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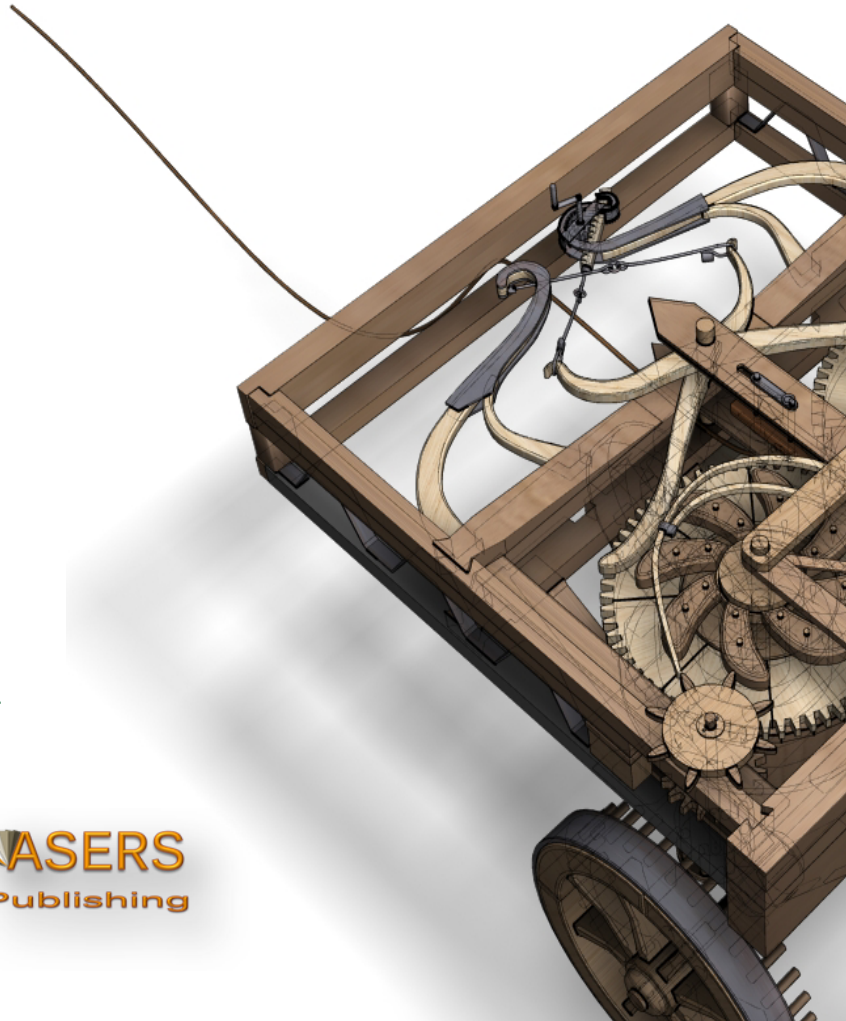
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Call for Papers

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Journal of Environmental Management and Tourism

Journal of Environmental Management and Tourism is an open access, peer-reviewed interdisciplinary research journal, aimed to publish articles and original research papers that contribute to the development of both experimental and theoretical nature in the field of Environmental Management and Tourism Sciences. The Journal publishes original research and seeks to cover a wide range of topics regarding environmental management and engineering, environmental management and health, environmental chemistry, environmental protection technologies (water, air, soil), pollution reduction at source and waste minimization, energy and environment, modelling, simulation and optimization for environmental protection; environmental biotechnology, environmental education and sustainable development, environmental strategies and policies.

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Sustainability of the Sumedang Larang Palace as a Tourism Attraction of the Kingdom of Sunda Heritage in West Java

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Abstract: Sumedang Larang Palace is the last Sunda Kingdom Palace in West Java today. This study aims to explore the supporting elements of the Sumedang Larang Palace as a tourist attraction for the Sunda Kingdom heritage in West Java. This type of research is descriptive qualitative research. The place of this research is the Sumedang Larang Royal Palace, located in the city of Sumedang. The primary data used in this study were obtained by interview, observation, and documentation. The results showed that the Nazir Waqf Foundation of Sumedang Prince mandated the Sumedang Larang Palace. In managing the Palace as a heritage tourism destination, it has been regulated in the organizational structure of the Foundation. Employee management is carried out by human resource management, who records, directs, supervises, and performs operations. Furthermore, through its management, the Foundation also maintains and adequately manages the collection of historical artifacts of the Sumedang Kingdom at the Geusan Ulun Museum. Resources are collected independently by managing palace assets. The Foundation also cooperates with external parties to organize and manage the Palace by involving the government, academia, the private sector, and the media.

Keywords: Heritage Tourism; Museum Geusan Ulun; Sumedang Larang Palace.

JEL Classification: L83; Q56; R11; Z11.

Introduction

This kingdom's historic cultural tour offers an immersive experience that combines the charm of historic architecture, art, and rich traditions. Visitors can feel the atmosphere of the splendor and glory of the past through visits to historical places such as palaces, temples, or forts, which were once the center of royal power (Priyomarsono 2023). Museum exhibitions depicting valuable artifacts, paintings, and traditional art objects help bring the kingdom's history to life (Franceschini *et al.* 2016). Royal cultural tourism allows tourists to watch cultural performances that present dance, music, and traditional ceremonies that inherit the royal cultural heritage. Thus, royal historical cultural tourism provides insight into the past, allows for exciting educational experiences, and preserves valuable cultural treasures for future generations (Richards 2018).

Sumedang has a very long history. Based on historical data, before Indonesia's independence, the Sumedang region had experienced prehistoric times, ancient Sumedang historical times, the Kingdom of Sumedang Larang (1580-1620), the era of Mataram influence (1620–1677), the Company era (1677-1799), the Dutch East Indies government (1808-1942), and the Japanese Occupation period (1942-1945). The rulers, both kings and regents, left traces of their history, both in the form of artifacts (facts in the form of objects) and mentions (mental attributes), as well as social facts (social facts). From time to time, these facts accumulate into a collective memory and simultaneously become the local community's pride. One of the famous kings known in Sumedang and throughout West Java, Prince Geusan Ulun (1580–1601), was a king in the Sumedang Larang era (Priyomarsono, 2023).

