

Original Research Article

THE IMPACT OF TOURISM DEVELOPMENT TO ENVIRONMENTAL AND SOCIO CULTURAL CONDITIONS OF THE PEOPLE IN THE TAMAN SARI TOURISM AREA YOGYAKARTA

ABSTRACT

Aims: (1) To know the impact of tourism development on environmental conditions in the Taman Sari tourism area of Yogyakarta, (2) To know the impact of tourism development on the socio-cultural conditions of the people in the Taman Sari tourism area in Yogyakarta.

Study Design: Case Study.

Place and Duration of Study: Taman Sari, Yogyakarta, Indonesia, Between April Until June 2016.

Methodology: This research uses the method the qualitative study. While design research methodology used is a method case study. Data collection was conducted through in-depth interviews with related offices, manager of Taman Sari, visitor and community around Taman Sari Yogyakarta.

Results: (1) The positive impact of tourism development on environmental conditions is the level of public awareness and attention in waste management around the Taman Sari area in Yogyakarta, The negative impacts that are polluted water and air, damage to vegetation and wildlife ecosystems and damage to cultural heritage in the Taman Sari Yogyakarta tourism area, (2) The positive impact the tourism development about social and cultural namely Javanese gamelan, wayang kulit, ketoprak jawa and batik in the Taman Sari Yogyakarta tourism area and cultural acculturation also occurs in buildings and food around Taman Sari Yogyakarta tourist area. The negative impacts, namely a shift in culture among young people and upper middle class people with low taste in arts and culture, in line with the development of tourism in the Taman Sari area of Yogyakarta, many foreign cultural are imitated by young people around the area Taman Sari Yogyakarta tours in particular how to dress and the culture of drinking alcoholic beverages.

Conclusion: There was an impact of positive and negative changes in the development of tourism on the environmental and socio-cultural conditions of the community around the Taman Sari area of Yogyakarta.

Keywords: tourism, Environmental Impact, Soci-cultural Impact

1. INTRODUCTION

Tourism is one of the important things for a country. With tourism, a country or more specifically the local government where the tourism object is located gets income from the income of each tourist attraction. The development of the tourism sector in a country will attract other sectors to develop as well because its products are needed to support the tourism industry, such as agriculture, livestock, plantations, folk handicrafts, increased employment opportunities, and so on. The chain of activities related to the tourism industry is able to generate foreign exchange and can also be used as a means to absorb labor so that it can reduce unemployment and increase employment opportunities.

The development of the tourism industry in Indonesia is fairly advanced, increasing the number of local and international tourists visiting tourist attractions in Indonesia, increasing new routes and routes, massive investments in tourism, increasing accommodation facilities, to infrastructure improvements, all this is proof the development of the tourism industry in Indonesia. The impact of the development of general tourism can have an unavoidable effect on various things in a region or tourist area, one of which is the area of Yogyakarta.

Yogyakarta grew and developed as a tourist area beginning in the 1970s. In the world of tourism, Yogyakarta received the title as the second tourist destination in Indonesia after Bali. The above is

34 motivated by the presence of tourism objects in Yogyakarta, whether it is natural tourism, cultural
35 tourism, historical tourism, or other types that need to be maintained and developed in terms of its
36 facilities, other tourism supporting factors, such as transportation and accommodation.

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38 The city of Yogyakarta as a tourist city in the period of 5 (five) years has experienced fluctuations in
39 tourist visits due to external factors. In 2004 tourists visited Yogyakarta City as many as 1,800,000
40 people while in 2005 experienced a decline to 1,600,000 people (Department of Tourism, City Art and
41 Culture, 2006). Of these 9.8% are foreign tourists. This shows that the group of tourists who visited
42 Yogyakarta the most were domestic tourists. His statement that Yogyakarta as a tourism area has
43 more triggered the Yogyakarta government to develop tourism in 2011-2016 with the form of
44 additional means of transportation and accommodation and also the development of tourist attractions
45 in areas outside the city of Yogyakarta, for example Kaliurang, Parang Tritis, Prambanan Temple,
46 Borobudur Temple, Malioboro, Gunung Kidul and Taman Sari. besides that the city of Yogyakarta is
47 also known as a city of culture and city of education. The number of tourism objects in Yogyakarta
48 special region is 112 tourism objects with 26 natural tourism details, 73 cultural tourism objects, and
49 13 special interest tours.

