

Visitor Motivation and Destinations with Archaeological Significance in the Philippines

Jack G. L. Medrana¹ and Richard Philip A. Gonzalo²

Abstract

Intramuros, the historical nucleus of Manila, is a sixty-four hectare cultural and touristic district which has been archaeologically excavated since the past four decades. This study examines the motivations of Filipino visitors, adolescents to fifty years of age, to historical attractions in general and to Intramuros in particular with the aim of identifying the nature of visitor motivations, and determining how motivations are produced and articulated. Results of the study show that activities desired and engaged in when visiting Intramuros are more related to motivations about consumption of history and culture, and visitors believe that ample information about archaeology of the place is being delivered. For historical attractions in general, motivations for Filipino visitors of these age ranges are characterised by preferences to interactive exhibits, affordable entrance fees, information about museum contents, bonding time with family or friends, and sensitivity of the attraction to the regional or ethnic identity of the visitor. Digital communication is the most subscribed form of marketing communication for these particular types of visitor clientele.

¹Ph.D. Student, Archaeological Studies Program, University of the Philippines
Email: jglmedrana@yahoo.com

²Assistant Professor, Asian Institute of Tourism, University of the Philippines
Email: rpgonzalo@gmail.com

Introduction

While research has been started on the potentials of tourist objects and destinations in our country such as transportation economics, beaches, festivals, and accommodations, there is virtually nothing about archaeological attractions. This study sheds light on the potentials of our cultural heritage resources which we can develop to deliver more opportunities to their local communities.

There is an utter neglect of scholarship on archaeological tourism, the causes of which may range from a condescending attitude towards tourism as non-theoretical by the orthodox academic archaeologist, to a left of centre stance that negatively views tourism as one of the forces of globalisation and capitalism. In countries where a good fraction of the economy is based on tourism, products may also be prioritised according to comparative advantage. Thus, archaeology as a product is often overlooked in the Philippines as focus is directed towards beaches and coral reefs, which may also be an excuse not to put more effort into studying and developing our archaeological resources for visitors.

Several reasons have been presented as to the reasons why tourists patronise destinations. What would be interesting here is to determine to what extent and in what ways archaeological sites and museums become the reason why visitors go to a particular destination. In many cases, places in consideration have archaeological significance but their archaeology may not be the only, or never was the, reason why they become popular with travellers. This study would like to investigate not only the relationship between places with archaeological significance and motivations why visitors go to the place, but also the consumption dynamics of the Filipino public with archaeology. In seeking a thorough understanding of these, the study aims:

- 1) to identify the nature of visitor motivations to particular places with archaeological significance; and
- 2) to determine how these motivations are produced and how they are articulated.

Review of Related Literature

Motivational needs as seen from the perspective of tourism studies have been outlined by Ryan (1997), in the style of classical Maslowian

hierarchy of needs. These include the intellectual component, assessing the extent at which the motivation to participate in recreational activities should include the mental exercises of learning, exploring, discovering, or imagining; social component, which highlights searching for good interpersonal relationships and the need for the esteem of others; competence-mastery component, which centres on the need to achieve, challenge, and compete; and the stimulus-avoidance component, which stresses the necessity to detach at least temporarily from mostly routinary and stressful lifeways.

Moving away from a simplistic Maslowian model, Mahika (2011) mentions a proposal by Swarbrooke and Horner (2007) that motivations be classified using two schemes. The first of these considers motivations that would either explain why a person wants to travel, or why a particular travel activity is chosen. The second of the scheme sees motivation in different natures, such as psychological, emotional, personal development, statural, and cultural. Complications surrounding motivation factors appear when we consider that it is unlikely to have just a single factor affecting the traveller's decisions but a set of them making influences, and each in various degrees.

Zooming in on archaeology as a tourist attraction, Holtorf (2005) explains that there are certain reasons why the public patronises archaeology. By viewing archaeology as a "brand," he argues that the field has a special appeal that satisfies some fantasies of the public. Among these fantasies are the desire to hunt for treasure, the persistence to search for answers to a mystery, or the longingness for adventure. Some scholars have also suggested that the way archaeological products and destinations communicate with visitors, such as through being facilitators of emotional experience and stimuli to the senses, are important aspects of the motivation process (Bonn *et al.* 2007; Poria *et al.* 2009).

The literature regarding visitor motivations to tourist attractions has caught the attention of scholars for several decades now. Theoretical approaches put forward by MacCannell (1976) suggest that the relationship between the tourist and an attraction could be illustrated by a model that links the two by way of a marker, much the same way as concepts and language relate to each other, and which involves a process that emphasise various stages of sacralisation. Much of these frameworks derive from postcolonial perspectives that emphasise on the politics of

power and representation. Urry (1990) for instance developed the idea of the “tourist gaze” which refers to the tourist’s view of the toured, the latter of which is positioned to warrant a gaze from the former who is considered the agent. The tourist gaze assumes that there is a boundary between organised work, the routine, and the normal, and that recreation is the antithesis of the structured system. An individual would become a tourist and create his or her gaze when the introducing medium supplies him or her with information about the attraction. This medium could come in the form of posters, magazines, brochures, documentary television shows, or movies which reinforce the tourist’s fantasy.

Nostalgia and authenticity are related to the search for one’s beginnings. Nostalgia, in a summary of working definitions and related aspects made by Ray and McCain (2012), consists of desiring a past through artefacts, space, activities, or memories without really wanting to be in that past. It includes a connection to the past and the formation of identity facilitated by this past. Nostalgia is a motivation for part of the visitors in a cultural heritage site, being called an important experiential factor (Goulding 2001) in the marketing of destinations, and as such there has been an evolving series of research devoted to it. Authenticity relates to a truth, most especially when speaking of archaeological materials. Marketing has noticed that authenticity is significant in endowing an object or site with value (Tunbridge and Ashworth 1996). The authenticity issue is the theoretical underpinning of landscapes or territories being considered as heritage, of souvenirs being bought, of vernacular architecture and ruins being celebrated (Butler 2006), and eventually of a whole conservation philosophy that has come to exist.