The Sumedang Larang Royal Palace has been exhibited in national and international events, including the Court Arts of Indonesia exhibition in Rotterdam, the Netherlands, the United States Indonesian Culture exhibition (KIAS), an exhibition of palace objects every two years at the Nusantara Palace Festival, The Islamic World Exhibition in Australia, and the History Exhibition in Bogor. This custom is one of the conservation efforts carried out by the Sumedang Larang Palace to preserve Sundanese traditions, as well as other functions, namely historical research, and research conducted to examine the histories of the Sumedang Larang Kingdom (Hermawan *et al.* 2017).

Sumedang Regency is one of Indonesia's regions, which still has a lot of evidence of its past work's historical and cultural heritage. At first, Sumedang Regency was a kingdom under the rule of King Galuh, founded by Prabu Geusan Ulun Adji Putih on the orders of King Suryadewata before the Galuh Palace moved to Padjadjaran, Bogor. Along with the changing times and leadership, the name Sumedang underwent several changes. The first is the Kingdom of Tembong Agung (Tembong means visible, and Agung means sublime). Prabu Guru Adji Putih led in the XII century. Then during the time of Prabu Tadjimalela, it became Himbar Buana, which determined nature, and later became Sumedang Larang (Sumedang comes from Insun Medal and Insun Medangan, which means I was born, and prohibit means something incomparable). Sumedang Larang experienced a heyday under the leadership of Pangeran Angka Wijaya or Prabu Geusan Ulun around 1578. He was widely known to remote parts of West Java, with its territory covering the southern region to the Indian Ocean, the northern region to the Java Sea, and the western region to the Cisadane River, and the eastern part up to the Cipamali River (Tubagus *et al.* 2020).

Now, Sumedang still leaves various historical evidence of what has happened. To see the historical heritage of the kingdoms in the city of Sumedang in the form of historical artifacts such as heirlooms, royal attributes, royal equipment, and ancient manuscripts from the Sumedang Kingdom, which can be seen in general at the Geusan Ulun Museum. This Museum contains various heirlooms and many historically valuable objects, including tools used during the Sumedang kingdom when Dalem Sumedang (Prince Geusan Ulun) was in power. Other relics include traditional music equipment and pictures/paintings of the Sumedang Regent from the early years of Sumedang's existence (Gantina *et al.* 2021).

The tourism potential in Sumedang Regency is dominated by natural and historical tourism. This is supported by most of the Sumedang Regency, a highland. One of the mountains that are well known is Mount Tampomas in North Sumedang (Hardy *et al.* 2021). However, the potential for historical and cultural tourism exists in the Sumedang Larang Royal Palace. Sumedang Regency has a palace called the Sumedang Larang Royal Palace. This place is a destination for tourists who want historical tours of the Sumedang Regency. The Sumedang Larang Royal Palace is fascinating because it has assets from the heritage of historical objects and heirlooms of the Sumedang Ancestors, since the Kings of the Sumedang Larang Kingdom and the Regents who ruled Sumedang Regency first. This collection of objects has been stored at the Prince Sumedang Foundation since 1955. At this time, the Sumedang Larang Royal Palace has improved placing historical objects and building designs (Hermawan *et al.* 2017).

The Museum is a permanent body; it does not depend on who owns it but must continue to exist. The Museum is not only a place of pleasure but also for study and research. The Museum is open to the public, and the presence and functions of the Museum are for the benefit and progress of the community. The museum directorate explained that the Museum is a business entity that helps advance the community (Baskoro *et al.* 2014). Several palaces in Indonesia have museums. The Museum is represented by a foundation, which is also the family of the Palace; the Foundation is tasked with managing museums related to cultural heritage, namely as an institution, storage, maintenance, security, and utilization of material evidence (Sellato 2015). The product of royal culture and nature and the environment to support efforts to protect and preserve the nation's cultural wealth. However, the Museum owned by the Palace is always related to the science of the history of the Palace, and the culture of the Palace generally has a comprehensive meaning. Museum collections owned by the Palace

are materials or objects of scientific research (Xiao *et al.* 2018). The Foundation that manages the Museum is in charge of organizing, completing, and developing the availability of scientific research objects for anyone in need (Gao and Yu 2024). Foundations as museum managers are also tasked with providing facilities for research activities for anyone; besides that, museums are tasked with carrying out research activities and disseminating the research results to develop general knowledge (Baskoro *et al.* 2014).

The Sumedang Larang Royal Palace is a heritage tourist attraction and an excellent educational facility. Various historical pieces of evidence are fascinating to study. The number of visitors who come to the Palace every year is increasing, especially from students around the area, from elementary schools to universities. Apart from students and college students, there have been visits from domestic and foreign tourists. However, the increasing number of tourists is demanding more professional management. This study aims to explore the supporting elements of the Sumedang Larang Palace as a tourist attraction of the Sunda Kingdom heritage, namely aspects of governance, human resource development, maintenance of historical artifacts, funds, and cooperation with outside parties or stakeholders.

This research contributes significantly by presenting an in-depth understanding of the management and development potential of the Sumedang Larang Palace as a historical tourist attraction. Involving supporting elements such as governance, human resource development, maintenance of historical artifacts, funding, and collaboration with external parties, this research focuses on holistic analysis that has yet to be fully explored. The novelty of this primary research lies in its interdisciplinary approach that combines historical data, museum documentation, and visitor surveys. This approach provides a more comprehensive picture of the dynamics of the Sumedang Larang Palace as a historical tourist destination. The integration of these data allows researchers to understand the challenges and opportunities in management while at the same time generating a broader understanding of visitor preferences and perceptions of this tourist attraction.

Apart from that, the main difference is the focus on the Sumedang Larang Palace as the center of the rich culture and history of the Sunda Kingdom. The combination of cultural and historical aspects and an innovative approach to analyzing tourism potential makes this research a valuable contribution to the literary academy and managing historical tourist destinations in Indonesia. The progress of this research also lies in the emphasis on termination in managing tourist attractions. Careful analysis of enablers and constraints in management, human resources, artifact maintenance, and funding provides a solid foundation for designing more effective desirability strategies. Thus, this research includes understanding and practical guidance for decision-making to advance and preserve the Sumedang Larang Palace as a dynamic historical tourist destination.

