



# INTERNATIONAL SYMPOSIUM ON CULTURAL TOURISM AND HERITAGE STUDIES

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# BOOK OF ABSTRACTS

## FIRST INTERNATIONAL SYMPOSIUM ON CULTURAL TOURISM AND HERITAGE STUDIES

### PLENARY SESSIONS

March 6-7, 2024

The Eitel Resort Ubud, Bali, Indonesia

*Photo: Pura Taman Kemuda Saraswati, Ubud, Bali, Indonesia / Mitch Hodiono via Unsplash*

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**PLENARY SESSION DAY 1**  
**The Evitel Resort, Ubud, Bali, Indonesia**  
**March 6, 2024**

|              |  |
|--------------|--|
| 08:00        | <b>REGISTRATION</b>  |
| 08:20        | <p>OPENING REMARKS</p> <p><b>Matthew M. Santamaria, Doctor of Law</b><br/> Co-Chairperson, ISCTHS Secretariat<br/> Assistant to the Dean for Cultural Affairs, Asian Center,<br/> University of the Philippines Diliman</p>  |
| 08:30        | <p>INTRODUCTION TO THE KEYNOTE SPEAKER</p> <p><b>Honey Libertine Achanzar-Labor, Ph.D.</b><br/> Co-Chairperson, ISCTHS Secretariat<br/> Special Assistant to the Chancellor for the Museum of a<br/> History of Ideas, University of the Philippines Manila</p>  |
| 8:40 - 9:00  | <p>KEYNOTE SPEECH</p> <p><b>Hon. Maria Belen S. Acosta, CESE</b><br/> Secretary, Mindanao Development Authority<br/> Signing Minister, BIMP-EAGA</p>   |
| 9:00 - 12:00 | <p>PANEL 1: <b>Urban Landscapes</b></p> <p><b>"Experiential Cultural Tourism: Designing sustainable walking tours in the University of the Philippines Diliman"</b><br/> Milovy Mariel R. Baduria<br/> University of the Philippines Asian Institute of Tourism<br/> Co-authors: Sarah L. Briones and Maria Rose J. Manalo</p> <p><b>"In Recto-spect: Investigating the Present Landscape Character and Public Perception of the Recto-Avenida-Carriedo Strip"</b><br/> Leijh Hanne Y. Alianza<br/> College of Architecture, University of the Philippines Diliman<br/> Co-author: Cathe Desiree S. Nadal, Ph.D.</p> <p><i>Moderator: Matthew M. Santamaria, Doctor of Law, Co-Chairperson, ISCTHS Secretariat</i></p> |
| 12:00 - 1:00 | <b>LUNCH BREAK</b>   |

|             |  |
|-------------|--|
| 1:00 - 3:00 | <p><b>PANEL 2: Heritage Studies and Documentation</b></p> <p><b>"Text, Image and Movement: The Legacy of Miguel Covarrubias in Balinese Dance"</b><br/>Matthew M. Santamaria, Doctor of Law<br/>Asian Center, University of the Philippines Diliman</p> <p><b>"Folk or Faux: How Historical Documents Counter the Narratives Promulgated by Leyte Towns' Historical Tales, Tourism Campaigns, Identity Formations, and Festivals"</b><br/>Efmer E. Agustin<br/>University of the Philippines Tacloban</p> <p><b>"The Plant Atriums in the UPM - Museum of a History of Ideas and the Biocultural Heritage of Ermita"</b><br/>Honey Libertine Achanzar-Labor, Ph.D.<br/>University of the Philippines Manila</p> <p><i>Moderator: Henelito A. Sevilla, Jr., Ph.D., Dean of the Asian Center, University of the Philippines Diliman</i></p>  |
| 3:00 - 3:15 | <b>COFFEE BREAK</b>  |
| 3:15 - 5:00 | <p><b>PANEL 3: Local Government Development Strategies</b></p> <p><b>"Expectation vs. reality: Philippine local tourism officers' perceived constraints in effective tourism governance"</b><br/>Sarah L. Briones<br/>University of the Philippines Asian Institute of Tourism<br/>Co-author: Reil G. Cruz</p> <p><b>"Developing the Tourism Attraction Potential of the Wulla Poddu Traditional Ceremony as Cultural Tourism in West Sumba"</b><br/>Bagus Syarifuddin Latif, S.H., M.H.<br/>Fakultas Ekonomi dan Bisnis Prodi Pariwisata, Universitas Nasional<br/>Co-authors: Rai Riya and Elisa Maria Yuliana</p> <p><b>"Development Strategy of Heritage Tourism Destinations of Surakarta Palace"</b><br/>Irma Setyawati, S.E., M.M., CPF<br/>Fakultas Ekonomi dan Bisnis Universitas Nasional<br/>Co-authors: Lisa Sarinah, Heni Suryanti, Rizki Nurul Nugraha, Dyah Handayani Dewi, and Delila Rambe</p> <p><i>Moderator: Honey Libertine Achanzar-Labor, Ph.D., Co-Chairperson, ISCTHS Secretariat</i></p> |
| 5:00 - 6:00 | <b>AFTERNOON BREAK</b>   |
| 06:00       | <b>DINNER</b>  |