The value of heritage can be used to manage tourists and conservation in heritage sites. There is a need to distinguish “real” site-visiting tourists from sightseers by identifying the determinants of monument visitation (Petr 2015). But more than managing visitation, a critical analysis of value of tourists is imperative when employing tourism for heritage conservation. Tourism can reintroduce people back to their cultural roots through heritage but it can also compromise values when tourism in heritage sites is corrupted by commercial gains (McKercher *et al.* 2005).

An important issue when analysing tourism markets is how values are created and reinforced in heritage sites. An appreciation of value can help design efforts to encourage acceptable behaviour in

heritage sites. There is evidence that tourists' perception of value is a direct determinant of behaviour (Chiu *et al.* 2014). Individual or personal values are guiding principles regarding how individuals ought to behave (Parks and Guay 2009). However, values are not inherent in an object, action, or landscapes, and are contingent in on the circumstances in which a judgment is being made (Scheld *et al.* 2014).

Values are closely linked to motivation because they are general beliefs that one ought to behave in a certain way (Parks and Guay 2009). But in seeking to understand tourism markets, it is necessary to take into account the influence of some other variables that may be important in determining market segment characteristics (Rid *et al.* 2014). Tourist profile, the context of tour vacation, and previous knowledge about the place can also lead to favourable intentions to come to the heritage place (Petr 2015).

Mason (2002) has constructed a typology of heritage values that may help in investigating the myriad of issues connected to these values. This typology shows a dichotomy between sociocultural values (comprised by historic, cultural, social, spiritual, and aesthetic values of a destination) and economic values (constituted by present and future, oftentimes monetary, valuations) that the destination may have.

Intramuros, the focus of this study, is one of the premier tourist destinations of Metro Manila and the historic nucleus of this big urban complex. Its roots extend to the last seven hundred years when traces of human settlement appeared along the banks of the Pasig River. Archaeological excavations in the 1960s carried out in the Manila district of Santa Ana, four kilometers to the east of Intramuros, revealed many elite burials with radiocarbon dates extending into precolonial times (Peralta and Salazar 1993), indicating that communities here have a long history. The first accounts however, that mention settlements on the estuary of the Pasig on what is now Intramuros are chronicles written by members of Spanish expeditions to the island of Luzon in the 16th century at the eve of colonial rule (Anonymous 1572).

Serving as the capital of the archipelago throughout the Spanish colonial period, Intramuros became the administrative, ecclesiastical, and educational centre of the Philippines, and together with its growing industrial suburbs, also the economic dynamo of the colony. When American rule was established at the dawn of the 20th century, governmental and other functions diffused into the suburbs, and the old

city centre slowly lost its importance as the nation's headquarters. Intramuros was by then regarded as an area to be preserved "as a quaint artefact of the Spanish period," (Shatkin 2005/2006:583-584) with its moat filled to form part of a public park and golf course, although segments of its walls were opened to help ease the flow of traffic in the surrounding areas.

Before the outbreak of the Second World War, the historic core may have already attained the status of a major heritage destination as shown by a travel guide catering to Japanese Catholics (Repetti 1939). The sustained interest by successive administrations after Philippine independence in 1945 regarding the preservation of the historic core had been reflected in several policies developed. Tourist activity initially diffused to Luneta (Rizal Park), Manila Hotel and its waterfront, and the Ermita-Malate districts, then accelerated in 1970 and onwards with the addition of the reclamation area in Pasay City to the modern tourism area south of Intramuros. The Binondo-Sta. Cruz business complex which had been Manila's Central Business District (CBD) during the 19th to mid-20th centuries was slowly being eclipsed by Makati when the latter's rice fields and swamps were valued as prime real estate, converted to built-up land, and became the modern CBD of the metropolis by this decade. Intramuros continued to be a tourist destination and it was also in the 1970s when a spate of archaeological work was taking place in the walled city.

The 1970s also saw the acceleration of a series of archaeological work done in Intramuros which was led by the National Museum (NM). Several of these were salvage archaeology work mitigating destruction of cultural resources in the light of construction activities happening all over the walled city (Paz 2009). The main impetus however, for doing archaeological investigations especially with the birth of the Intramuros Administration (IA) has been the assessment of the historic core's sections being planned for reconstruction. It was the 1980 Intramuros Development Plan that emphasised the role of archaeology in a grand plan for the tourist-historic city. This developmental blueprint included a whole section of provisions for archaeological excavation and emphasised on identifying "areas of archaeological significance," (Santiago 2003:137-138) reiterated the importance of archaeology for an authentic reconstruction of Intramuros, and for the establishment of museums. For instance, Gatbonton (1985), in her detailed report about the excavation of the *Bastion de San Diego*, emphasises the importance of using the

archaeological information obtained to guide the intricate procedures of restoring this fortified corner of the old city's walls.

Two other cases illustrate this objective of archaeology done by the IA and the NM. The *Maestranza* site, located at the northern side and a stone's throw from the Pasig waterfront, had been part of the city's wall and fortification up to the end of the 18th century when it was torn down to give way to developments along the river bank, and also to warehouses at the onset of the 20th century. The archaeological data provided clues on what the old walls looked like when they were standing, and this became the basis from which to make the reconstruction plans for the area (Bautista 2009).

The Jesuit-built *Iglesia de San Ignacio* (or Church of St. Ignatius) was first constructed in the 17th century, only to be rebuilt again in 1898 when the order returned to the country after a century of exile and the church having been toppled down by an earthquake. Archaeological data from the site has been seen to assist in the construction of a proposed ecclesiastical museum, such as architectural information from the excavation guiding its structure and design (Bautista and Dalumpines 2010).

Intramuros receives a good share of promotion in travel guidebooks such as *Lonely Planet Philippines* (2012), with places such as Fort Santiago, the San Agustin Church, Manila Cathedral, and Casa Manila among the first destinations featured in its chapter on Manila.

Methods

Research methods was conducted in three stages, producing data from qualitative methods. This study has limited the age of its respondents to Filipinos from adolescents to 50 years old. Phase One, the exploratory stage, included qualitative interviews and projective tests of a sample size consisting of 50 individuals who are familiar with the site, and with most having visited the site.

