the nampaling festival, gondang buhun/gegedugang art, the nyusur taneuh tradition, degung art, hajat bumi, eok beluk, and others are intangible cultural heritage that are still preserved in various traditional activities and village ceremonies. *“Many arts and customs like ronggeng, ebeg, pencak silat, and others are still preserved today”* said DN (66), one of the community leaders actively involved in various cultural activities. These traditions are not merely for entertainment or rituals, but have become part of the collective identity that shapes the social character of the local community. This shows that the local culture in Cikalong is not static, but continues to pass on values through real cultural activities.

Various forms of art are reflected in the following images, which document the diverse cultural expressions of the people of Cikalong Village.

Figure 6.

Babarit tradition

(Source: Cikalong Village Archives)



Figure 7.

Nampaling tradition

(Source: Cikalong Village Archives)



Figure 8.

Gegedugan Art

(Source: Cikalong Village Archives)



Figure 9.

Nyusur Taneuh tradition

(Source: Cikalong Village Archives)



Figure 10.

Degung Art

(Source: Cikalong Village Archives)



Figure 11:

Ronggeng Gunung Art

(Source: Cikalong Village Archives)



One key informant, AS (47), said that: *"The Hajat Bumi tradition in Cikalong Village symbolizes the harmony of balance between humans, the environment, and spiritual aspects."* In addition, it is supported by a statement from another informant, MS (62), who stated that: *"I like to help and be involved in community activities."* This statement illustrates the community's cultural awareness of the strategic value of local culture and as a symbol of identity. In sustainable human resource development, this cultural capital is an important basis because it reflects the sustainability of values, skills and social practices that can be transformed into productive sectors, including culture-based tourism and the creative economy.

Pierre Bourdieu's (1986) *cultural capital* theory becomes relevant in explaining this phenomenon. According to Bourdieu, cultural capital includes knowledge, competencies, and symbolic values that are inherited through family and social environments, which ultimately form advantages in the social structure. In Cikalong Village, this cultural capital can be seen through collective understanding, active participation, and the inheritance of cultural values from the older generation to the younger generation. In addition, collective community involvement also reflects *social capital* as explained by the existence of social networks, norms of trust and cooperation that enable effective coordination of actions. Cultural and social capital are key strengths that can support human resource development that is adaptive, participatory and rooted in local potential (Putnam, 1993).

2. Weakness

In the effort to develop culture-based tourism villages, institutional support and human resource capacity are inseparable aspects. Without both, the village's cultural potential is difficult to develop optimally.

In Cikalong Village, this weakness can be seen in several ways. Firstly, there is no formal cultural tourism management team that has a clear role in the development, promotion and management of cultural activities. Existing initiatives are still individual or small groups without the support of a strong organizational structure. Secondly, the utilization of digital technology for cultural promotion is still very minimal. Many residents have not been trained in creating content, using social media strategically, or managing digital communications, so promotional activities only rely on traditional word-of-mouth methods. Third, low access to training and coaching for cultural human resources also weakens sustainable management. SY (55), one of the residents in Cikalong Hamlet, said that, *"Cikalong needs to recruit human resources who have knowledge of tourism, as villages with superior human resources do."* In addition, DM (66) *"An active and functioning institution must be formed, and supported by training programs tailored to each existing artistic potential."* This statement emphasizes the need for technical and managerial capacity building for cultural actors.

This situation can be explained through *Human Capital* theory, which states that education, training, and skills development are forms of investment in human resources that have a direct impact on increasing economic and social productivity (Becker, 1964). In the context of Cikalong Village, without systematic investment in the form of training, institutional strengthening, and technological mastery, the existing cultural potential is difficult to develop sustainably. This is a fundamental weakness that needs to be addressed if the village is to make culture the foundation of inclusive and sustainable development.

3. Opportunities

Cikalong Village has the right momentum because it has strategic opportunities, first, the emergence of cultural actors who have been officially recognized by the government. Some local artists have even been invited by the Pangandaran Regency Tourism Office to perform in district and provincial level cultural events. This is in line with the view of *Structuration* theory, that social actions (such as cultural performances) can strengthen social structures through continuous recognition and repetition, thus creating cultural legitimacy and strategic positions in society (Giddens, 1984). One of the artists, AT (65), stated, *"There is a gondang troupe here, in the past we have been invited out of town, such as to Bandung, and also performed in various events in Pangandaran."* This statement indicates external support that provides validation and moral encouragement for the preservation of local culture, in line with the concept of symbolic and social capital transfer that can strengthen the sustainability of cultural initiatives.