1. Literature Review

1.1. Heritage Tourism

Heritage tourism is a form of tourism that focuses on the cultural and historical heritage of a place. The main aim of heritage tourism is to understand, appreciate, and celebrate the cultural heritage of a region. This includes visits to historic sites, museums, and historic buildings and participating in activities promoting an understanding of local cultural values, traditions, and history. Heritage tourism also involves preserving and sustaining the heritage so that future generations can continue to enjoy and learn from the heritage (Arumugam *et al.* 2023). Heritage tourism experiences can include various aspects, such as exploring archaeological sites, taking historical tours, participating in cultural festivals, or interacting with local communities to understand their cultural values better. By combining educational, recreational, and conservation approaches, heritage tourism plays a role in strengthening cultural identity, increasing awareness of historical heritage, and encouraging respect for cultural diversity in various parts of the world (Abouelmagd 2023).

1.2. Royal Museum

Royal historical culture refers to the cultural heritage associated with a particular kingdom or empire in a historical context. It covers various aspects, ranging from government systems, social structures, art, and beliefs to historical events that were integral to the kingdom's journey. Understanding the cultural history of the kingdom provides deep insight into how societies in the past organized themselves, developed their cultural identity, and formed the values that became the basis of everyday life (Priyomarsono 2023).

In exploring the cultural history of the kingdom, archaeological research, historical documentation, and artistic interpretation are the keys to uncovering this cultural heritage. This includes searching for artifacts, historical objects, and ancient manuscripts that provide an overview of life and events during the kingdom's era. Studying the kingdom's cultural history allows us to respect and appreciate its historical heritage and helps preserve the story of a civilization that has existed since ancient times (Estrada Cruz 2019).

Royal Museums are in museums or groups of museums that have a direct or historical relationship with a country's royal family or monarchy. The Museum was initially dedicated to exhibiting and preserving artifacts, art, and cultural heritage related to the history and life of the kingdom. Royal Museums often house valuable collections, including royal clothing, jewelry, art objects, and historical documentation that provide deep insight into the running of a kingdom or monarchy (Viejo-Rose 2015). The importance of the Royal Museum lies not only in the function of its collections and exhibitions but also as a center for education and cultural heritage preservation. The Museum frequently hosts educational programs, tours, and special events to broaden the public's knowledge of the kingdom's history, traditions, and cultural values contained within. Through these preservation and educational efforts, the Royal Museums contribute to a better understanding of national history and cultural identity while honoring and celebrating the kingdom's unique heritage (Green *et al.* 2023).

1.3. Previous Research

Peleggi (1996) shows that the tourist attraction of royal heritage includes in-depth analysis of historical sites related to the kingdom or monarchy. This research aims to identify, understand, and evaluate the tourist attractions of royal heritage. This research includes collecting historical data regarding various aspects of the kingdom, such as important events, royal figures, and government structure. Historical sources such as archives, ancient manuscripts, and official records are often the main focus. Boboc *et al.* (2023) research includes an analysis of physical sites related to the kingdom, such as palaces, castles, and other historical places. This may involve archaeological surveys, visual documentation, and mapping to understand the physical and architectural aspects of the royal heritage tourist attraction. This research may also involve field research to collect data directly from these sites.

The research by Buzon (2021) involves tourism market analysis to evaluate tourist interest and demand for the Royal Heritage Tourist Attraction. This involves researching tourists' preferences, travel motivations, and other factors influencing their decisions to visit these historical sites. This data can help develop marketing and destination management strategies to increase tourism attractiveness. Research on royal heritage tourist attractions conducted by Fino *et al.* (2023) investigated tourism's economic and social impacts on local communities around these historical sites. This involves understanding the contribution of tourism to local income, employment, and other economic development. In addition, this research can also consider tourism's social and cultural impacts on local communities, including cultural preservation and education efforts.

Research by Luo *et al.* (2019) can provide recommendations for sustainable management and development of royal heritage tourist attractions, suggestions for preserving historical sites, managing tourist visits, developing tourism infrastructure, and other efforts to ensure the kingdom's heritage can be preserved and enjoyed by future generations. Overall, this research is essential to support sustainable tourism development and careful management of cultural heritage.

2. Research Methodology

This type of research is descriptive qualitative research, a problem-solving process described by clearly describing the research variables and explaining what causes a symptom or social reality. This study aims to obtain information on the current state and its relation to the variables that drive a sign or social reality. The place of this research is the Keraton Prabu Geusan Ulun, a museum in the city of Sumedang. The writer chose this location as a research location because the writer found the problems that arose in the Prabu Geusan Ulun Palace related to how the management of the Prabu Geusan Ulun Palace in Sumedang City. Hence, the authors were interested in researching it. The management of the Prabu Geusan Ulun Palace has yet to be managed based on the existing authority. The research period starts from July 2022 to September 2022.

The primary data in this study was obtained by free structured interviews, namely by asking questions orally, without a structured question arrangement prepared in advance. However, it still has guidelines that refer to and are relevant to the research framework and objectives. This is done to obtain as much information as possible and maintain the purpose of seeking research on the Management of the Prabu Geusan Ulun Palace in Sumedang City. Secondary data is data obtained indirectly from intermediary research subjects. The data obtained through information and information from the relevant agencies in this research problem are needed to complement the research foundation. This data is in the form of data about the research area, archives, written reports, books, and so on issued by government agencies that support the representation of this research.

The stages in this research are as follows: (1) Data reduction involves editing, grouping, and summarizing the data. Then, compose codes and notes on several things, including those relating to activities and processes, so that researchers can find themes, groups, and data patterns; (2) The presentation of data includes grouping

one data with other data groups so that all the data analyzed are involved in one unit, then describing the existing data in a simple, detailed, intact, and integrative manner that is used to determine the next step in concluding existing data; (3) Concluding, namely the researcher confirms, sharpens, or maybe revises the conclusions that have been made to conclude in the form of scientific propositions about the phenomenon or reality being studied.