In this part of the study wherein we need to extract a higher volume of data from a larger set of respondents but within a shorter length of time, we employed qualitative interviews and projective techniques. Morrison *et al.* (2012:66-68) mention three characteristics of qualitative interviewing, namely, that it should be conducted in the natural setting of the phenomenon being studied, it is relatively lengthy

than the regular interview, and should be from the participant's point of view. Except for the first one, all suggestions were followed by our research methodology.

We have decided instead to hold interviews in other settings such as respondents' offices and classrooms because of interviewee scarcity per unit time in the tourist destination under study. Projective tests were given to elicit unconscious reactions aside from the initial, often straightforward answers in the interviews (Morrison *et al.* 2012:91). It was also appropriate because we were giving another set of stimuli to the same set of respondents who were already sensitised to giving out answers about the same topic.

These 50 respondents consisted of four occupational groups such as: a) managerial employees of a fast food company; b) regular Research, Extension, and Professional Staff (REPS) and administrative employees of an office at the University of the Philippines, Diliman; c) students of a Revised General Education Program (RGEP) class at the University of the Philippines, Diliman; and d) technical staff of a solar energy company based in Laguna province.

These groups were chosen because we decided to limit our respondent to demographic segments that are likely to be middle class, have ample purchasing power for luxury goods like tourism products, and are likely to try unusual or new offerings in the market like historical and archaeological tours. This phase was done during the second to sixth months of the project (November 2014 to March 2015). Among the interview questions were the following:

What activities do you engage in when in Intramuros?

How would Intramuros rank to other cultural attractions and other tourist destination types of Metro Manila and neighboring provinces in terms of your preferences for a weekend or holiday destination?

What can you say about archaeological information regarding Intramuros?

Would it bother you if objects and buildings in Intramuros are not in their original form?

What feelings and thoughts do you have about Intramuros as being part of your heritage?

What feelings and thoughts do you have about yourself if people knew that you visited Intramuros or had your personal event being held in the place?

Raw data from the interviews were processed in accordance to data analysis of grounded theory through coding (Morrison *et al.* 2012: 33-35) by grouping concepts and constructs from the transcriptions and examining relationships between groupings. The products of this analysis were generalized statements that summarize the main points of the interviewees' answers.

The projective tests of the first phase were as follows:

Mind mapping or Word Association

Give ten (10) words that you associate with "Archaeology."

Sentence Completion

I walked into the museum and saw three objects in display. The first made me proud because _____;

The second made me angry because _____;

The third made me cry because _____.

I will visit a museum if _____.

I want to visit an archaeological site because _____.

Data from the first phase was processed through the procedures of grounded theory to search for links and commonalities among respondents. Results of the projective tests were pooled as a whole and did not differentiate between age and sex categories because they were used to construct a questionnaire for Phase Two and another set of projective tests for Phase Three.

Phase Two of the project involved ethnographic procedures conducted on-site and in the internet. The on-site ethnography took the form of regular visits to the Fort Santiago area for a period of four months from January 2015 to April 2015.

Its aim was to observe behaviours that may offer details or some aspects about data from Phase One. Ethnography also became helpful in providing new information not present in the previous phase. Most of the

ethnographic data were recorded through photography and written notes. The internet ethnography on the other hand, sometimes called “net-nography,” a method of qualitative data collection from digital sources in the world-wide web (Miller and Slater 2000) was done through an examination of visitor write-ups in www.tripadvisor.com, a leading website for reviews on tourist destinations, from January 2015 to August 2015.

Phase Three probed deeper into data obtained from Phase One and Two through another round of qualitative analysis. Another set of projective tests were constructed as shown in Appendix A composed of Sentence Completion, Speech Bubbles, and Thematic Apperception tests (TAT). These tests were given to the same sets in Phase I, but this time only two in each age-sex category were chosen to for the last phase due to logistic constraints. New data from the third phase was also interpreted using Grounded Theory.

Results and Discussion

Phase One

For the interviews in Phase One we have divided our respondents into four age groups: (1) younger than 21 years old; (2) 21-30 years old; (3) 31-40 years old; and (4) 41-50 years old. Appendix B summarizes the responses of these age groups.

Preliminary information from the interview suggest that visitors to Intramuros across these four groups engage in activities that primarily have something to do with the history and culture of the place. Most of the male interviewees, and females aged 41-50 years, told us that they often bring *balikbayan* (Filipinos living in other countries coming over to visit) relatives or friends to Intramuros for a cultural tour.

Most females in all age categories and young adult males (21-30 years old) replied that they take particular interest in the scenery, with the oldest group of both sexes the most likely to take photographs during their visits. Many females of the oldest age group also visit Intramuros to attend Roman Catholic mass and to join a guided tour.

Most of respondents believe that information for visitors displayed in the place communicate knowledge about the archaeology of Intramuros to them. Interviewees were much particular on the authenticity of artefacts in museum displays, preferring the original object

to be seen. However, many of them do not think that the renovation and reconstruction of buildings in the Walled City diminishes the historical character of the place. With regards to aspects of heritage, many of the interviewees especially in the older three age groups are more interested in visiting cultural-historical places and museum highlighting their specific ethnic and regional identity.

Several of the females of the third and fourth age groups also said that Roman Catholics strongly identify with *Intramuros*, but Moslems could also be cultural stakeholders. When asked about what a visit to *Intramuros* imparts to perception of the self, several males across the four age groups replied that it makes them feel educated and possess “good taste,” while this feeling of having been educated in the females were said mostly by adolescents.

For the section on projective tests, responses did not differentiate between age and sex categories because these were to be folded into phases two and three wherein information about sex and age were not considered statistically. In the preliminary gathering of data in Phase One, the top seven ranking words associated with “Archaeology” from a total of 88 words given in (a) are as follows:

1st: history, artefacts, ancient or old;

2nd: bones and fossils;

3rd : science and research;

4th: digging;

5th: discoveries, culture;

6th: mud or soil;

7th: treasure, Indiana Jones.

The Sentence Completion test looks into the articulation of heritage formation with the three emotions of pride, anger, and sadness. It also elicited responses about possible reasons why people go to museums and archaeological sites. Results from these were also processed through coding.

Pride derives from being part of a perceived rich culture and history, seeing that a great artefact or material is from this country, seeing representations of a perceived magnificent time in our past, the

uniqueness of materials in display as being only from this country, the displays' representation of ancestor greatness, being privileged to see materials not seen by everybody.