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51 One of the tourism objects in Yogyakarta is Taman Sari Yogyakarta located on Jalan Taman, Keraton,
52 Yogyakarta City, a magnificent kingdom founded by Sri Sultan Hamengkubuwono I in 1755 AD.

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54 Taman Sari Yogyakarta is one of the tourist destinations in Yogyakarta that is often visited by
55 domestic and foreign tourists. Along with the development of tourism in Taman Sari Yogyakarta, the
56 impact of tourism development on the environment and socio-culture such as the buildings in Taman
57 Sari are now alarming, because many buildings that were damaged and even destroyed by large
58 tectonic earthquakes and land function experts became residential areas in the Taman Sari area that
59 could damage the characteristics of Taman Sari and cause environmental damage such as water, air
60 pollution and damage to vegetation and wildlife ecosystems with the development of community
61 tourism around more caring and paying attention to the cleanliness of the environment which is one of
62 the main factors supporting the tourist area, along with the development of tourism in the Taman Sari
63 Yogyakarta tourism area, the socio-cultural activities of the community around the tourist area of
64 Taman Sari Yogyakarta also experienced changes such as its sustainability and the maintenance of
65 Yogyakarta's arts and culture due to the staging of traditional arts and art market festivals and a
66 cultural shift among young people and upper middle class people who have low taste in arts and
67 culture.

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69 This study aimed to the following: (1) To know the impact of tourism development on environmental
70 conditions in the Taman Sari tourism area of Yogyakarta, (2) To know the impact of tourism
71 development on the socio-cultural conditions of the people in the Taman Sari tourism area in
72 Yogyakarta.

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75 **2. MATERIAL AND METHODOLOGY**

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77 **2.1 Concepts and Definitions of Tourism**

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79 According to Suwanto (1997: 3) essentially "tourism is a process of temporary departure from
80 someone or more to another place outside his place of residence". The encouragement of his
81 departure is due to various good interests due to economic, social, cultural, political, religious, health
82 and other interests such as just wanting to know, add experience or to learn.

83

84 While Marpaung (2002: 13) defines tourism as "temporary displacement by humans with the aim of
85 getting out of routine jobs, out of their homes". Activities are carried out as long as they live in the
86 destination and facilities are made to meet their needs.

87

88 Definition of tourism according to the Law of the Republic of Indonesia Number 10 of 2009 concerning
89 Tourism. "Tourism is a variety of tourism activities and supported by various facilities and services
90 provided by the community, businessmen, government and local government". Ismayanti (2010: 15)
91 states that "Tourism is a combination of goods and services products".

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94 2.2 Tourist

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96 Definition of tourists according to Ismayanti (2010: 5) "Advocates / travelers / travelers / travelers /
97 travelers are terms given to someone who travels from one place to another". If he travels for tourist
98 purposes, it is counted as a visitor (visitor) in tourism statistics.

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100 2.3 Cultural Heritage Tourism

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102 There are various definitions and terms for preserved objects. The following is a collection of
103 definitions from various sources.

104

105 According to the Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage is
106 known as the Cultural Heritage, Cultural Heritage Objects, Cultural Heritage Buildings, Cultural
107 Heritage Structures, Cultural Heritage Sites and Cultural Heritage Areas.

108 Cultural Heritage is a material cultural heritage in the form of cultural heritage objects, cultural
109 heritage buildings, cultural heritage structures, cultural heritage sites, and land and / or water
110 conservation areas that need to be preserved because they have important values for history,
111 science, education, religion, and / or culture through the process of determination.

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113 Cultural Heritage objects are natural objects and / or man-made objects, both movable and
114 immovable, in the form of units or groups, or parts thereof, or remnants that have a close relationship
115 with the culture and history of human development.

116

117 Cultural Heritage Buildings are built structures made of natural objects or man-made objects to meet
118 the needs of walled and / or non-walled, and roofed spaces.

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120 Structure of Cultural Heritage is the composition of a building made of natural objects and / or man-
121 made objects to meet the needs of an activity space that integrates with nature, facilities and
122 infrastructure to accommodate human needs.

123

124 Cultural Heritage Sites are locations that are on land and / or in water that contain Cultural Heritage
125 Objects, Cultural Heritage Buildings, and / or Cultural Heritage Structure as a result of human
126 activities or evidence of past events.