To collect the required data, the authors use the following collection tools: (1) Observation, in this study to collect data in the field by observing directly how the work process carried out in the management of the Prabu Geusan Ulun Palace in Sumedang City; (2) Interviews to ask questions verbally from the Sumedang Palace family and the Nazir Waqf Foundation of Sumedang Prince, which resulted in interview transcript data; (3) Documentation looks for data on things or variables in the form of notes, transcripts, books, newspapers, magazines, archives, minutes of meetings, agendas, and so on. Analysis of the data used in this research uses the descriptive qualitative method. The data obtained will be discussed thoroughly based on facts in the Sumedang Larang Palace. The place where this research is applied is compared with the concepts and theories that support the discussion of the problems in this research and the generally accepted conclusions. The qualitative descriptive method analyzes and formulates arguments by comparing the facts found in the field in written words from the observed people and actors.

3. Result and Discussion

3.1. History of the Sumedang Larang Royal Palace

Sumedang has long historical roots, namely the prehistoric period, the period of the Ancient Kingdom of Sumedang Larang (900 to 1601), the Wedana Regent (1601 to 1706), the VOC Regent (1706 to 1799), the Regent period of the Dutch East Indies Government (1800 to 1942), during the Regents of the Japanese Occupation Period (1942 s.d. 1945), and regents during the independence period. This also means that Sumedang has a long history of government (Muhsin 2008). The forerunner of the Sumedang Larang Kingdom was the Tembong Agung Kingdom, centered in Leuwihideung, a village now in Damaraja District. This kingdom was led by Prabu Guru Haji Aji Putih, who ruled around 1500 and died and was buried in Astana Cipeueut, Cipaku Village, Damaraja District. Prabu Aji Putih, the king of the Tembong Agung Kingdom, is the brother of King Sri Baduga Maharaja, who is also known as Prabu Silihwangi; Prabu Aji Putih has a son named Prabu Tajimalela as the founder of the Sumedang Larang Kingdom whose central government is in Leuwihideung, Damaraja Regency now (Luthfiatin and Abdillah 2022).

King Tajimalela had twins, namely Prabu Lembu Agung and Prabu Gajah Agung. After King Tajimalela died, the Sumedang Larang Kingdom was led by King Lembu Agung or King Peteng Aji. Then, because he chose to become a sage, the Sumedang Larang Kingdom was led by Prabu Gajah Agung. After the death of King Gajah Agung, royal power was led by his son, Sunan Guling. Furthermore, after Sunan Guling died, his position was replaced by his son, Sunan Tuakan, who died and was buried in Heubeul Isak, Cinanggerang Village, South Sumedang Regency. Then, after the death of Sunan Tuakan, the kingdom was led by his daughter, Nyi Mas Ratu Patuakan. After Nyi Mas Ratu Patuakan died, he was succeeded by his daughter, Nyi Mas Ratu Inten Dewata, who, after becoming the ruler of Sumedang Larang Kingdom, had the title Ratu Pucuk Umun (Muhsin, 2008).

After Queen Pucuk Umun and Prince Santri died (estimated in 1579), the next Sumedang Larang Kingdom king was his eldest son named, Raden Angkawijaya, who had the title Prabu Geusan Ulun and ruled Sumedang Larang from 1579-1601. Prabu Geusan Ulun was the last king of the Sumedang Larang Kingdom Dynasty. King Geusan Ulun was the previous king and the end of the Sumedang Larang Kingdom. Furthermore, the government in Sumedang is in the form of a district led by a regent. In addition, during the Geusan Ulun period, a monumental event was embedded in the community's collective memory, which became a hereditary story, namely the conflict with Cirebon (Muhsin 2008). With such a long history of the Sumedang Larang Kingdom, the Sundanese kingdom still leaves its history and cultural heritage, which are most found in the Geusan Ulun Museum, namely historical artifacts such as war heirlooms, royal attributes, equipment of kings and ancient manuscripts from the Sumedang Kingdom which can be seen visually. Familiar with various heirlooms and many objects of historical value, including tools used during the Sumedang kingdom (Thresnawaty 2011).

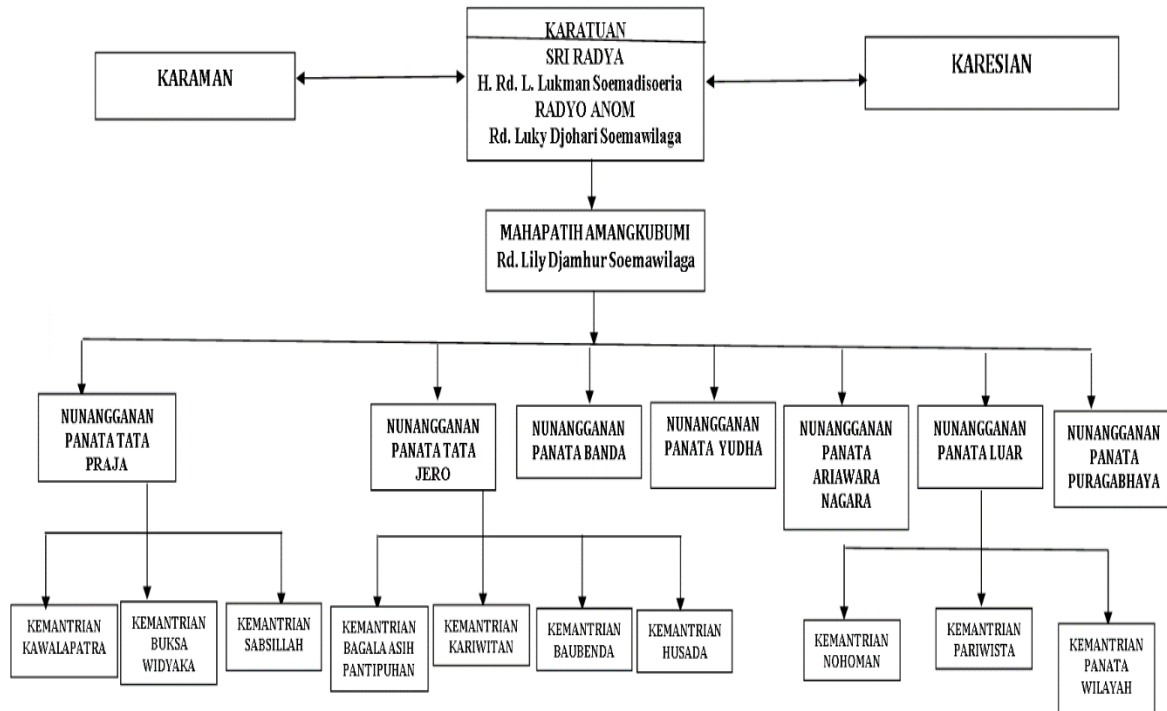
3.2. Sumedang Larang Palace Management

In managing the Palace as a heritage tourism destination, it has been regulated in the organizational structure of the Foundation. The Nazir Wakf Foundation of Sumedang Prince in the historical heritage of Sundanese culture in the form of collection, documentation, maintenance, and the need for Sundanese cultural history in sustainable management, human resource management is needed to manage the Geusan Ulun Museum; it is necessary to

have several employees who needed to care for and maintain this Sundanese history and culture museum to continue to develop and remain sustainable.