Figure 12.
Gondang Buhun
(Source: Cikalong Village Archives)



Second, the trend of cultural and educational tourism in Indonesia has shown a significant increase in recent years. According to research, travelers now tend to seek authentic experiences that combine learning and direct interaction with local culture (Richards, 2018). This is reflected in tourists' interest in traditional art workshops and farming or cooking experiences with local communities. *Experience Economy* theory explains that experiential tourism creates deep and recurring added value, as tourists are not just spectators but active participants (Pine, 1999). This opens up opportunities for Cikalong Village to develop educational tourism packages such as *mountain ronggeng* workshops, *gondang buhun* or interactive nampaling performances that combine cultural and learning aspects, and increase the commercial and educational appeal of the village.

4. Treats

In Cikalong Village, there are significant threats to the preservation of local culture, one of which is the negative stigma of some people who consider cultural traditions as mystical or even *heresy*. AK (55), a resident of Cikalong, stated, *"With the times, traditional and cultural values have begun to fade because some traditional community leaders in Cikalong feel afraid and embarrassed, worried that they will be considered heresy practices."* This view not only limits participation in cultural activities, especially for the younger generation and religious leaders, but also hinders more proactive cultural intervention efforts. A similar phenomenon was found in research in another village in West Java, which revealed cultural barriers due to perceptions of traditions as supernatural practices (Setiawan, 2020). This perception has the potential to cause *cultural dissonance*, which is the tension between traditional values and dominant norms as described by identifying cultural identity conflicts when traditional values are perceived to conflict with official ideology or religious beliefs (Turner & Bruner, 1986).

In addition, Cikalong Village also faces a lack of regeneration of traditional cultural actors. AD (21) said that: *"Young people are reluctant to introduce culture, limited musical instruments, etc"*. This proves that most of the current performers are dominated by the older generation, while the younger generation's interest in learning or performing is very limited. As a result, traditions that are passed down orally have the potential to be displaced and even extinct when the main actors are no longer active. This is in line with findings, which show that without a regeneration mechanism, cultural traditions are difficult to maintain in the next generation (Aritonang et al., 2018).

These threats point to the importance of mainstreaming local cultural values through a cross-generational and cross-value dialogic approach. Without systematic and inclusive cultural education-based interventions, social tensions and declining interest in tradition will continue to erode the cultural foundations that have characterized Cikalong Village. In the future, synergy between traditional leaders, religious leaders, youth and educational institutions is needed to bridge perceptions and ensure cultural sustainability that is adaptive and contextual to the times.

To determine the extent of community understanding of local culture in Cikalong Village, a strategy is needed to identify internal and external factors that influence their perceptions and involvement. Through the IFAS (*Internal Factor Analysis Summary*) and EFAS (*External Factor Analysis Summary*) approaches, it can be analyzed how strengths, weaknesses, opportunities, and threats shape the dynamics of community understanding of culture as part of identity and sustainable resources. The following table presents the results of the IFAS analysis as part of the internal factor analysis.

Table 2.
IFAS Strategy Components of Cikalong Village
(Source: Author's Data Processing 2025)

Internal Aspects	Strategy (IFAS)
<i>Strength vs Weakness</i>	1. Maximize the involvement of cultural figures to train human resources through informal training. 2. Use strong local cultural identity to establish cultural management institutions. 3. Utilize artists as digital promotion agents, although there is still a lack of training.

In Cikalong Village, the involvement of cultural figures and the arts community can be mobilized as a collective force to build human resource capacity, even without a formal institutional structure. This approach is in line with *Community-Based Development* (CBD) theory, which emphasizes that community-based development is capable of producing social change when local communities are actively involved in the process of problem identification and solution formulation (Mansuri & Rao, 2013). Informal training by senior cultural actors is a concrete form of local knowledge transfer, which is in line with Lave & Wenger's concept of "*Situated Learning*" further developed by Wenger-Trayner (2020), which is a learning process that occurs contextually through social interactions within communities of practice (Lave & Wenger, 1991).

In addition, to overcome weaknesses in cultural promotion and management, the *Digital Empowerment* approach is highly relevant, empowering communities through digital literacy training to be able to use social media platforms and technology strategically (van Dijck et al.,

2018). This is a long-term social and cultural investment to strengthen the existence of local culture in the digital era.

To formulate an appropriate strategy for developing local cultural potential and addressing existing challenges, an external and internal analysis was conducted using the EFAS (External Factors Analysis Summary) approach. This analysis helps identify opportunities and threats from the external environment that may influence the success of developing a culture-based tourism village.