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128 Cultural Heritage Area is a geographical space unit that has two or more Cultural Heritage Sites that
129 are located close together and / or show typical spatial characteristics.

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131 2.4 The Impact of Tourism Development to Socio Cultural

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133 According to Ismayanti (2010: 1993) tourism is an activity that directly touches and engages the
134 community so that it influences the local community. Even tourism is said to have extraordinary
135 destructive energy, which is able to make local people experience changes, both towards
136 improvement (escalation) and towards decline (degradation) in various aspects. Tourism is a social
137 phenomenon, which concerns people, society, groups of organizations, and culture.

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139 2.5 The Impact of Tourism Development to Environmental

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141 According to Ismayanti (2010: 203) the tourism industry has a close and strong relationship with the
142 physical environment. The natural environment is a tourism asset and has an impact because the
143 nature of the physical environment is fragile and inseparable because it is fragile because the natural
144 environment is God's creation which, if destroyed, will not necessarily grow or return as before. Being
145 inseparable because humans have to go to the natural environment to enjoy it.

146

147 This research uses the method the qualitative study. While design research methodology used is a
148 method case study. Data collection was conducted through in-depth interviews with related offices,
149 manager of Taman Sari, visitor and community around Taman Sari Yogyakarta.

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152 3. RESULTS AND DISCUSSION

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154 **3.1 Tourism development in the Taman Sari tourism area of Yogyakarta**

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156 Taman Sari is one of the historic assets owned by the palace. Tamansari has historically been a long
157 time before the local community lived in the Tamansari area. Tamansari can be developed but only
158 building and restoring, is only done by selected people from various regions on the permission of the
159 palace without changing and reducing the form of tourism itself, so that historical tourism is
160 maintained.

161

162 Taman Sari area has ceased to function since the second half of the XIX century and has been
163 languishing ever since the big earthquake in 1867 in Yogyakarta which destroyed several buildings
164 and drained their artificial ponds and lakes. As time went on, people began to arrive and set up
165 settlements in vacant buildings and areas of the former lake that had dried up. For more than a
166 century, this old building complex was left eroded by erosion due to natural influences. In 1970 a plan
167 emerged to open Taman Sari as a tourist attraction. At that time there were five restored buildings,
168 while other buildings still remained in a problematic condition.

169

170 Since January 12, 2004 the Taman Sari rehabilitation work began. The work that is expected to be
171 completed on August 21, 2004 was carried out in collaboration between the Government of
172 Yogyakarta Special Region (in this case the Cultural Office), Center for Environmental Studies at
173 Gadjah Mada University (PSLH UGM), BP3 Yogyakarta, and Calouste Gulbenkian Foundation from
174 Portugal.

175

176 In 2007 Taman Sari Yogyakarta seemed untreated, its condition was covered by residents'
177 settlements, the roads to the Taman Sari tourist area were filled with settlements, the amount of
178 garbage in the waterways in the Taman Sari tourism area of Yogyakarta. In 2010 a tectonic
179 earthquake occurred because the eruption of Mount Merapi in Yogyakarta caused damage to historic
180 buildings in Taman Sari Yogyakarta.

181

182 Increasing domestic and foreign tourists at Taman Sari Yogyakarta, the government of Yogyakarta
183 Special Region in 2011-2016, developing tourism in Taman Sari Yogyakarta tourist area by restoring
184 historic buildings, structuring residents, building garbage banks and holding art festivals and culture in
185 the Taman Sari tourism area of Yogyakarta.

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187 **3.2 The Impact of Tourism Development on Environmental Conditions in the Taman Sari**

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189 **Tourism Area of Yogyakarta**

190 The development of tourism in the Taman Sari Yogyakarta tourism area has given a positive and
191 negative impact on the environment around the Taman Sari Yogyakarta tourist area.

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194 **3.2.1 The Positive Impact of Tourism Development on The Environmental Conditions Around**

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197 In line with the development of tourism around the Taman Sari Yogyakarta tourist area, the level of
198 awareness and attention of the Patehan community regarding the handling of waste problems is
199 indeed very large. This is supported because the Patehan region itself is located in the Taman Sari
200 Yogyakarta tourist area, so that the surrounding community is very concerned about the cleanliness
201 of the environment which is one of the main factors supporting the area of tourism.