The Geusan Ulun Museum is managed by the Nazir Waqf Foundation of Sumedang Prince, which the Sumedang Larang Palace is in. The Palace and the Foundation must be connected because, at first, the Palace came from a foundation, a waqf that had been notified in advance. This must be a productive waqf derived from cultural heritage so that a system is created to rebuild culture and revitalize the Palace. So far, the Museum is a place to see an artifact or historical relic so that the Palace will develop its value from that historical value. The Foundation will also develop cultural and religious values. Currently, the position of the Palace is independent or separate from the Foundation. This Palace uses assets from waqf even though they are used for the Palace. After the palace reconstruction, a pattern formed because the key was in the management system.

Figure 2. The Organizational Structure of the Sumedang Palace



Source: Nazir Waqf Foundation of Sumedang Prince (2022)

3.3. Optimization of Human Resources of the Geusan Ulun Museum by the Nazir Waqf Foundation of Sumedang Prince

The following is the management of human resources at the Geusan Ulun Museum carried out by the the Nazir Waqf Foundation of Sumedang Prince: (1) Organizing; the Foundation must be able to regulate the organization by determining the division of labor, work relations, delegation of authority, integration and coordination, in the form of a chart that will help realize the goals effectively; (2) Guidance, carried out by the leader with his leadership will give direction to employees to do all the work competently; (3) Control, the Foundation must be able to control employees who follow the organization and work according to the plan if there are deviations, corrective actions, and improvements. Control employee attendance, discipline, cooperative behavior, and work environment. (4) Operational Function: the Foundation must be able to perform operational functions in human resource management, which is the basis for effective and efficient HRM implementation in the organization's or company's goals.

The Foundation regulates human resource management functionally, having several interrelated functions and operations carried out by human resource management by the functions they have. The Foundation also carries out human resource management functions: (1) Procurement, the procurement function relates to obtaining the type and number of workers that are important to achieve organizational goals; (2) Development, after the workforce is obtained, they must experience developments related to increasing skills through training which is very important and will continue to grow due to changes in technology, readjustment of positions, and managerial tasks; (3) Compensation, this function is defined as providing adequate and reasonable rewards for

employees for their contributions/services towards organizational goals; (4) Integration, in terms of individual employees changing their views, habits, and other attitudes that have been unfavorable for the company so that they are adjusted to the wishes and objectives of the Geusan Ulun Museum; (5) Maintenance, trying to maintain and improve existing conditions. Separation / Release / Retirement if the first function of HR management is to protect employees, logistics if the last function must end.

3.4. The Historical Relics of the Sumedang Larang Kingdom from being in the Geusan Ulun Museum

The existence of Geusan Ulun Museum has the task of utilizing it as a historical relic of the Sumedang Larang Kingdom. The Sumedang Larang Palace taught the Sumedang Prince Nazir Waqf Foundation lessons in managing the Geusan Ulun Museum, among others, and completing and developing scientific research available to anyone who needs it. In addition, the Geusan Ulun Museum can also provide facilities for these research activities; in addition to the Geusan Ulun Museum, it also conducts its research activities to disseminate new knowledge obtained from the research results (Laksmi *et al.* 2023).

The Foundation was given the task of the Sumedang Larang Palace to maintain and care for the Geusan Ulun Museum, namely as follows: (1) Collection tasks, objects stored in the Geusan Ulun Museum cannot be stored; the collection task also depends on the type of collection you want to store and exhibit in museums; (2) Maintenance tasks, in this task, involve two aspects, namely technical aspects, and administrative aspects; technical aspects are tasks that maintain and preserve collections so that their durability is maintained and prevent any possibility of destruction or loss; (3) Exhibition tasks, objects that are exhibited to visitors here to transmit knowledge and enjoy art for objects of art collections; (4) Investigation Tasks, Geusan Ulun Museum, can also work as a center for scientific investigations.

The collection of objects in the Museum can become a research center; (5) The task of distributing knowledge, this task is more socio-educative so that it makes more use of the collection of the Geusan Ulun Museum by providing information that various types of visitors can receive; (6) Another task is to organize lectures, performances, and screenings of films related to the collection of objects from the Geusan Ulun Museum.

3.5. Geusan Ulun History Museum as a Relic of the Sumedang Larang Kingdom

The Museum of the Origin of Geusan Ulun comes from waqf, a waqf given by Prince Aria Suriatmadja, widely known as the Prince of Makkah. This waqf was pledged on September 22, 1912, with its title, "leu so that it is a sign of strength" (this is to be a sign of strength). The waqf items come from the Prince's personal belongings from his parents and business. The parents, known as Prince Sugih, inherited the primary goods because Prince Makkah was the eldest son of Prince Sugih. The goods donated are also in the form of goods originating from the Sumedang Larang Kingdom (his ancestors), including heirlooms, binokasih crowns, king weapons, and some manuscripts or buildings donated; there are also rice fields. Waqf is given to optimize utilization for the public interest.

In 1973, due to the many types of waqf relics, the management initiated building a museum so that the public could see it. In ancient times, these items could not be shown to the public; they were only used as educational tools and stored in the Gendang building. When the Museum was built, its name was taken from the Sumedang Larang figure, namely Prabu Geusan Ulun, so on November 11, 1973, the Geusan Ulun Museum was officially established. The manager of waqf goods is a foundation that refers to the Act. RI NO. Forty-one the YEAR 2004 and the mandate of the contents of Indonesian waqf, the Nazir Waqf Foundation of Sumedang Prince. Because it was nazir (the recipient of the waqf), it was given to the Regent then. Nazir 2017 changed his name from an individual to a legal nazir. Nazir consists of family members from outside the Ministry of Religion and KUA. The direct Prince also chairs a management organ; there is a supervisory organ, namely the chairman, Mr. Azis, and Mr. Feddy (from the family element), who manage waqf through a legal entity. This refers to the applicable laws and certificates. For the board of directors, the term of office is five years, one period, and they can hold positions for two periods of the current year; Mr. Raden Luki is already in the first period and will be completed in 2024.