Anger derives from object inauthenticity, offensiveness to own race/identity, being reminded of a resentful experience; sadness derives from having the display/material go to waste, not being known by many people inspite of its importance, seeing and sensing human remains and representations of death and tragedy, being reminded of a person important to the viewer.

Phase Two

1) On-site Ethnography

The four month-long ethnography in Fort Santiago (Figure 1) took place from March to June 2015. Observations and interactions were done in selected days but represented weekends, working days, and holidays. These were done for three hours in the afternoon from 3:00 PM to 6:00 PM in each observation day, the hours when visitors often go to Intramuros. The on-site work took place approximately once a week, totaling 50 hours of on-site ethnography time.

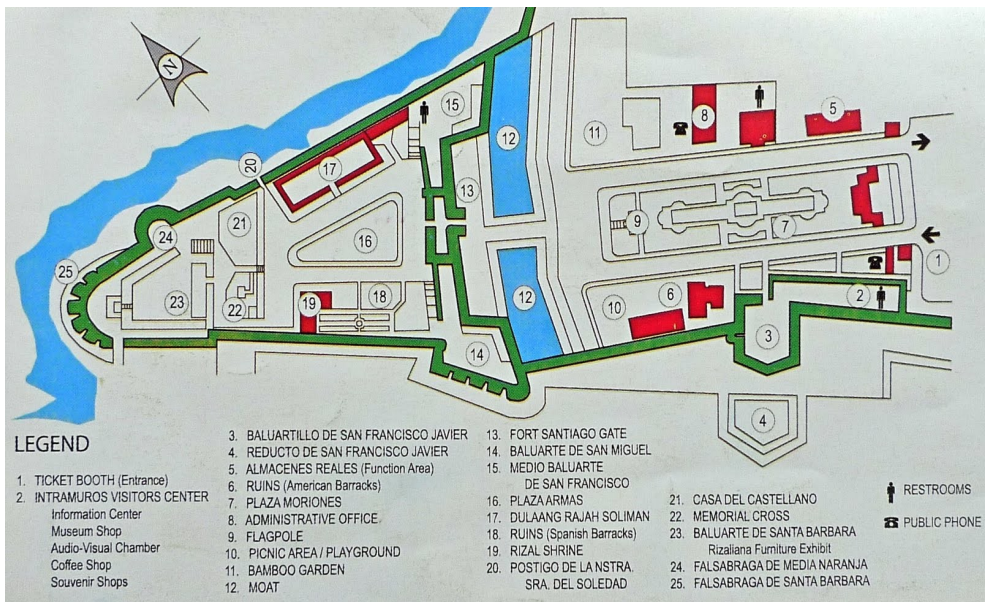


Figure 1: Map of Fort Santiago in Intramuros by the Philippine Department of Tourism and Intramuros Administration (Photo by J. Medrana).

Routes of visitors were observed. One route taken by visitors after entering is to proceed to the Medio Baluarte de San Francisco. From here they walk beside the wall forming the south embankment of the Pasig River and take photographs with the river and buildings of San Nicolas as background, and continue into Falsabraga de Media Naranja and Falsabraga de Sta. Barbara.

In this tower complex is Baluarte de Sta. Barbara, which features a Rizaliana Furniture Exhibit. An entrance fee of Php 10 is being collected for those who would like to view the displays, but only few tourists bother to look inside. Almost all of them would proceed instead to the famous Rizal Shrine, a museum dedicated to the more important memorabilia of Dr. Jose Rizal, the Philippines National Hero, just south of this tower complex.

After visiting this museum many visitors proceed to walk along the west wall until reaching Baluarte de San Miguel where they descend beside the ruins of the Spanish barracks fronting the Plaza Armas before taking a last look at the whole fort enclave and exiting it.

Another route often taken by Filipino visitors is to stroll to the Plaza Armas after entering the gate. From here some would walk towards the Dulaang Rajah Sulayman from the Plaza Armas, and continue in the same fashion as visitors of the first route until they reach the Shrine. The other tendency from Plaza Armas is to observe the barracks ruins before proceeding to the Rizal Shrine entrance and the other areas of interest.

The most important set of data collected from this ethnography is on taking photographs. For visitors who are Filipinos, Filipinos accompanying non-Filipinos, and non-Filipinos alike, taking pictures is an integral part of the tourist experience in Intramuros.

The spots of the fort enclave where photographs are oftentimes taken include those presenting with dramatic landscapes such as at the walls between Medio Baluarte de San Francisco and Casa del Castellano where the Pasig River and buildings of San Nicolas district become the subject, or the background to the human subject. Some of the individuals posing in scenic backgrounds add gestures and unusual postures in their shots (Figures 2-3).



Figure 2: Photograph taking at the Falsabraga de Media Naranja (Photo by J. Medrana).



Figure 3: Photograph taking at the wall between Medio Baluarte de San Francisco and Falsabraga de Media Naranja (Photo by J. Medrana).

Doorways, entrances, and arches are the most popular areas where photographs are taken. The main gate to Fort Santiago is always included in shots (Figure 4), where at times the guard on duty is the one requested by visitors to take photographs of themselves.



Figure 4: Photograph taking at Fort Santiago gate (Photo by J. Medrana).

There is a tendency for Filipinos to arrange a mock pictorial of themselves when visiting touristic historical sites. The Dulaang Rajah Sulayman during the study period was seen to be a setting for shots, with a particular focus on the arches (Figure 5). Arches of the Spanish Barracks ruins are also catching the attention of visitors (Figure 6) before they enter the Rizal Shrine because they have to pass through these building remains.



Figure 5: Photograph taking at the Dulaang Rajah Sulayman (Photo by J. Medrana).



Figure 6: Photograph taking at the ruins of the Spanish Barracks (Photo by J. Medrana).

Another favourite photo subject type are iconic historical representations and markers. For non-Filipinos learning about Dr. Jose Rizal, the bust of the national hero is occasionally included in their shots (Figure 7). Historical markers, oftentimes placed beside a door or walkway, also become featured in visitor photographs. In the duration of the study most visitors came in groups of two or more. Pictures were taken of individuals by a companion in their group, and the group selfie more than the individual selfie was the familiar sight in the enclave.