202

203 One of the strategies of the Yogyakarta government in the PSM (Mandiri Waste Management)
204 program through a waste bank. Garbage bank is an effective means of education to the community
205 around the Taman Sari Yogyakarta tourist area, the waste bank has the potential to reduce up to 50%
206 of waste around the Taman Sari Yogyakarta area which must be disposed of to the landfill. On the
207 one hand effective in mobilizing citizen participation in the management of household waste, on the
208 other hand is one of the people's economic opportunities that can be implemented easily.

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210 One of the waste management communities in the Taman Sari Yogyakarta tourist area is UAP (Uwuh
211 Art Project), a community that cares for environmental sustainability, especially in the management of
212 plastic waste.

213

214 This community was established in 2000 which was initiated by Gunadi. Armed with the available
 215 skills they finally made the garbage into high-art items. At first glance, if people see the results of the
 216 work they have produced, no one would ever have thought that it was actually produced from
 217 garbage.
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 223 **Fig.1 Creatif Products UAP (Uwuh Art Project)**
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225 **3.2.2 The negative impact of tourism development on the environment around Taman Sari** 226 **tourism area in Yogyakarta**

227 Water conditions in the vicinity of the Taman Sari Yogyakarta tourism area get pollution from the
 228 disposal of liquid waste such as the residual detergent and soap and solid waste such as food scraps
 229 from residential areas around the Taman Sari area of Yogyakarta, due to the waste disposal of
 230 residents around Taman Sari Yogyakarta.

231 **3.3 The impact of tourism development on the socio-cultural conditions in the Taman Sari** 232 **Jogyakarta tourism area**

233 The development of tourism in the Taman Sari Tourism Area in Yogyakarta has had a positive and
 234 negative impact on the social culture of the local community. Positive impacts that arise include;
 235 preservation of culture, customs, way of life, art, providing employment, and generating economic
 236 activities in local communities. While the negative impacts that arise include; the occurrence of
 237 cultural upheaval among young people and middle class society.
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239 240 **3.3.1 Positive Impact of Community Socio-Cultural Around the Taman Sari Tourism Area** 241 **Yogyakarta**

242 In connection with the development of tourism in the Taman Sari tourism area of Yogyakarta, in
 243 general the cultures of local communities such as the way of life, customs, religion, and arts that are
 244 inherited by their ancestors are still preserved. That is, although it has mingled and is influenced by
 245 foreign cultures, the culture of the community can still be found easily and routinely carried out by the
 246 local community, such as wedding ceremonies, inheritance ceremonies and skating ceremonies.
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 249 Tourism development in the Taman Sari Yogyakarta tourism area also participates in preserving other
 250 community cultures such as art and customs. The traditional arts of local communities that are still
 251 preserved are Javanese gamelan arts, wayang kulit, ketoprak javanese and batik.
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253 **a. Javanese Gamelan**

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 255 Javanese gamelan is a set of traditional Javanese musical instruments which usually consist of Gong,
 256 Kenong, Xylophone, Celempung and several other accompanying musical instruments, the specialty
 257 of music strings Javanese Gamelan is tend to sound soft and like deliberately presents an
 258 atmosphere of peace of mind, where it is harmonized with the principle of life Javanese society in
 259 general.
 260

261 Instrument Javanese Gamelan can not be separated from the view of Javanese people who tend to
 262 maintain harmony of life both physically and spiritually, these conditions make Javanese people

263 always avoid temperamental experimentation and strive to create tolerance among others. The most
264 tangible form we can find in gamelan music is attraction the rebab rope is medium, the sound balance
265 guide is kenong, saron, kendhang and gambang and the sound of the gong on each rhythm cover.
266 Gamelan music composition was created with several rules, consisting of several rounds and pethet.
267 limited by one gongan and the melody. created in units consisting of 4 tones. the main components of
268 gamelan musical instruments are: bamboo, metal and wood. Each tool has its own function in
269 Javanese gamelan music performances. The Javanese gamelan did not at all subside. On the
270 contrary, Javanese Gamelan is more sustainable and maintained its existence because it is used as
271 one of the tourist attractions displayed at art festivals in the Taman Sari tourism area of Yogyakarta.

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273 **b. Wayang Kulit**

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275 Wayang kulit is one of the traditional arts that grows and develops in Javanese society. More than just
276 a show, wayang kulit was used as a medium for reflection on the spiritual spirits of the gods.