**PLENARY SESSION DAY 2**  
**The Evitel Resort, Ubud, Bali, Indonesia**  
**March 7, 2024**

|               |  |
|---------------|--|
| 08:00         | <b>REGISTRATION</b>  |
| 8:30 - 10:00  | <p><b>PANEL 4: Heritage Policy and Case Studies</b></p> <p><b>"Grassroots-led Cultural Heritage Tourism: The Case of Pasig City's Cultural Heritage Walking Tour"</b><br/> Francis Gabriel O. Santos<br/> University of Santo Tomas<br/> Co-authors: Jared Carlo L. Echevarria, Charlon Adrian C. Ruiz, and Genesis Khen A. Demano</p> <p><b>"A Case Study on Preserving Cultural Heritage Sites: The Role of Local Government Unit in Naga City, Camarines Sur"</b><br/> Anne Marie F. Bagadion, Ph.D.<br/> Ateneo de Naga University<br/> Co-authors: Juan Raul D.L. Relloso and Juan Bautista Janthe B. Bagadion</p> <p><b>"Talapamana ng Pilipinas: A Case Study of Initiating and Operationalizing the Philippine Registry of Cultural Property, 2015-2020"</b><br/> Bernardo M. Arellano III<br/> University of the Philippines Los Baños<br/> Co-author: Stephen John A. Pamorada</p> <p><b>"Batik Cultural Heritage: A Case Analysis of Indonesia and Malaysia's Trademark and Copyright Laws"</b><br/> Elisor C. Guieb, Jr.<br/> Polytechnic University of the Philippines</p> <p><i>Moderator: Honey Libertine Achanzar-Labor, Ph.D., Co-Chairperson, ISCTHS Secretariat</i></p> |
| 10:00 - 10:15 | <b>COFFEE BREAK</b>  |

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|---------------|---|
| 10:15 - 12:00 | <p><b>PANEL 5: Conservation Efforts</b></p> <p><b>"PUSAKA' PANGADATTAN BANGSA: Photo and Video Documentation of Tabawan Heritage and Tourism by engaging the community and the Local Government of South Ubian, Tawi-Tawi, Philippines"</b><br/> Omarjan I. Jahuran<br/> South Ubian Local Council on Tourism, Culture and Arts<br/> Co-author: Paul Allyson R. Quiambao</p> <p><b>"The Turumba "Museums": The Presentation of Religious Art and Treasures of Pakil Church"</b><br/> Hanzel F. Gapayao<br/> De La Salle University Manila</p> <p><b>"Museo Sugbo: The museum as a source of pride, a link for intercultural dialogue and a tool for economic development"</b><br/> Trizer Dale D. Mansueto<br/> University of the Philippines Cebu</p> <p><i>Moderator: Henelito A. Sevilla, Jr., Ph.D., Dean of the Asian Center, University of the Philippines Diliman</i></p>  |
| 12:00 - 1:00  | <p><b>LUNCH BREAK</b></p>   |
| 1:00 - 3:30   | <p><b>PANEL 6: Festivals and Intangible Cultural Heritage</b></p> <p><b>"Soul of Place: A Case Study on the Loboc Children's Choir and the Promotion of the Intangible Heritage of Loboc &amp; Bohol as Part of the Visitor Experience"</b><br/> Jess Immanuel J. Espina<br/> University of the Philippines Diliman</p> <p><b>"Festival work as community work: The making of the Adow ne Domaget (Dumagat Day) 2018 Festival in Dingalan, Aurora, Philippines, a case towards a sustainable community-based festival-making practice"</b><br/> Roselle V. Pineda<br/> Aurora Artist Residency Program and Space</p> <p><b>"Savoring Culture: Exploring the Origins, Cultural Preservation, and Symbolical Tapestry of Baler Suman (Filipino Rice Cake)"</b><br/> Melissa Grace P. Nacino<br/> Aurora State College of Technology</p> <p><b>"The Mari-it in the Selected Twelve Folktales of Malay, Aklan"</b><br/> April Rose I. Nalangan<br/> University of the Philippines Open University</p> <p><i>Moderator: Matthew M. Santamaria, Doctor of Law, Co-Chairperson, ISCTHS Secretariat</i></p> |

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| 3:30 - 3:45 | <b>COFFEE BREAK</b>  |
| 3:45 - 4:00 | <b>AWARDING: SPRINGER BOOK PRIZE FOR BEST PAPER</b>  |
| 4:00 - 4:30 | CLOSING REMARKS<br><br><b>Honey Libertine Achanzar-Labor, Ph.D.</b><br>Co-Chairperson, ISCTHS Secretariat<br>Special Assistant to the Chancellor for the Museum of a<br>History of Ideas, University of the Philippines Manila |
| 4:30 - 6:00 | <b>AFTERNOON BREAK</b>   |
| 06:00       | <b>DINNER</b>  |



## ABOUT THE SYMPOSIUM



## INTERNATIONAL SYMPOSIUM ON CULTURAL TOURISM AND HERITAGE STUDIES

The inaugural International Symposium on Cultural Tourism and Heritage Studies is organized for scholars, practitioners, and stakeholders with the aim of exploring the dynamics of culture, heritage, and tourism. In this symposium, authors are invited to contribute their research, insights, and expertise in the global discourse on cultural heritage within the context of tourism experiences.

Papers and case studies cover the following topics:

- Cultural heritage preservation
- Sustainable tourism
- Approaches to cultural tourism experiences
- Community engagement in cultural tourism development
- Role of technology in cultural tourism and heritage studies
- Impact of tourism on intangible cultural heritage
- Policy frameworks for responsible cultural tourism
- Cultural festivals and events as tourism attractions
- Cross-cultural communication in tourism
- Case studies of successful cultural tourism initiatives
- Other similar topics on culture, heritage, and/or tourism

## KEYNOTE SPEAKER



**Hon. Maria Belen S. Acosta, CESE**  
Secretary, Mindanao Development Authority  
Signing Minister, BIMP-EAGA

Secretary Maria Belen S. Acosta serves as the Chairperson of the Mindanao Development Authority (MinDA), taking a leading role in coordinating various initiatives crucial for the socio-economic advancement of Mindanao. In this capacity, she collaborates with national agencies, local government units, non-government organizations, civil society organizations, and development partners. Additionally, she holds the role of the Philippine Signing Minister for the BIMP-EAGA economic cooperation, representing the country in this regional initiative. Before her tenure as MinDA Secretary, she had a notable career as a City Councilor in Davao City, where she initiated youth and sports development programs, as well as livelihood skills training for women's groups. She received recognition for her contributions, including the TESDA Kabalikat Award and being named one of the Ten Outstanding Councilors of the Philippines in 2009.