Figure 7: Taking a photograph of Dr. Jose Rizal’s bust (Photo by J. Medrana).

The second interesting set of data from this ethnography concerns posted message pieces written by visitors as comments to their experiences in the Rizal Shrine (Figure 8). A salient theme coming up from the content of these messages is the visitors' regard of Dr. Jose Rizal. In the messages, visitors have called him *idol* and *papa*. The first term of endearment is usually used by both Filipino males and females to refer to an iconic personality or to praise someone informally (applicable to both sexes but more of the male than female), oftentimes jokingly said. *Papa* on the other hand is used by Filipino females or gay males to refer to a male personality of worship.

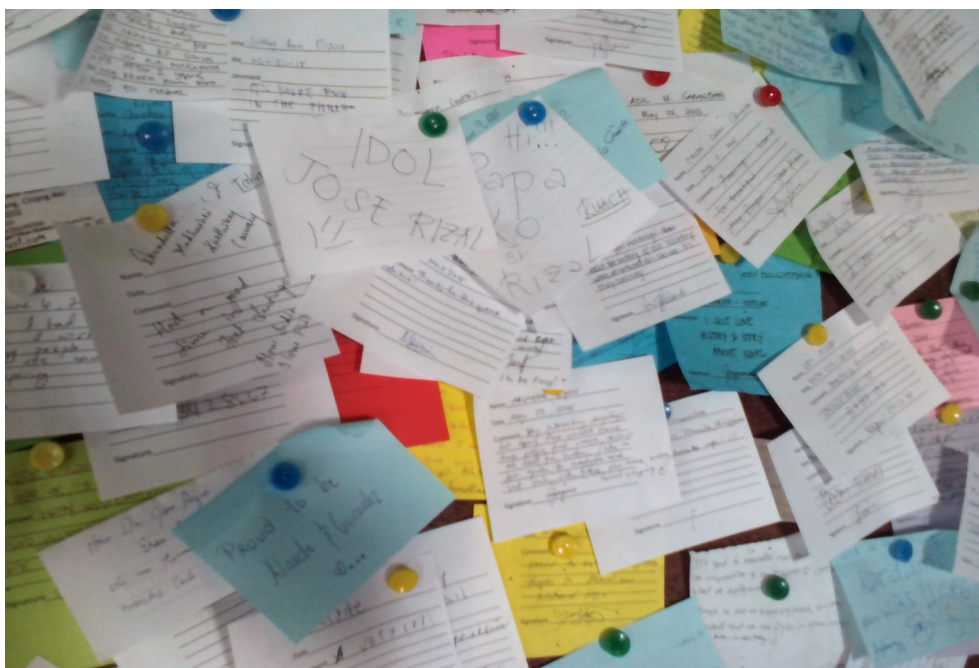


Figure 8: Messages written by visitors posted at the exit of the Rizal Shrine (Photo by J. Medrana).

Other terms seen in the comments include “*astig*” and “you rock!” *Astig* is a syllabic inversion of the Filipino term *tigas*, meaning “hard” but figuratively translates into “tough,” or “macho;” while saying that persons, places, or things “rock” means that they are “great” or are “cool.” Other thoughts written down about Dr. Rizal was “you’re the man,” “a great man,” “inspiring,” “be Rizal, be a hero.” Accompanying these positive attributes to him was the feelings derived from being in the Shrine: “I just love history and stor[ies] about Rizal,” “nostalgic,” “worth it,” “fun and educational,” “meaningful history,” “unforgettable experience”.

2) Internet Ethnography

The internet ethnography showed predominant themes associated with visitor motivations. These are lines from the reviewers' pages in Trip Advisor's (www.tripadvisor.com 2015) Intramuros thread showing Filipino reviewers' responses from January 2015 to August 2015. The qualifying criteria for being respondent was the Philippine address indicated in the review, and 39 reviewer entries were found for examination.

One major theme is about expectation of a tourist destination, in which a staged environment of a nostalgic past that is accommodating but at the same time perceived as safe and hygienic figures largely:

"...please keep it as a tourist destination and not a dwelling place for informal settlers." (whentravelingblogger 2015)

"The only drawback in this place are the vendors and beggars and occasional security guards who prohibit you from shooting photos." (Rollymagpayo 2015)

"I do not know what makes people go there, old rundown buildings, partly dirty streets..." (JO B 2015)

An expectation of experiencing a nostalgic past links itself to how visitors regard the Walled City as an object of heritage. One informant wrote of getting a feel of how things were when national icon Dr. Jose Rizal was nearing death:

"...my most favorite spot is the chamber/prison where Dr. Jose Rizal stayed for his remaining days before he was killed by Spaniards through firing squad. That particular place always gives me goosebumps!" (CheParacuelles 2015)

To other respondents, merely seeing the beauty of old structures, walking within, and sampling its gastronomy revalidates claims to heritage:

"I really like Intramuros and learned to discover it. You have to do the Fort Santiago, have lunch at El Mitre, walk to Manila Cathedral and St. Augustine Church and finish it with a drink on the roof of Bay Leaf Hotel." (Sebastien J 2015)

"I love old things and history that is why I am so mesmerized by this place. This part of Manila has endured the test of time and it (sic) still standing there proud and tall." (Larry Chase G 2015)

An important revelation by these two ethnographies is the sensual and emotional aspects in the personal creation of heritage. This feeling towards a heritage is facilitated as the senses obtain stimuli from the destination site. Heritage claimants refashion historical information and the present space and material culture of the destination site to strengthen claims from a collective bequeathed history.

Phase Three

In the third phase there is an effort in elaborating aspects of data from the previous two phases. In addition to these, we examine other components that we believe could give us insights on how and why these areas are the way they are to the tourist-client. The results of the third phase did not exhibit a significant grouping of responses between age and sex categories. Areas that were investigated further include:

Perception of archaeology;

Details of a cultural attraction preferred; and

How Intramuros stands against popular attractions in Metro Manila and surrounding provinces;

Museum entrance fees;

Information about cultural attractions and how to get there; and

Tourist destinations featured in popular media.