Table 3.
EFAS Strategy Components of Cikalong Village
(Source: Author's Data Processing 2025)

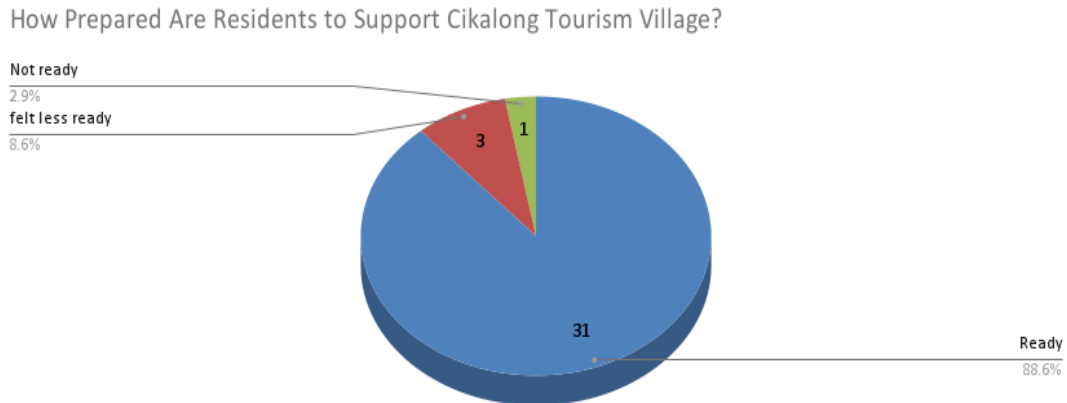
External Aspects	Strategy (EFAS)
<i>Opportunity vs Threat</i>	1. Utilize the trend of educational tourism to attract the younger generation to local culture. 2. Involve artists who have performed outside the region to create a regeneration program for cultural actors 3. Campaign cultural values through tourism activities so that mystical perceptions can be eroded.

In this case, the trend towards education-based tourism and recognition of local artists are important catalysts that can be used to attract younger generations while eroding the negative stigma towards cultural traditions. This strategy can be reinforced through Creative Placemaking Theory which emphasizes that arts and culture can animate local spaces and create economic, social, and community identity value simultaneously (Markusen & Gadwa, 2010).

By packaging cultural traditions as authentic experience-based tourism products, the Cikalong Village community can respond to the needs of modern tourists who are not only looking for entertainment, but also educational and meaningful experiences. This is in line with the Transformative Tourism approach which emphasizes that tourism can be a medium for changing attitudes, social awareness, and even spirituality for tourists and local communities (Coghlan & Weiler, 2018). Through this approach, cultural activities not only maintain tradition, but also create a cross-generational educational space that is adaptive to the times.

To determine the level of community support for the development of Cikalong Village as a culture-based tourist village, a survey was conducted on the readiness of residents. The following diagram presents the findings of the survey:

Figure 13.
Sample Readiness
(Source: Author's Data Processing 2025)



Furthermore, support for the preservation of local culture in Cikalong Village is also reflected in the level of community readiness to be involved in the development of a tourist village. Based on the survey data, 88.6% of respondents stated that they were ready to support Cikalong Village to become a culture-based tourism village. A small proportion, namely 8.6%, felt less ready, and only 2.9% stated that they were not ready.

This finding reinforces the argument that the community in general has collective awareness and motivation to contribute to the preservation and utilization of local culture as a tourism asset. This high level of readiness is a potential social capital, as it shows that cultural transformation towards experiential tourism products is not only theoretically possible, but has also been legitimized by the community itself. This is also an indication that the *transformative tourism* strategy can be implemented with a participatory approach, based on strong and inclusive local awareness.

CONCLUSION

This study shows that the people of Cikalong Village have a strong understanding of local culture as part of sustainable human resource development. Traditions such as *gondang buhun*, *babarit*, *hajat bumi*, and *ronggeng gunung* serve as cultural capital that shapes the community's character and identity. However, challenges remain, including weak institutional management, limited use of digital technology, and a lack of cultural actor regeneration.

There is a need to establish a cultural tourism management institution, provide digital literacy training, and create regeneration programs involving local youth. This research enriches local cultural studies within the HR development context and supports community-based approaches.

Future studies can focus on developing integrative models between culture and village entrepreneurship, evaluating cultural HR training, and expanding research to other tourist villages in East Priangan to strengthen the findings and theoretical framework on the relationship between culture, identity, and sustainable village development.

Acknowledgments

The authors would like to express their sincere gratitude to the Government of Cikalong Village, community leaders, and local cultural practitioners who have supported this research through their valuable insights and participation. Special thanks to Universitas Padjadjaran, Pangandaran Campus, for providing academic guidance and support throughout the research process. The authors are also grateful to the ICEETE 2025 committee for the opportunity to present this work. Without the contribution of all parties, this study would not have been possible.

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