Efforts to improve the functional program of the Geusan Ulun Museum carried out by the Sumedang Prince Nazir Waqf Foundation from the Sumedang Larang Palace, namely carrying out administrative activities, inventory collections, curatorial activities from the collection, handling, and presentation of collections in exhibitions, collection studies, maintenance/conservation, and educative Museum of Culture Geusan Ulun and Geusan Ulun Museum publication activities include: (1) Visitor exhibition services, both permanent and temporary; (2) Make lectures/socialization; (3) Create a sketch/composing competition; (4) Creating a folklore

stage; (5) Writing collections of manuscripts for student and community reading materials; (6) Provide a library for employees.

The above is part of the functionalization program of the Geusan Ulun Museum to the community, especially the younger generation and students, so that they gain additional knowledge outside of the learning activities at school. Geusan Ulun Museum is directed to foster and develop Sundanese cultural heritage, which is oriented towards the results of human civilization. It is well realized that the program that the Geusan Ulun Museum must visit must be part of the cultural heritage preservation process as well as the acceleration and innovation of competency-based education for us now and in the future as an institution that provides an image for the preservation of cultural heritage, education, and recreation in the Sumedang area.

3.6. Preservation of Artifacts in the King Geusan Ulun Museum

Presentation and Storage of Geusan Ulun Museum's collections must be stored and exhibited to the general public. There is a need for a good collection arrangement so that the Geusan Ulun Museum can attract visitors. If there is a collection that cannot be exhibited, then the collection must be stored correctly in a particular storage room. The Geusan Ulun Management Museum must also change the layout regularly, so visitors don't feel bored. The collections of the Geusan Ulun Museum, both in the exhibition room and in the storage room, must be adequately protected from hazardous materials, vandalism, and also from natural disasters. The Geusan Ulun Management Museum must also establish procedures for handling emergencies such as fires or natural disasters.

Collection Reproduction of the Geusan Ulun Museum collection is in the form of making replicas that can be done if the collection of the Geusan Ulun Museum is exciting and rare. This activity is handled by a dangerous curator with a reproduction section. It is better for the collection of masterpieces to be made replicas and the originals stored in a safe place that meets the requirements. It must be kept secret by the Geusan Ulun Museum concerned. The existence of a replica of the Geusan Ulun Museum collection is helpful for educational purposes; visitors can hold the Geusan Ulun Museum collection without worrying about the collection. The technique of making replicas needs to be chosen correctly so as not to damage the collection and so that the replica results are similar to praise.

Information on the Geusan Ulun Museum collection can be disseminated in various ways. First, the curator can research the collections of the Geusan Ulun Museum and publish the results of his research so that the public can access the study results. In this case, the Geusan Ulun Museum can view the library to gain access to supporting literature, scientific writing, and publications. Libraries can also act as managers of research results carried out by the curators of the Geusan Ulun Museum. Second, curators can take advantage of technological advances by creating catalogs, website pages, and social media so that information about the Geusan Ulun Museum collection can be widely disseminated to the public. The curator must provide complete and systematic data for collections exhibited in the showroom.

Geusan Ulun Museum collections can sometimes be loaned to outside parties for specific needs, such as research. Therefore, the manager of the Geusan Ulun Museum needs to make a standard collection loan containing a detailed agreement to avoid unwanted things and ensure the safety of the collection of the Geusan Ulun Museum. In terms of a standard contract, the borrower and owner must agree on the standard that has been set. If the collection is quite rare and has a high value, usually the manager of the Geusan Ulun Museum wants a sure guarantee. Usually, the Geusan Ulun Museum lends collections only to the same institution; this is due to the assumption that the collections on loan will be well protected, its security is guaranteed, the opportunity to conduct research, and the opportunity for the public to see the collection and prevent the use of the collection for other purposes. Personal.

The reduction in the collection of the Geusan Ulun Museum is due to several things, including (1) The object/collection of the Geusan Ulun Museum has no use value in museum activities; (2) The inability of the Geusan Ulun Museum manager in collecting collections, causing danger to the object/collection; (3) Damaged collection conditions; (4) There is doubt about the object that cannot be used in the future; (5) Museums no longer have storage capacity due to too many collections; (6) There is an exchange of collections of the Geusan Ulun Museum to complete the collection; (7) Consider the public's attention and reaction to the collection.

3.7. Museum of Historical Values of Geusan Ulun Artifacts

The Bumi Kaler building contains heirlooms in the form of two pepetan or small chests that function as jewelry, which have existed since the Regent Prince Soegih (1836-1882), a set of Jepara furniture made around 1900, consisting of a work table, chairs, guest table, cupboard, and sketch, a gift from R.A. Kartini's father, R.M.

Sosroningrat, to R. Adipati Aria Soeriaatmadja when he received the title of Prince, three well-preserved tigers, Prince Kornel's marble table which was built around 1791-1828, Prince Kornel's bed and bed cover, painting of Prince Kornel shaking hands with Daendels by Racmansjah S Djajasoebata (created in December 1977) whose statue is in Cadas Pangeran, and others.

The Gendeng building contains heirlooms such as gamelan miniatures, gamelan players, sinden and dancers, souvenirs made of silver-transport equipment (delman, horses), agricultural tools, bread making, pakinangan or betel holders and candle holders, Keris Gayaman and Ladrangan (there are around 100 thousand), transaction facilities or money from Bank Indonesia, Chinese jars, skulls, bear skulls, stirrups for horses, sticks, hats of Prince Aria Soeriaatmadja (1882-1919), telescopes, ink and kalam inks, ink and harupat containers, decorations walls from Europe, and others.

The Gendeng Building contains heirlooms such as gamelan miniatures, gamelan players, sinden and dancers, souvenirs made of silver-transport equipment (delman, horses), agricultural tools, bread making, pakinangan or betel holders and candle holders, kris Gayaman and Ladrangan (there are around 100 thousand), transaction facilities or money from Bank Indonesia, Chinese jars, tiger skulls, bear skulls, stirrups for horses, sticks, Prince Aria Soeriaatmadja's hat (1882-1919), telescope, ink and kalam ink, ink and harupat containers, wall hangings from Europe, and others.