Perceptions of Archaeology

Because the archaeological component is perceived by most respondents to be present in their experiences in Intramuros, we elicited their thoughts and feelings that put them into a closer relationship with archaeology. Three pictures were chosen for the TAT to probe into the top seven word association rankings produced in Phase One.

The first set of responses cluster on archaeology as a scholarly field of interest. Respondents see archaeology as a rigorous discipline by characterizing the work as "field work" and "excavation," that is "tedious and painstaking" and were "in awe (of the archaeologist's) patient and meticulous work." The second set of responses cluster on human remains in archaeology where respondents brought out their references to interpersonal relationships ("family," "love," "together even after life"

where “even death cannot separate them apart”), mortality and death (“buried,” “calamities”), and curiosity (“evidence,” “identity of the bones and how they died”). The third cluster was on archaeology as a subject of popular culture. Respondents associate this with adventure and an exciting performance that includes imaginings of a “hero,” “treasure,” “discovery,” and “travel.” Responses suggest a desire to partake in this experience in any form (participating in an excavation, “[Indiana Jones] is asking me to join him in his adventures,” or by watching all of the Indiana Jones movie series).

These results are likely to illustrate that a positive affinity for archaeology by Filipino respondents is likely to be based on a reflexivity with the archaeological. In particular, an emotional and experiential focus constitute significant aspects of relating to the archaeological. Another factor appearing in these tests is the knowledge component of the visitor’s relationship not only in their mentioning of archaeology as a systematic work but more so in curiosity as an element that could direct their attention to archaeology. These findings seem to stand parallel with Holtorf’s (2009) educational and public-relations models of archaeology which broadly suggests that the discipline’s popularity could be bolstered by demands in educating and entertaining the public, respectively. It may therefore become a useful instrument in crafting interpretations.

Details of a Preferred Cultural Attraction

Respondents were made to choose one preference from four different types of museums shown in pictures and to tell why they like it. Even though choices vary, reasons behind the preference are surprisingly non-conflicting and could be presented as follows.

Visitors would like a museum that makes them feels intimate with the displays and physical setting. An interactive setting is more preferred, and this is expressed as either wishing to have physical contact with the museum displays or environment, or having multidirectional communication between audience and museum content. Related to this is the expectation that the cultural attraction will influence their senses (“3D objects appeal to me,” “to see how huge [they] were,” “aesthetic,” “almost real”) and emotions (“historical ambience takes me back in time...past should be experienced,” “mind blowing”).

Information is another theme identified by our respondents. Sources of information about displays should be freely accessible to the

audience by having captions, and allowing the possibility to move “freely back and forth between displays” with ample time. Some mentioned that they like a museum that could afford them a good bonding place for their family and friends.

How Intramuros Stands Against Popular Attractions in Metro Manila and Surrounding Provinces

The tourist destination of Intramuros is associated with education. Since it is a historical place, almost all respondents expect their visit to be a learning experience in history and a revalidation of their claims as cultural stakeholders. These characteristics of Intramuros given by the respondents provide for a positive contrast against the more mundane attractions of Enchanted Kingdom, Tagaytay City, and Mall of Asia (“you learn more about history [here in Intramuros], [while] in other places you just spend [money] but don’t learn anything”). The site’s “vintage” appeal invites visitors to “imagine what had happened in the past” and a desire to replicate the experience by “writing blogs and taking pictures to be circulated in Instagram.” While a respondent mentioned that the attraction “still has a long way to become a world-class destination,” another interesting input is the idea that an Intramuros experience lingers because “people hold on to things that bring deep meaning and knowledge, like history about themselves.”

Museum entrance fees

Most respondents prefer a free or affordable entrance to cultural attractions such as museums, where an entrance fee higher than one hundred pesos is perceived to be costly. According to them, affordability should be most applicable to students and the local community. There are still some other thoughts on pricing: some replied that museum product quality should not be sacrificed in the name of free or affordable entrance, while others suggested that pricing schemes should be socialised or part of it be dependent on government subsidies.

Information about cultural attractions and how to get there

People are unanimous that in order to reach a wider clientele, information about cultural attractions should be sent to different kinds of mediated communication channels. A standout among these channels is the internet. Respondents wish that information are clear and detailed, such as putting contact details for clarification, but should also stimulate a sense of “mystery and discovery.”

Tourist destinations featured in popular media

Featuring a heritage site in popular culture is one way of articulating McCannell's (1976) signifier and signified in the process of sacralization. Respondents indicate that they want to go to places featured in telenovelas and films. Many are aware that places chosen as film and telenovela locations are "often in culturally rich areas" with "old houses and buildings" that "help in publicity and promotion." Their concern about featured historical places is the issue of hyperreality, as the possibility for discrepancies exist between what is shown in the media and what is there in reality. This is appears in their replies such as "should be historically accurate," "must be the ways they look like in reality."

Summary and Conclusions

This project has been a research on investigating visitor motivations to Philippine archaeo-historical tourist destinations such as Intramuros. It used qualitative methods to give an understanding of the various dimensions of motivational aspects in the tourist clientele of this kind of destination. The results of this study show that:

1. Filipino visitors to Intramuros within the adolescent to 50 years old age range come to Intramuros primarily to engage in activities related to the consumption of history and culture of the place;
2. most Filipino visitors believe that information for visitors displayed in the place communicate knowledge about the archaeology of Intramuros to them;
3. a strong component of the visitors' sense of heritage touches on their emotions and their identification with what is sensed in the destination site;
4. ethnographic procedures suggest that a great proportion of activities performed by visitors in Intramuros is photograph-taking; historical iconic signs, landscapes, and perspectives (such as arches and doorways) of the Walled City are the objects of focus or are included in photographs of the selves;
5. visitors associate Intramuros very much with learning something about history and culture, which differentiates it from other tourist attractions of Metro Manila and its surrounding provinces;

6. a strong element in motivations to visit cultural attractions such as museums and archaeological sites is related to the expectation, or the presence, of interactive exhibits, affordable entrance fees, availability of information about the museum contents, and bonding time among companions;
7. Communication and the media play a significant role in connecting the tourist clientele to the attraction, which in this study has been shown by a heavy reliance of consumers on the internet for information about the attraction, and the effect of popular media in producing a positive image of an attraction.