With a Masters in Management degree focused on Development Management and a role as a Senior Lecturer of Local Governance at the University of the Philippines Mindanao, School of Management, Secretary Acosta brings a wealth of experience and expertise to her current position. *(Excerpt from MinDa website)*

## SECRETARIAT

**Matthew M. Santamaria, Doctor of Law**

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**Honey Libertine Achanzar-Labor, Ph.D.**

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Professor, University of the Philippines Manila  
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**Phoebe Danielle B. Pangilinan**

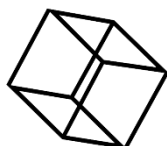
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## COLLABORATORS



### Asian Center Museum, University of the Philippines Diliman

The Asian Center Museum started as a museum laboratory of the then Philippine Center for Advanced Studies. Inaugurated in 1973 under the purview of renowned Filipino anthropologist F. Landa Jocano, it was envisioned to provide instruction to students of Philippine Studies in the fields of ethnography and archaeology. It now serves as the Asian Center's own hub for culture and the arts. The museum houses a wide range of artworks and artifacts from the Philippines and other Asian countries, including a collection of sculpture, pottery, basketry, weaponry, farming and hunting implements, clothing, textile, jewelry, and musical instruments. The museum mounts regular exhibitions that showcase the Asian Center Art and Ethnographic Collection and complement institutional events such as performances, recitals, and book launches in line with the cultural program of the Asian Center.



### MUSEUM OF A HISTORY OF IDEAS

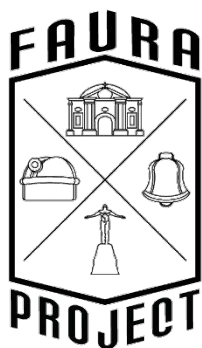
### Museum of a History of Ideas, University of the Philippines Manila

The UP Manila Museum of a History of Ideas is the first museum to be established at the UP Manila Campus. The heritage building of the College of Dentistry building, erected in 1931 and restored by the Architectural firm of Eduardo Calma for adaptive reuse, stands now as home to this museum. The museum honors the university's pivotal role in the emergent nation. The current installation of the permanent exhibit explores the Ideas the university was associated with during its first decades, when critical developments associated with the formation of a nation, and the emergence of the sovereign citizen became the defining feature of modern life.



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### **The Faura Project**

As an organization that aims to position Padre Faura Street as a heritage zone, The Faura Project magnifies long-overlooked issues across fields through events and programs that focus on heritage conservation and other related issues along Padre Faura Street and Ermita, Manila that are taken for granted. At the core of the project is the awareness that the promotion of heritage can be best undertaken if its culture-bearers increase their awareness of heritage and thus, pride of place.



### **Bunga Artslink Media Production**

Bunga Artslink was founded in 2004 as a group of Sama and non-Sama performing artists, researchers, and indigenous peoples engaged with research, production and practice of the Igal and Pansak dance and music traditions of the Sama peoples. For any organization interested in Sama culture, Bunga Artslink provides educational experiences with members of the community. Leading the group is Dr. Matthew Santamaria, one of the Philippines' most well-known scholars on Philippine and Asian Dance Forms.

## List of Abstracts



## **The Plant Atriums in the UPM - Museum of a History of Ideas and the Biocultural Heritage of Ermita**

Honey Libertine Achanzar-Labor, Ph.D.  
University of the Philippines Manila

The UP Manila Museum of a History of Ideas (UPM-MHI) was conceived by former University Chancellor Ramon Arcadio to mark and celebrate the centenary of the University of the Philippines [in 2008]. Through the efforts of succeeding chancellor, the late Dr. Manuel Agulto, the Museum Committee of UP Manila chaired by Dr. Leo Cubillan (and which I was also a part of), and curator Marian Pastor Roces and her team from TAO INC, the UPM-MHI was formally opened to the public on October 22, 2014. Thereafter, the Museum has stood as an institution that has tracked the emergence, growth, and future of ideas that UP Manila has championed since 1908. At present, the Museum has a total of more or less 403 collections in its accession, 376 of which are on display. The rest are kept in a separate collections storage space.

The collection of the museum showcase the intellectual contributions of UP to the life of the nation born at the beginning of the 20th century, with the emergence of a critical imagination; this is presented through 9-10 galleries inside the museum that surround 3 plant atriums. These 3 plant atriums inside the museums together with two more located at the front lawn of the museum building have been curated to complement the museum's permanent collection. The plants in these five atriums are usually just viewed from a distance, and when approached, are presented merely as supplementary to the themes of the galleries.

The decade long presence of the plants that have survived with minimal care may be seen as an affirmation of being situated in an ecological landscape with its required environmental conditions. This paper presents representative plants from the five atriums reflective of the biocultural heritage of University of the Philippines Manila in Ermita, Manila, the womb of the UP university system and the ecological space of its constituents.

It is an inquiry into the manifest cultural heritage of a place and its relation to its biocultural origin, some indicative of early geocultural expressions in Ermita and of the Ermitenses recognizing meaning in the environment (Achanzar-Labor, 2019), while some an offshoot of technological response of the people, of UP constituents. (Achanzar-Labor, 2023) It will consider examples of cultural heritage practice in Ermita and addresses how plants/flora factor in its development in the area; the fragmentation of habitats and post-capitalist conditions of modernity are countered by thoughtful remembrance of tradition. The appropriateness of conservation measures carried out on varying aspects of the biocultural landscape is also analyzed.

The historical beginnings of the University of the Philippines and the scenarios of Ermita, Manila will be presented using archival and historical sources which point to their floral landscape and their geocultural value. Archival data will be triangulated with data coming from local and international studies and with current reports of policies and/or projects from the private sector as well as the local and national governments.