The Heritage Building contains relics such as Binokasih's crown, crown, betern (belt), necklace, bracelet, lightning shoulder, gold inlaid hat, comb, trident spear (15th century), spear for ceremony, spearhead, and triangular claws, kris (15th century), gobang (sword) (15th century), machete, (one of King Tadjimalela's ki Mastak swords (14th century), Ki Dukun's kris belonging to Prabu Gajah Agung (14th century), Panunggul Naga kris belonging to Prabu Geusan Ulun, two Curuk Aul daggers belonging to Mbah Jaya Perkasa, two Nagasasra kris), Ny. R.Hj. Ratjih Natawidjaja family heirloom, Kartasmita family heirloom, gobang is, a set of silver utensils from the Netherlands made of silver (1836-1882), renting (Aceh dagger), and others.

The Gamelan building houses heirlooms such as the Sangling gamelan, Manggu gamelan, Talun gamelan, Sekar Oneng gamelan, made around 1656–1706 by Prince Panembahan in Sumedang, Sekar Manis gamelan, Panglipur gamelan made around 1625–1633 by Prince Rangga Gede in Sumedang as mourning for the death of his favorite son, Gamelan Sari Oneng Mataram was made around 1656–1706) in Mataram, as a gift from the Mataram Kingdom for the victory of the candlenut (candle tree) match of Senapati Sumedang versus Senapati Mataram in Mataram during the reign of the Mataram Kingdom. The Regent of Pangeran Panembahan (Prince Rangga Gempol III), the gamelan Sari Oneng Parakansalak was made in 1825 in Sumedang when Sumedang was still a Cultural Center in West Java; puppet; painting of the Regent of Sukabumi, and others. Karta Building. In 1996, the Kareta Building was built, which was used to store the collection of the Kareta Regency named Kereta Kencana Naga Paksi.

3.8. Sources of Funding

Resources are managed independently by managing palace assets. When this Foundation is engaged in social, humanitarian, and religious fields, it has carried out such as providing allowances to people who cannot afford including families, providing allowances to Islamic boarding schools, and also for museum maintenance and operational costs as well as employee salaries sourced from rice fields. The area of rice fields is 150 hectares, the most significant income. Perimeter land rent of Rp.1,000 is used for the surrounding community. Management of the Geusan Ulun Museum from the Sumedang Larang Palace to the Nazir Wakaf Foundation of Sumedang Prince.

The Nazir Waqf Foundation of Sumedang Prince is still funding the improvement of Geusan Ulun Supporting Museum Facilities. The Geusan Ulun Museum facilities include bathrooms, prayer rooms, parking lots, and security guards. The Geusan Ulun Museum still needs food stalls or lodging in the Geusan Ulun Museum. Therefore, the supporting facilities at the Geusan Ulun Museum must be improved, such as the eye center and cafeteria room, ticket sales room and goods storage, lobby room, toilet room, parking and garden space, and guard post room. So, if the Geusan Ulun Museum has many supporting facilities, it will be an attraction for visitors as a historical and cultural tourist attraction.

The construction of supporting facilities at the Geusan Ulun Museum must be adjusted to the needs of tourists both quantitatively and qualitatively. Tourism facilities quantitatively refer to the number of tourist facilities that must be provided and qualitatively indicate the quality of services offered and tourist satisfaction. The requirements for a good Geusan Ulun Museum facility are as follows: (1) The form of the facility must be recognizable; (2) Its utilization must be by its function; (3) Facilities should be strategic, where visitors can find them easily; (4) The quality of the facility itself must comply with the applicable standards in tourism.

3.9. Improved Cooperation between Prince Sumedang's Nazhir Waqf Foundation and Outside Parties

The strength of developing the management of the Gesun Ulun Museum needs to be supported by all elements. The development and management of the Gesun Ulun Museum can be done by more than one thing. Commitment and synergy between one element and another is the primary key. So, the concept of Penta helix or multi-stakeholder where there is no doubt that the government, academia, the private sector, and the media are united and are committed to developing the management of the Gesun Ulun Museum.

The collaboration between the Foundation and the Sumedang Regency Government is that not having an understanding of the movement has real benefits for the community even to maintain the culture, including in the social field, it can build the character of the cultured Sumedang community, for example, the holding of the Royal Nusantara Traditional Festival (FAKN) every year, namely the arrival of the kings and empresses from 44 Kingdoms throughout the archipelago that still exists in Indonesia come to the Sumedang Larang Palace to celebrate this festival, this will attract tourists to visit the Sumedang Larang Palace.

The collaboration between the Foundation and academics is the Faculty of Fine Arts and Design IKJ (Jakarta Arts Institute). The partnership is for the field of research and community service. Community service was carried out by IKJ lecturers in the form of workshops with the Foundation, making accessories and decorations from resin, stage make-up for children, making accessories from used buttons, Making Brooch Accessories from Recycled Materials, Recycled Plastic Crackles which were attended by students kindergarten, elementary school, middle school, homemakers to the general public. While in the research, IKJ students can do their final assignments, and IKJ lecturers can research the theme of the Relics of the Sumedang Larang Kingdom.

The collaboration between the Foundation and the private sector, namely with The Lodge Group, regarding the Management of the Geusan Ulun Museum. The Director of The Lodge Group, Heni Smith, and the Chairman of the Foundation, Prince Sumedang Lucky Djohari Soemawilaga, carried out the signing. The Regent Dony welcomed the cooperation, led by the Vision of the Sumedang Regency for the Advancement of the Region through culture and tourism. The point of this collaboration is how to organize and manage the Geusan Ulun Museum to attract people to the Museum with a new look while still maintaining the old values.

The Sumedang community hopes the Museum can go global with the collaboration between The Lodge and the Foundation. It is hoped that many will come to know the cultural richness of Sumedang and the values of the existing ancestral heritage. Hopefully, it will remain sustainable, and the public will know more about the glorious history of Sumedang Regency so that it can inspire. The Lodge Group explained the management plan of the Geusan Ulun Museum for availability. Technically, The Lodge Group will co-manage the Museum. However, the Museum still has a place in the Palace and has the unique authority to become an icon. The Lodge Group only manages tickets and events. The chairman of the Nazir Waqf Foundation of Sumedang Prince, R Lucky Djohari Soemawilaga, hopes that the Museum can improve in terms of professionalism and management of broader tourism targets and the Geusan Ulun Museum of the Sumedang Larang Palace to become a leading tourist destination for Sumedang Regency.