Middle class Filipino university students and early- to middle-aged adults spanning adolescence up to 50 years old are likely to visit places of archaeological significance such as Intramuros primarily because of their historic and cultural significance. A large part of this motivation is facilitated by onsite sensorial and nostalgic relationships between the visitor and cultural resources, wherein the artefact or monument, authentic or not, has a role in heightening the experience. Other tourist-related activities in Intramuros such as those that are wellness (jogging or strolling) and spiritual (attending Roman Catholic mass) in nature are a second-priority addition to the cultural and historical motivations. A greater number of respondents are satisfied with the amount of archaeological information about this place being communicated to them. Possibly because interviewee answers and tests suggest deeper meanings to the place in terms of heritage, their responses in the succeeding tests associate things that are archaeological more with collective memory and nostalgia than with plain adventure.

A greater proportion of respondents told us that they also associate archaeology with research and science. It is thus imperative that heritage interpreters such as tour guides be equipped with ample information generated by academic research. Ideally they are tasked to inform the clientele but should allow the latter's reflexive participation to encourage the formation of a particular heritage's "plurality" that would suit the different backgrounds and experiences of the clientele. While the Filipino visitor of these demographic segments require several ways of relating to objects and sites of heritage, they also like to have a monetary charge for cultural attractions that is commensurate to their status as heritage stakeholders and to the good preservation of the cultural resources.

Acknowledgements

We express our sincerest thanks to the following who made this work possible:

University of the Philippines – Office of the Vice Chancellor for Research and Development;

The Intramuros Administration under Administrator Marco Antonio L.V. Sardillo III, and with the assistance of Miss Raidis Bassig and Miss Sandra M. Martinez;

University of the Philippines – Archaeological Studies Program:

Miss Mylene Q. Lising, Miss Dianne M. Catibog, Miss Pauline Basilia, Mr. Edwin Valientes, Mr. Jessie Anain, Miss Digna Jacar, Miss Obelia Cutiongco, Mr. Cesar Oandasan, Miss Jennifer A. Perez, Miss Kamille O. Aldover, Miss Sheena D. Onate, Miss Shane M. Katipunan and Mr. George Narag.

References

- Anonymous. 1572. "Conquest of the Island of Luzon" in *The Philippine Islands, 1493-1898, Volume III*. Edited by E. H. Blair and J. A. Robertson, pp. 141-172. Cleveland: Arthur H. Clark Company, 1903.
- Bautista, A. P. 2009. "The Archaeology of the Maestranza site, Intramuros, Manila" in *Manila: Selected Papers of the 17th Annual Manila Conference, August 13-14, 2008*. Edited by B. R. Churchill, pp. 36-68. Manila: National Commission for Culture and the Arts.
- Bautista, A. P and M. K. C. Dalumpines. 2010. "Archaeological excavation at the Iglesia de San Ignacio site, Intramuros, Manila" in *Manila: Selected Papers of the 18th Annual Manila Conference, August 23-24, 2009*. Edited by B. R. Churchill, pp. 1-40. Manila: National Commission for Culture and the Arts.
- Bonn, M. A., S. M. Joseph-Matthews, M. Dai, S. Hayes, and J. Cave. 2007. Heritage/Cultural Atmospherics: Creating the Right Environment for the Heritage/Cultural Visitor. *Journal of Travel Research* 45(3): 345-354.

- Butler, B. 2006. "Heritage and the Present Past" in *Handbook of Material Culture*. Edited by C. Tilley, W. Keane, S. Kuchler, M. Rowlands, and P. Spyer, pp. 463-479. London: Sage Publications Ltd.
- CheParacuelles. 2015. *Historical rich in the middle of a busy city*. Accessed 24 August 2015 from <http://www.tripadvisor.com>.
- Chiu, Y.T., W. I. Lee, and T. H. Chen. 2014. Environmentally responsible Behavior in Ecotourism: Antecedents and Implications. *Tourism Management* 40: 321-329.
- Gatbonton, E. B. 1985. *Bastion de San Diego*. Intramuros Administration. Manila.
- Goulding, C. 2001. Romancing the past: heritage visiting and the nostalgic consumer. *Psychology and Marketing* 18(6): 565-592.
- Holtorf, C. 2009. *Archaeology Is A Brand!: The Meaning of Archaeology in Contemporary Popular Culture*. Left Coast Press. Walnut Creek.
- JO B. 2015. *I do not know...* Accessed 24 August 2015 from <http://www.tripadvisor.com>.
- Larry Chase G. 2015. *Amazingly real*. Accessed 24 August 2015 from <http://www.tripadvisor.com>.
- Lonely Planet. 2012. *Philippines. 11th Edition*. Singapore. Lonely Planet Publications.
- MacCannell, D. 1976. *The Tourist: A New Theory of the Leisure Class*. New York: Schocken Books, Inc.
- Mahika, E.C. 2011. Current trends in tourist motivation. *Cactus Tourism Journal* 2(2):15-24.
- Mason, R. 2002. *Assessing Values in Conservation Planning: Methodological Issues and Choices*. The Getty Conservation Institute, Los Angeles: J. Paul Getty Trust.
- McKercher, B., P. S. Ho, and H. du Cros. 2005. Relationship between tourism and cultural heritage management: evidence from Hong Kong. *Tourism Management* 26: 539-548.
- Miller, D. and D. Slater. 2000. *The Internet: An ethnographic approach*. Oxford and New York: Berg.