## **Folk or Faux: How Historical Documents Counter the Narratives Promulgated by Leyte Towns' Historical Tales, Tourism Campaigns, Identity Formations, and Festivals**

Efmer E. Agustin  
University of the Philippines Tacloban

History and culture are basics of tourism, with many places' naming origins taking an integral part in their locales' histories and tourism drives. Various spots and artifacts related to the places' past, particularly to the tales of why their places are called as such become highlights of tours, museums, and other storytelling activities. In Leyte, as with other areas in the Philippines, history and culture vitalize town fiestas in terpsichorean, colorful, and sonorous fashion through the celebration of the local festivals. In recent years, festivals have become a staple in Philippine tourism, and in Leyte, almost all towns have created their own festivals. Some of these have gained popularity (and notoriety) from winning major regional and national competitions, e.g., the Pintados in Tacloban, Sinulog in Cebu, and Aliwan in Manila. These festivals' narratives often revolve around a local legend and/or the naming origins of the towns, such as the Buyogan Festival of Abuyog and Tulo-usa Festival of Tolosa.

However, some of these origin tales are dubious. A cursory look at old documents could reveal, for instance, entirely different historical circumstances regarding the naming of these towns, while for other towns whose names are explained as complexities of different words, the documents reveal that their very names actually exist as is in the local language/s' vocabularies. The disconnection between what could have actually been the reasons for the towns' names and what the towns believe and promote at present could be telling of how contemporary Filipinos are far removed from their own history and culture, and the celebrations of festivals that are grounded on these nebulous contemporary tales may be celebrations of something else other than history and culture.



## **In Recto-spect: Investigating the Present Landscape Character and Public Perception of the Recto-Avenida-Carriedo Strip**

Leijh Hanne Y. Alianza, Cathe Desiree S. Nadal, Ph.D.<sup>a</sup>

<sup>a</sup>College of Architecture, University of the Philippines Diliman

The Recto-Avenida-Carriedo Strip in Downtown, Manila holds a significant place in the city's history as a vibrant commercial and cinematic district. However, over time, the area has suffered from degradation and neglect, leading to the loss of its historical character, and fostering of negative place character. To address these challenges and promote the revival of the strip, a proposed solution involves the investigation of its present landscape character and the preference of the public in the potential incorporation of landscape elements in the study area through the use of Landscape Character Assessment (LCA) tools, such as the Evidence Synthesis Procedure (ESP) and Landscape Perception and Preference Survey (LPPS).

The ESP was used to determine the top 35 associators that people associate with the image of the Recto-Avenida-Carriedo Strip for the LPPS. The LPPS was then carried out to youths, workingaged, and the elderly population within and outside the city of Manila to obtain specific perspectives and sentiments from the target population. A thematic analysis of the responses was demonstrated to examine the present landscape character of the study site.

The analysis reveals that the strip is historically and culturally significant as they are associated with landmarks and prominent figures in Philippine history, and it is a cradle of diverse cultures and vibrant street life, contributing to its urban atmosphere. Additionally, they serve as vibrant commercial centers and key transportation hubs in the city. Furthermore, the study highlights the priorities expressed by respondents for improving the Recto-Avenida-Carriedo Strip in terms of safety, cleanliness, aesthetics, accessibility, and convenience.

These findings have significant implications for urban planners and decision-makers involved in the enhancement of the Recto-Avenida-Carriedo Strip. Ultimately, this research contributes to the understanding and preservation of Manila's urban landscape, promoting the quality of life for its residents and visitors.

**Keywords:** *Urban Landscapes, Landscape Perception, Landscape Image, Evidence Synthesis Procedure, Landscape Preference and Improvement*

## Talapamana ng Pilipinas: A Case Study of Initiating and Operationalizing the Philippine Registry of Cultural Property, 2015-2020

Bernardo M. Arellano III<sup>1</sup>, Stephen John A. Pamorada<sup>2</sup>

<sup>1</sup>University of the Philippines Los Baños, <sup>2</sup>The Heritage Collective

The Philippine Registry of Cultural Property (PRECUP) is the official inventory of cultural properties and heritage that is significant to the national identity of the Republic of the Philippines. It was one of the features of the National Cultural Heritage Act of 2009 which aims to protect, conserve, and promote the country's cultural heritage. National Commission for Culture and the Arts (NCCA). This presentation narrates the journey of operationalizing the Philippine Registry of Cultural Property (PRECUP) from 2015 to 2020. It aims to document the significant milestones and challenges encountered by the PRECUP's pioneering managers during those initial years of implementation, concerning the codification of baseline data of Philippine cultural heritage (via archival research on previous heritage documentations and compilation of national and local inventories), formation of foundational guidelines for its efficient operations, building a dedicated secretariat for the Registry (transitioning from a project management team to a full-blown PRECUP Office within the NCCA Secretariat), and interaction of a national government policy and body to local government units (LGUs) – all of which could serve as institutional memory and local case study about policy-making on heritage management in the Philippines and good practices in cultural governance in the Asia-Pacific region. For instance, drafting the series of guidelines, orders, and memorandum circulars from 2017-2019 as key policies to establish an efficient and participatory mechanism for the generation of heritage data was deemed particularly vital to enjoin various government agencies, especially all of the 1,715 local government units of the Philippines, as well as selected internal offices of the NCCA and its affiliated national cultural agencies, to submit cultural inventories and other archival materials on cultural properties to intentionally establish the contents of the PRECUP by various legal bases. These efforts were carefully undertaken to make the PRECUP a powerful, official reference for cultural planning, research, and regulation, and foremost, the protection and conservation of the important cultural heritage of the country.