277

278 Wayang kulit is believed to be an embryo of various types of puppets that exist today. This type of
279 puppet is made from dried buffalo skin sheets. Leather puppets are played directly by narrators called
280 dalang. The mastermind cannot be played by just anyone. In addition to having to play the puppet
281 skillfully, the puppeteer must also know various stories of wayang epics such as Mahabrata and
282 Ramayana. While playing the puppet, the puppeteer is accompanied by music that comes from
283 gamelan instruments. In between the sounds of the gamelan, Javanese poems sung by the pesinden
284 are generally female. As a traditional art that has magical value, offerings or offerings are mandatory
285 elements in every puppet show. In line with the development of Taman Sari Yogyakarta tourism
286 wayang kulit is an art that is made as one of the tourist attractions displayed at art festivals in the
287 Taman Sari tourism area of Yogyakarta.

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289 **c. Java Ketoprak**

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291 Ketoprak is one of the Javanese arts whose presentation forms are like drama, but ketoprak has a
292 unique story that contains the history of Javanese society. Ketoprak is played by a number of people
293 who play a role in one story, the costumes and makeup are always adjusted to the storyline. Usually
294 in every ketoprak performance always accompanied by gamelan and Javanese songs.

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296 Before the development of tourism in the Taman Sari Yogyakarta tourist area, this traditional art was
297 only staged at certain times, especially at traditional ceremonies, so that it was not well known by
298 domestic and foreign tourists, tourism growth which grew rapidly from year to year helped raise and
299 revitalize These traditional arts and now are often performed in front of tourists through art festivals in
300 the Taman Sari Yogyakarta tourist area, as regional attractions characterized by indigenous Javanese
301 people.

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303 **d. Batik**

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305 Batik Tulis is one of the traditional arts in Kampung Seni in Patehan Village, Kraton District. Many
306 residents make batik as a business commodity by opening kiosks in their homes. It is also what
307 makes writing batik the hallmark of batik craftsmen in the Art Village as well as preserving ancestral
308 heritage. The visitors can directly see the process of making batik, starting from making patterns,
309 giving gradual colors, drying, and so on. We can find several batik studios in the vicinity of Pasar
310 Ngasem, one of which is Sanggar Kalpiko owned by Ibu Tuti, one of the studios that has preserved
311 traditional batik in the Art Village since 1975. The studio is located in Tamansari village alongside the
312 Tamansari cultural heritage building and other people's homes.

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Batik 2. Batik Craftsmen

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Not only as a cloth, but this batik can also be used as a wall decoration. So that visitors can buy batik at a more affordable price compared to buying batik cloth. Of course the size of the fabric and the complexity of the desired image become the differentiator of the price of batik. In addition to providing various wall hangings and fabrics, this studio also makes painting clothes that are starting to become a trend in the society today. The unique picture is one of the attractions of visitors to buy it. And if you want to learn how to make batik, this studio opens batik courses at a cost of Rp 100,000 per day. This is what makes Kampung Seni always crowded with visitors, both local and foreign visitors.

With the development of tourism in the Taman Sari tourism area of Yogyakarta, the Batik Tulis art village around the Taman Sari area of Yogyakarta is known by domestic and domestic tourists, this makes Batik Tulis art more sustainable and maintained because it is used as one of the tourist attractions in the Park area Sari Yogyakarta.

The performances of traditional arts and art market festivals mentioned above have been carried out since 2005, usually held 5 times a year located in the courtyard of the Taman Sari tourism area in Yogyakarta. This performance was held in collaboration between the local community and the Yogyakarta tourism service. This program is presented free of charge so that many tourists visit both domestic and foreign tourists.

Cultural acculturation also occurs in buildings and food around Taman Sari tourism area in Yogyakarta. For example, Hotel Rengganis was built with a blend of European models and traditional architecture. From the outside the building looks magnificent, but inside it is designed by displaying typical Yogyakarta buildings. Likewise with the food served at this hotel.

In addition to serving European foods, there are also a number of Yogyakarta specialties. Examples of traditional foods that are usually served to tourists are Gudeng and Pecel, Gudeng is made from young jackfruit boiled with traditional spices, Pecel is a vegetable that is boiled and cooked with Javanese peanut sauce. This typical Jogja food can also be found around the Taman Sari area of Yogyakarta, indirectly selling traditional food to foreign tourists and domestic tourists participating in preserving traditional culinary and raising the economy of the local community.