Conclusions and Further Research

In making the Sumedang Larang Palace a heritage tourism destination, the Nazir Wakaf Foundation, which manages the organizational structure, and the Geusan Ulun Museum, which contains the Sumedang Larang Palace, have a vital role. The unity between the Palace and the Foundation is realized because the Palace originates from the Foundation as a waqf for the interests of the Palace. Optimizing human resources at the Sumedang Larang Palace is handled by the Nazir Waqf Sumedang Foundation, which regulates labor procurement, skills development, compensation, employee integration, maintenance, and improvement of working conditions. The Palace's close relationship with the Foundation creates harmony in the management and development of this historic tourist destination.

The Prabu Geusan Ulun Museum ensures the preservation of its artifacts through well-exhibited and stored collections, regular layout changes to maintain visitor interest, and exciting reproductions of collections by curators. Funds for maintenance come from the the Nazir Waqf Sumedang Foundation and are also used to pay the salaries of human resources at the Museum. Even though there is a collaboration with the Sumedang Regency Government and private parties such as The Lodge Group, understanding of the real benefits for the community needs to be improved, especially in the context of cultural activities and building a cultured community character. Collaboration with academics and private parties such as the IKJ Faculty of Fine Arts and Design and The Lodge Group helps manage the Geusan Ulun Museum with a new look but still maintains traditional values.

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Credit Authorship Contribution Statement

Rahmat Ingkadijaya, a highly skilled figure in developing innovative research concepts and sophisticated research methodologies, is the central pillar in directing this research team. His extraordinary expertise ensures that the research foundation is solid and relevant to the final goals.

Fetty Asmaniati, as the research project manager, showed her high dedication to managing all administrative aspects of this project. With his extraordinary thoroughness, Fety ensures that all research-related processes run smoothly and efficiently, providing the necessary support for the smooth implementation of the project.

Heny Ratnaningtyas, as the principal author of this research, brings to life the concepts and methodology outlined by Rahmat Ingkadijaya. With his skill at putting words together, Heny can transform complex data into scientific articles that are informative and easy for readers to understand.

Myrza Rahmanita has a vital role as a reviewer of this research article. With her expertise in analyzing and evaluating content, Myrza ensures that this article meets the highest scientific standards and makes a valuable contribution to scientific literature.

Declaration of Competing Interest

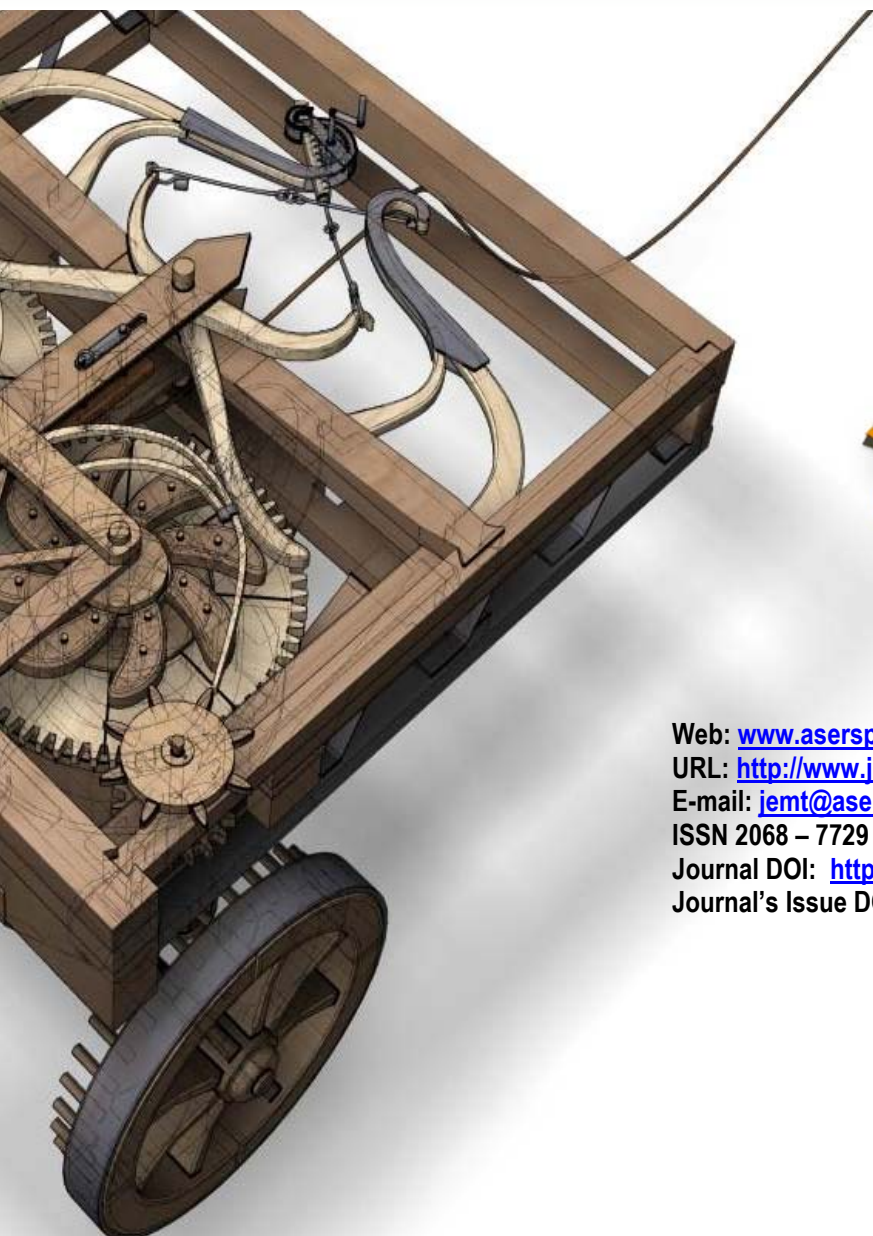
The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

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