**Keywords:** *cultural heritage, cultural registry, Philippines, governance and policy, local governance, institutional history*

## **Experiential Cultural Tourism: Designing sustainable walking tours in the University of the Philippines Diliman**

Milovy R. Baduria, Sarah L. Briones, Maria Rose J. Manalo<sup>a</sup>  
<sup>a</sup>Asian Institute of Tourism, University of the Philippines

In 2019, the University of the Philippines Diliman (UPD) commemorated the 70th year of its move from the 10-hectare original site in Manila to the current campus in Diliman, Quezon City. Part of the activity was the conceptualization of the Lakad Gunita Walking Tours. The Walking Tour's purpose was to engage the UPD community and the public on the thriving biodiversity, vibrant history and cultural heritage located within the Diliman campus. The Walking Tours generated overwhelming response during the month-long run because it effectively engaged the senses and body while contemplating the UP's heritage as a place of learning and its role in the nation's history.

Three years later, one of the five themed tours was redesigned to be more inclusive by developing it into a hybrid experience. It incorporated digital humanities to enliven the stories for tour participants on both onsite and online platforms. The 2022 Walking Tours project was in collaboration with the University's Computer Center in the attempt to experiment with the use of the Geographic Information System (GIS) in mapping the tour itinerary, interspersed with the recorded commentaries and lived experiences of several personalities. At present, discussions to revive the walking tours are being proposed. The proposal features the installation of signages with QR codes in front of the buildings and bicycle rental options for tour participants to experience self-guided tours.

This paper looks at the process of designing and implementing the walking tours as an experiential cultural activity. It focuses on UPD's natural and cultural heritage, historical legacy and the relationship between place-framing through the tour development and the participants' reflection of their spatial experience of UP as a mode of analysis. Findings from the study aims to provide insights on future approaches in designing cultural tourism experiences that promote sustainability and inclusivity.

## **A Case Study on Preserving Cultural Heritage Sites: The Role of Local Government Unit in Naga City, Camarines Sur**

Anne Marie F. Bagadion, Ph.D., Juan Raul D.L. Relloso,  
Juan Bautista Janthe B. Bagadion<sup>a</sup>  
<sup>a</sup>Ateneo de Naga University

This research aims to critically examine and evaluate the role of the Local Government Unit (LGU) on preserving the Heritage Sites in Naga City, Camarines Sur, located in Bicol region. The study integrates social-science-based and management-driven discourses on heritage and tourism, describing the policies, and its socio-political implications in the socio-economic welfare of the locals. Critical focus is placed on the policies and on locals' observation to the government's effort through descriptive research design utilizing secondary data and focus group discussion from different stakeholders. Results showed that most of the participants agreed that there should be a significant effort from the LGU on preserving the Heritage and Tourism Sites. Accordingly, ineffective implementation of heritage policies, may result to site degradation, poverty and health issues in the future, which are the most pertinent concerns that need to be addressed. On the other hand, effective implementation of heritage policies may boost Naga city's and the province's tourism influx, which can generate more employment and boost business enterprises. It is recommended that future research may be conducted covering other areas in the Bicol region.

**Keywords:** *Heritage, Preservation, Naga City, Bicol Region, Local Government Unit*

## **Expectation vs. reality: Philippine local tourism officers' perceived constraints in effective tourism governance**

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The paper examines constraints in effective tourism governance as perceived by tourism officers (TOs) in Samar Province, Philippines focusing on tourism planning, and its implementation and monitoring. Utilizing the survey method, the study also aimed to identify the range of functions performed by the TOs and the kind of training they need to make local tourism planning and development more sustainable and effective. The TOs identified their precarious position of that is usually coterminous with the local chief executive, understaffing, and the need to develop key competencies for effective tourism governance as critical constraints in the planning process. Furthermore it was found that these constraints discourage local capacity building to effectively plan and manage tourism development in their area and cooperate effectively with national agencies.

**Keywords:** *local tourism planning, tourism governance, tourism officers*

## **Soul of Place: A Case Study on the Loboc Children's Choir and the Promotion of the Intangible Heritage of Loboc & Bohol as Part of the Visitor Experience**

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The Province of Bohol is among the most visited tourist spots in the Philippines. It is known for its natural attractions, such as the Chocolate Hills, Panglao Island, and the Philippine tarsier. It also boasts of a rich cultural heritage, which includes centuries-old Baroque-style churches and a rich musical tradition. Among its prized assets include the Loboc Children's Choir, a children's choir from the province's self-proclaimed musical capital that has earned prestige in the local and international scene. Utilizing the locality's intangible musical heritage, the Choir has been known for enhancing cultural tourism not just for the town of Loboc but for the province of Bohol as well.

The protection of intangible cultural heritage (ICH) and the promotion of cultural tourism has opened up questions revolving on the authenticity, integrity, and sustainability of ICH. This study will then explore the opportunities and challenges in utilizing ICH in tourism by focusing on the Loboc Children's Choir. By tracing Loboc's and Bohol's musical traditions and in conducting interviews with key personalities related to the Choir, we will look at how musical heritage has shaped tourism in the locality. In exploring the relationship between the Choir and local tourism, we see that although authenticity and integrity are part of the marks of preserving ICH, sustainability plays an important part as the LCC adapts to the modernity of the times. In demonstrating their musical prowess, the Choir thus preserves the town's and province's "soul of place" while at the same time providing assistance to the town and province through tourism.

**Keywords:** *Bohol, intangible cultural heritage, Loboc, Loboc Children's Choir, music, tourism*

## **The Turumba “Museums”: The Presentation of Religious Art and Treasures of Pakil Church**

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Aside from the popular devotions of the Turumba feasts and related religious activities, the Parish of Saint Peter of Alcantara possesses artistic and historical material wealth or tangible heritage, in the form of Spanish colonial church architecture, religious paintings, bas-reliefs, retablos, santos, old liturgical vessels, antique furniture, and fixtures. These treasures are displayed inside the main church, at a small museum at the old convent, and the most valuable at the chapel. This paper sought to view and examine the church art and exhibition in the parish regarding how they are designed, how they display the church art and artifacts, and how these artifacts were used to convey the intended pedagogical/ evangelical content. It was discovered that although there was an attempt of the parish to present these objects in church museum spaces, challenges were faced, such as the lack of training, insufficient research, and unarticulated curatorial narrative. These limited the parish to enact the pastoral function of its museum as a center of dialogue and catechesis.