3.3.2 Negatif Impact of Community Socio-Cultural Around the Taman Sari Tourism Area Yogyakarta

Cultural acculturation is a combination of indigenous cultures that get influence from foreign cultures, but both elements of culture are both visible and prominent, one form of cultural acculturation that occurs is lifestyle especially in appearance and dress. At present some local communities have adopted the appearance and dress patterns of tourists. The forms of negative impacts that can be

358 seen clearly that arise in connection with the development of tourism in the Taman Sari Yogyakarta
359 tourist area are cultural shifts among young people and middle class society.

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361 Tourism development in the Taman Sari tourism area in Yogyakarta also has a negative impact on
362 the behavior of young people, in line with the development of tourism in the Taman Sari area of
363 Yogyakarta, many foreign cultures are imitated by young people around the Taman Sari Yogyakarta
364 tourist area especially the culture of drinking alcoholic beverages. Low Appreciation and Commitment
365 to art and Culture of the middle class society in building an identity image of the frenzied music and
366 colorful architectural styles, interiors, art items unwittingly have entered the vortex of cultural
367 impoverishment. The phenomenon of cultural poverty born by the development of tourism is:

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369 Increasingly widespread society or young people who feel low towards art and culture. More and
370 more people are infected with Feodalistic Snobism (want to portray nobility, through the architecture
371 of houses and furniture in European neoclassical style, Spanish style or "traditional" smells like
372 European noble castles or a local aristocrat).

373

374 The things above arise due to the growth of the middle class who begin to have economic stability,
375 although sometimes not lasting, usually stimulating desires that lead to personal image. Appreciation
376 and cultural commitment of a nation is indeed not a gift that falls from the sky, drama of dismantling
377 buildings / ancient areas that have historical values or cultural arts values have ever occurred in
378 America, Europe, Japan and others. Cultural appreciation and commitment is indeed a condition that
379 must be built, created, conceptually, consistently and continuously. And this is an important part of
380 nation and character building.

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382 The superficial spirit of modernization, which is solely oriented towards economic-pragmatic interests,
383 is often used as a pretext to legitimize the demolition of cultural heritage buildings / areas. Demolition
384 of ancient buildings / areas that are now being highlighted, on the one hand raises concerns (for those
385 who are "conscious"), on the other hand are indicators of the emergence of public awareness (at least
386 some circles) of cultural / historical heritage objects. Buildings and areas that have a meaning of
387 welfare or the value of architectural art, basically must be chosen as objects of cultural heritage. The
388 object of cultural heritage is the nation's cultural wealth which is important for understanding and
389 developing the history of science and culture itself. So it needs to be protected and preserved in order
390 to foster national identity and national interests.

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393 4. CONCLUSION

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395 a. Tourism development in the Taman Sari Tourism area of Yogyakarta has had a positive and
396 negative impact on the environmental conditions around the Taman Sari Yogyakarta tourist area,
397 the positive impact is the level of public awareness and attention in waste management around
398 the Taman Sari area in Yogyakarta, the surrounding community is very concerned about the
399 cleanliness of the environment is one of the main factors supporting the Taman Sari Yogyakarta
400 tourism area. In addition to the positive impacts there are also negative impacts that are polluted
401 water and air, damage to vegetation and wildlife ecosystems and damage to cultural heritage in
402 the Taman Sari Yogyakarta tourism area.

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404 b. The development of tourism in the Taman Sari Yogyakarta tourism area has had a positive and
405 negative impact on the socio-cultural conditions around the Taman Sari Yogyakarta tourism area.
406 The positive impact is the sustainability and development of art and culture, namely Javanese
407 gamelan, wayang kulit, ketoprak jawa and batik in the Taman Sari Yogyakarta tourism area and
408 cultural acculturation also occurs in buildings and food around Taman Sari Yogyakarta tourist
409 area. In addition to the positive impacts there are also negative impacts, namely a shift in culture
410 among young people and upper middle class people with low taste in arts and culture, in line with
411 the development of tourism in the Taman Sari area of Yogyakarta, many foreign cultural cultures
412 are imitated by young people around the area Taman Sari Yogyakarta tours in particular how to
413 dress and the culture of drinking alcoholic beverages.

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