**Keywords:** *Church heritage, Church museums, Heritage, Religious Art*

## **Batik Cultural Heritage: A Case Analysis of Indonesia and Malaysia's Trademark and Copyright Laws**

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The disputed cultural claims of Batik as a tangible cultural heritage of Malaysia and Indonesia have led to animosities between the two countries. For many years, these two nations have engaged in arguments over which country has the cultural right to claim Batik as its national tangible cultural heritage. Nonetheless, these uncertainties have paved the way for the re-evaluation of their respective countries' copyright laws and trademarks that aim to protect and promote the ownership of Batik.

Even before the cultural contestation, Malaysia and Indonesia had already taken legal steps to strengthen their policies, not only to safeguard their cultural claims but also to promote Batik as an emerging textile industry. The current dispute, however, has become an opportunity for both nations to recalibrate cultural identities and historical grounds for the benefit of their people and the preservation of their long-lived traditions of Batik practices.

Given these circumstances, this paper will seek to address the following questions: How do copyright and trademark policies of Malaysia and Indonesia strengthen the promotion and protection of the Batik industry in their respective nations? And what are the cultural and economic implications of these policies in the promotion of Batik as a cultural tangible heritage? The paper also aims to assess the impact of the implementing policies on the cultural preservation of the Batik tradition, spanning from the local community to the national level of awareness.

**Keywords:** *Batik, Malaysia, Indonesia, tangible cultural heritage, trademark and copyright laws*



## **PUSAKA' PANGADATTAN BANGSA: Photo and Video Documentation of Tabawan Heritage and Tourism by engaging the community and the Local Government of South Ubian, Tawi-Tawi, Philippines**

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The Sama people of South Ubian, Tawi-Tawi is one of the indigenous cultural communities in the Philippines wherein their cultural arts and traditions are still practiced but slowly fading into oblivion. Before irreversible damage is done, concerted actions are needed to protect and safeguard their tangible and intangible heritage. The balance between economic developments versus the conservation of cultural heritage remains one of the major issues that needs to be addressed by the local government of South Ubian. Given the current situation, promoting traditions and heritage sites can attract tourists, which could eventually grow into the potential of being widely recognized as an important cultural tourism site in the province.

This paper examines the cultural heritage landscape of the Sama indigenous people of South Ubian and the local government's conservation efforts within the context of documentation. For the last five years, we initiated to document through photography, videography, and written articles about the tangible heritage sites and intangible cultural heritage (ICH) of Tabawan sea village and other islands of South Ubian municipality of Tawi-Tawi. This continuous documentation and promotion of tourism aims to create a heritage conservation plan that can be developed for future engagement and integration into the national and international cultural heritage programs.

One goal of this documentation is that the endangered and fading heritage may be restored, recreated, preserved, conserved, and studied by scholars and academics. The ultimate goal of this article is to contribute to the safeguarding, preservation and conservation sustainability of the tangible and intangible cultural heritage of the Sama indigenous people for world cultural heritage of the humanities as enshrined in UNESCO policies.

**Keywords:** *heritage conservation, documentation, safeguarding, cultural heritage tourism, intangible cultural heritage*

## Developing the Tourism Attraction Potential of the Wulla Poddu Traditional Ceremony as Cultural Tourism in West Sumba

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Tourism village is a concept of regional development that makes the village a tourist destination. Proper management of all tourist attractions is expected to empower the village community itself. In accordance with the main principle in tourism villages, that is, building villages. This principle focuses on improving community welfare through the development of productive businesses in accordance with local potential and resources.

Prai Ijing Traditional Village is one of the Traditional Villages in West Sumba, NTT, as well as other Traditional Villages on the island of Sumba that still apply Megalithic Culture. Prai Ijing Traditional Village is located in Tebara Village, Waikabubak City District-West Sumba Regency, NTT Province. Prai Ijing also has an interesting meaning, Prai means village and Ijing is a kedondong tree because in the past Prai Ijing there were many forest kedondong trees. Prai Ijing Traditional Village also has a tower that soars into the sky, typical of Sumba custom.

Sumba traditional houses including in Prai Ijing Village are also called Umma Mawukuta which means "Tower House". The houses in Prai Ijing have the form of houses on stilts and have 3 floors. The first floor is for raising animals such as pigs, horses, buffaloes. The second floor is for human activities. The third floor is for imitating rice and heirlooms. The people of Prai Ijing Traditional Village also still use the Stove for cooking, the Stove itself has a philosophy that they believe as symbolizing the Father, Mother, and Child Family.

The existence of Prai Ijing Traditional Village can be used as a leading tourist destination in West Sumba, NTT, because seeing from the history and customs that are still lived by the community makes this village has its own charm.

Prai Ijing Traditional Village is inhabited by around 300 residents with traditional Sumba houses that should number 40 units, but until now only 32 units have been built. Around 60 residents in Tebara, according to the Village Head, Mr. Marthen, are involved in tourism efforts in traditional villages which until now still maintain the culture of ancestral heritage. In 2018 Tebara Village received Village Funds from the Ministry of Mendes, covering six hamlets with a total of 2,683 people, around Rp923 million and in 2019 around Rp1,233 billion. The income of local Village-Owned Enterprises (BUMDes) in 2018 was around Rp170 million and from January to June 2019 around Rp250 million. Recently, precisely on Tuesday, August 27, 2023, Tebara Village won the runner-up achievement in the Advanced Tourism Village category at the peak night of the Indonesian Tourism Village Award (ADWI) in Jakarta.

**Keywords:** Cultural Tourism, Destination Development, Wulla Poddu Traditional Events

## **Museo Sugbo: The museum as a source of pride, a link for intercultural dialogue and a tool for economic development**

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Many countries today are banking on the tourism industry to attract foreign currency because it will mean more income to governments, businesses and even to ordinary citizens. One of the attractions that draw tourists to a place is its heritage that visitors want to know and to experience. One of Cebu's heritage attractions is Museo Sugbo, the provincial museum, which is not only a historical edifice in itself, but also houses artifacts that are meaningful to the Cebuanos. Drawing from available articles and interviews, I found out why Museo Sugbo is important in protecting cultural heritage and how it could help improve the lives of the people. Built in the late 19th century, Museo Sugbo was for a long time, a prison until Gov. Gwen Garcia repurposed it. Inaugurated in August 2008, as a museum aimed at preserving, displaying and interpreting artifacts, it is a source of identity and pride of the Cebuano people. As a part of culture, which is one of the four pillars of sustainable development, it does not only serve as a link for intercultural dialogue but it can also help improve the economy since it could draw tourists that can help create more jobs and help improve the investment climate of the country.

**Keywords:** *Cebuano, museums, heritage, intercultural dialogue and economic development*

## **Savoring Culture: Exploring the Origins, Cultural Preservation, and Symbolical Tapestry of Baler Suman (Filipino Rice Cake)**

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Aurora State College of Technology

Research on intangible cultural heritage is imperative to connect with the past and pass on the knowledge to future generations. However, until now, not all cultural heritages in the Philippines have been explored, especially food culture in the regions. This research, in particular, explores the origins, cultural preservation, and symbolic representations of Baler *suman* (rice cake), a traditional delicacy from Baler, Aurora. By employing focus group discussion with the members of the *Samahan ng mga Magsusuman ng Baler* (SMB) and utilizing textual analysis this study delves into the multifaceted dimensions of Baler *suman*. Regarding its origins, the development of the *suman* tradition in Baler has been influenced by geography, historical factors, and political jurisdictions. Financial assistance, provision of equipment and facilities, and fostering an environment for innovation have facilitated the development of the *suman* industry. *Suman* makers, in turn, take advantage of these assistance in passing on their knowledge to aspiring *suman* makers, ensuring the continuity of the tradition inside and outside of their families. Furthermore, *suman* makers have built networks with various sectors to sustain the vitality of the *suman* tradition. Active participation in cultural events, festivals, and culinary showcases has allowed them to display their craft to a wider audience, further enhancing the visibility and appreciation of Baler *suman*. Baler Suman symbolizes both uniqueness and connectivity. It represents family and communal bonds, as well as religious and ancestor devotion. The *suman* is also associated with good fortune, blessings, resilience, and strength, embodying the agency of the local community in reclaiming and preserving their food culture. Additionally, Baler *suman* carries a significant representation of female power within the culinary tradition.

**Keywords:** *rice cake, heritage, traditional industry, symbolical representation, cultural preservation*

## The *Mari-it* in the Selected Twelve Folktales of Malay, Aklan

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Folktales are known to be one of the culture carriers that has been an integral part of the Filipino heritage. This study examines Alicia P. Magos' mari-it concept through documented and authenticated folktales gathered in the town of Malay, Aklan. Magos' concept of the mari-it revolved around the idea of a sense of danger which generates a deep respect for the unknown and this is reflected in the folktales of Malay, Aklan as the locals believed that engkantos co-exist with them. This study explores four characterizations of the mari-it concept which are evident in the folktales and identified as the environmental locations, the belief in the presence of engkanto, the presence of babaylan ideology, and the presence of the people who are considered silangan. The presence of the people who are considered silangan is an added characterization to the mari-it as it validates the belief in the presence of engkantos.

As this research revolves around documenting and authenticating folktales, E. Arsenio Manuel's folkloricity tests which are the vertical test or three-generation test, horizontal spread test or five-version/two-version test, and linguistic test are applied in this study. Thus, fifteen local informants who are known for their profound knowledge of Malay, Aklan's folktales, become integral participants in this study. Their insights garnered through interviews, unveil the intricate layers of the mari-it concept, stitching together a narrative that transcends generations.

Hence, this study revolves around folktale documentation, intertwining principles, and discourses that underscore the role of folktales in fostering sustainable development. It navigates through the co-existence of the Christian religion with animistic beliefs, addresses folk illnesses, and contemplates the significance of the mari-it concept in the context of blessing and protection, shaping a comprehensive understanding of how these folk narratives contribute to the cultural identity and collective consciousness of the Filipino people.

**Keywords:** *Malaynon Folktales, Mari-it, Engkantos, Silangan, Sustainability*

## **Festival work as community work: The making of the Adow ne Domaget (Dumagat Day) 2018 Festival in Dingalan, Aurora, Philippines, a case towards a sustainable community-based festival-making practice**

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Festivals are widely recognised as a means of fostering community engagement, inherently centred around the celebration of community that play a vital role in strengthening a community's sense of place, belonging, and identity (Jepson and Clarke, 2015). For Indigenous Peoples, festivals hold particular significance as occasions to gather, consolidate, express, and practice their Indigenous Knowledge Systems and Practices (IKSP). Amidst facing numerous socio-economic and political challenges, Indigenous communities consider festivals a crucial act of self-determination.

In the Philippines, the Dumagat is one of the many Indigenous Peoples groups grappling with issues not only related to poverty and cultural discrimination but also development aggression, ancestral domain disputes, and cultural erasure. In the Dumagat community in Dingalan, Aurora, the establishment of a festival has become a step to unite their community to address these challenges and fortify their culture.

This paper delves into the process of making the inaugural Dumagat Day or the Adow ne Domaget festival in Dingalan, Aurora, Philippines. With the theme Pagkilala, Pagkikilanlanan, Pagpapakilala, (Recognition, Gathering, and Introduction) the first Dumagat Day took place on May 25-26, 2018, in Brgy. Matawe, Dingalan, Aurora.

By detailing the festival's design rooted in community collaboration and performance curation, this paper will explore how the author, acting as the festival curator, alongside the Aurora Collective as festival managers and the Dumagat community, developed a collaborative approach that is process-oriented, participatory, and culture-driven. This approach ensured not only the extensive involvement of the community in making the festival but also their leadership in guiding the festival's production. This allowed the community to shape the festival program, their 'public,' and most importantly, to claim full ownership of the event. This collaborative approach, stands, in the end, as a pivotal factor for the sustainability and enduring significance of festival events in the life of the community.

## **Text, Image and Movement: The Legacy of Miguel Covarrubias in Balinese Dance**

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In the field of visual arts, Miguel Covarrubias is a giant who walked among giants. His name is, after all, associated with his fellow painters and Mexican compatriots Frida Khalo and Diego Rivera. In the world of performance studies, his contributions in putting Balinese dance in the global limelight is however underrated. In this piece, I attempt to emphasize his contribution to dance studies by studying his works in three interrelated fields of authorship: a) the best-selling book *The Island of Bali* (1937), b) individual paintings and illustrations of Balinese dance, and c) the documentary film titled *La Isla de Bali* (ca 1930). In these three mediums, Covarrubias was able to capture, among others, three iconic Balinese dances: a) the legong, a complex dance piece performed by young girls, b) the baris gede, a warrior dance performed by a group of male dancers, and c) the kebyar duduk, a virtuoso dance originated by the renowned Balinese dancer I Ketut Marya (aka I Mario). In this piece, I argue that by studying these three dances in the three mediums that Covarrubias used to capture them, scholars are able to contextualize Balinese dance in contexts that are underappreciated in contemporary works of documentation. Specifically, Covarrubias was able to capture dance “instruction” and “practice” in the early 20th century. He is therefore able to delve deeply into Balinese dance and to go beyond “performance” as seen on stage and other venues. A close examination of Covarrubias’ text, artwork and film footage reveals an astute concern for line and movement. This attention to detail qualifies him to the title of an “early ethno-choreologist” of Balinese dance.

**Keywords:** *Text, Image, Movement, Balinese Dance, Ethnochoreology*

## Grassroots-led Cultural Heritage Tourism: The Case of Pasig City's Cultural Heritage Walking Tour

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As part of the city's 450th foundation celebrations, the Local Government (LGU) of Pasig, through its Cultural Affairs and Tourism Office (CATO), spearheaded a Cultural and Culinary Walking Tour. The tour, held in several dates, garnered positive reviews from the public, further piqued the interests of cultural heritage enthusiasts in the city, and captured media attention in major broadsheets and news sites. Not known to many, this walking tour was proposed to the LGU by a youth-serving organization known as the Kabataang Tambuli ng Pasig (KTP). With its perceived success, it becomes an interesting case that can illustrate the roles that civic society organizations (CSOs) can play in local cultural activities. Against this backdrop, this paper seeks to answer the following questions: what roles do grassroots-based civil society organizations play in the promotion and preservation of cultural heritage? Under what conditions can CSOs actively contribute in the promotion and preservation of cultural heritage? By drawing from the experience of the KTP and the City of Pasig, the paper will argue that local cultural heritage promotion and preservation necessitates the dynamic partnership of civic society organizations (CSO) and the local government unit (LGU). Probing deeper, the paper will also make the case that an enabling environment rooted in the principles of participatory governance—one that views CSOs as partners and collaborators—is a requisite for the dynamic partnership between the government and the civic society.

**Keywords:** *cultural heritage tourism, civic society organizations, participatory governance*



## Development Strategy of Heritage Tourism Destinations of Surakarta Palace

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The purpose of the study was to analyze the tourism development strategy of the Surakarta Palace after the conflict that occurred since the death of Susuhunan Pakubuwono XII. The method used in this study is a qualitative descriptive method, where this research describes tourism development strategies using Strength Weakness, Opportunity and Threat (SWOT) analysis that may be implemented, to encourage the number of tourists visiting Surakarta Palace. The results showed that the strategy that must be carried out is a strategy to overcome weaknesses and fill opportunities, meaning that the Surakarta Palace collaborates with third parties so that it can increase capital for maintenance and information-promotion activities. In addition to the immediate resolution of internal conflicts of the palace so that this uncondusive situation can be overcome immediately. The strategy of harnessing strengths and overcoming threats by carrying out more professional management to encourage tourism progress by combining cultural tourism and shopping tourism. The strategy to overcome weaknesses and deal with threats requires support from all relevant parties, both government, private and community parties as well as managers so that existing weaknesses can be eliminated and threats that will arise can be minimized. The strategy of utilizing strengths and filling opportunities by optimizing the strengths possessed, namely cultural tourism attraction, ease of accessibility.

**Keywords:** *development strategy, Kasunanan Palace, SWOT, development strategy, tourism*



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March 8-10, 2024

### DAY 1 – UBUD TOURS

March 8, 2024

- Barong and kris dance
- Art village: batik, silver, painting, and windu sari art market
- Batuan temple
- Tegenungan waterfall
- Tegalalang rice terraces

### DAY 2 – KINTAMANI TOURS

March 9, 2024

- Tampak Siring Tirta Empul Temple
- Penglipuran traditional village
- Goa Raja waterfall
- Batur volcano
- Umah bali kuno / traditional house
- Coffee plantation

### DAY 3 – BEDUGUL TANAH LOT TOURS

March 10, 2024

- Ulun danau temple
- Tanah lot temple
- Coffee plantation

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