- Morrison, M. A., E. Haley, K. B. Sheehan, and R. E. Taylor. 2012. *Using Qualitative Research in Advertising - Strategies, Techniques, and Applications. Second Edition*. Los Angeles, London, New Delhi, Singapore, Washington D.C.: SAGE Publications, Inc.
- Parks, L. and R. P. Guay. 2009. Personality, values, and motivation. *Personality and Individual Differences* 47: 675-684.
- Paz, V. J. 2009. "Defining Manila through archaeology" in *Manila: Selected Papers of the 17th Annual Manila Conference, August 13-14, 2008*. Edited by B. R. Churchill, pp. 1-35. Manila: National Commission for Culture and the Arts.
- Peralta, J.T. and L.A. Salazar. 1993. *Pre-Spanish Manila: A Reconstruction of the Pre-History of Manila*. National Historical Institute. Manila.
- Petr, C. 2015. How heritage site tourists may become monument visitors. *Tourism Management* 51: 247-262.
- Poria, Y., A. Biran, and A. Reichel. 2009. Visitors' Preferences for Interpretation at Heritage Sites. *Journal of Travel Research* 48(1):92-105.
- Ray, N. M and G. McCain. 2012. Personal identity and nostalgia for the distant land of the past: Legacy tourism. *International Business and Economics Research Journal* 11(9): 977-990.
- Repetti, W.C. 1939. A guide to old Manila. *Monumenta Nipponica* 2(1):287-290.
- Rid, W., I. O. Ezeuduji, and U. Pröbstl-Haider. 2014. Segmentation by motivation for rural tourism activities in The Gambia. *Tourism Management* 40: 102-116.
- Rollymagpayo. 2015. *This is old Manila*. Accessed 24 August 2015 from <http://www.tripadvisor.com>.
- Ryan, C. 1997. "Similar Motivations – Diverse Behavior" in *The Tourist Experience – A New Introduction*. Edited by C. Ryan, pp. 25-47. London: Cassell.
- Santiago, A. M. 2003. *The Restoration of Historic Intramuros: A Case Study in Plan Implementation*. Quezon City: University of the Philippines School of Urban and Regional Planning and UP Planning and Development Research Foundation, Inc.

- Sebastien J. 2015. *It can't be more Manila than that*. Accessed 24 August 2015 from <http://www.tripadvisor.com>.
- Scheld, S., D. H. Taplin, and S. M. Low. 2014. The Values-Based Approach for Cultural-Heritage Preservation in U.S. Public Parks. *APT Bulletin* 45: 49-56.
- Swarbrooke, J. and S. Horner. 2007. *Consumer Behavior in Tourism*. London: Routledge.
- Shatkin, G. 2005/2006. Colonial capital, modernist capital, global capital: The changing political symbolism of urban space in Metro Manila, the Philippines. *Pacific Affairs* 78(4):577-600.
- Tunbridge, J. E. and G. J. Ashworth. 1996. *Dissonant Heritage: The Management of the Past as a Resource in Conflict*. Chichester: John Wiley and Sons.
- Urry, J. 1990. *The Tourist Gaze: Leisure and Travel in Contemporary Societies*. London: Sage.
- Whentravelingblogger. 2015. *Please Keep Informal Settlers Away!* Accessed 24 August 2015 from www.tripadvisor.com.

Appendix A: Projective Tests for Phase Three

I. There are three (3) pictures in this form. Take a look at each picture and answer the questions below.

A)



Image source: <http://www.livescience.com/16537-gallery-ancient-toolkits.html>

What do you feel about this picture?

B)



Image source: <http://www.dailymail.co.uk/sciencetech/index.html>

What do you feel about this picture?

C)



Image source: <http://scooterksu.blogspot.sg/search/label/DVD%20Review>

What do you feel about this picture?

II. Complete the following three (3) sentences:

A) The museum entrance fee _____
_____.

B) Information about a cultural attraction and how to get there _____
_____.

C) Places featured in telenovelas and films _____
_____.

III. There are four kinds of museums in this form. Choose the museum that you like most by (1) writing the letter corresponding to the photo that you chose; and (2) explaining why you like it. Write your answers after the 4th picture.

A)



Image source: <http://www.houzz.com/ideabooks/2834654/list/designers-touch-10-wonderful-wine-storage-spaces>

B)



Image source: <http://www.7zhou.com/tour-6364.html>

C)



Image source: <https://www.pinterest.com/pin/219409813070608529/>

D)



Image source: <https://www.marketingcloud.com/blog/category/customer-journeys/>

Write Your Answers Here:

IV. In this form there are four place names. Imagine all of them to be contestants in a popularity contest, each intensely arrogant and would do anything to outwit one another (or destroy another's reputation!). If they happen to come together in a backstage of the contest venue, what would they say to each other? Write the statements below each place name.

(1) Enchanted Kingdom:

(2) Tagaytay City:

(3) Sm Mall Of Asia:

(4) Intramuros:

Appendix B: Results Of The Interviews

In each age group are the summarised responses of two-thirds or more of the respondents.

(1) < 21 years old, male, N = 6

Intramuros is a place where I bring foreigner or *balikbayan* relatives and friends who visit me.

I visit Intramuros to learn something about history and culture.

Visiting Intramuros makes me feel educated.

Renovations don't diminish the historical character of the place.

Available information in the place amply tells something about archaeology.

Intramuros is a "must-see" destination in Manila.

(2) 21-30 years old, male, N = 6

Intramuros is a place where I bring foreigner or *balikbayan* relatives and friends who visit me.

I visit Intramuros to learn something about history and culture.

Visiting Intramuros makes me feel that I have good taste.

Visiting Intramuros makes me feel educated.

I visit Intramuros because of its good setting and scenery.

I visit Intramuros to take pictures.

I'm more interested in visiting places that highlight my ethnic or regional identity.

Renovations don't diminish the historical character of the place.

Museums should display real artifacts.

Available information in the place amply tells something about archaeology.

Intramuros is a "must-see" destination in Manila.

(3) 31-40 years old, male, N = 6

I visit Intramuros to learn something about history and culture.

Visiting Intramuros makes me feel educated.

Renovations don't diminish the historical character of the place.

(4) 41-50 years old, male, N = 6

Intramuros is a place where I bring foreigner or *balikbayan* relatives and friends who visit me.

I visit Intramuros to learn something about history and culture.

Visiting Intramuros makes me feel that I have good taste.

Visiting Intramuros makes me feel educated.

I visit Intramuros to take pictures.

I'm more interested in visiting places that highlight my ethnic or regional identity.

Renovations don't diminish the historical character of the place.

Museums should display real artifacts.

Available information in the place amply tells something about archaeology.

Intramuros is a "must-see" destination in Manila.

(5) < 21 years old, female, N = 6

I visit Intramuros to learn something about history and culture.

Visiting Intramuros makes me feel that I have good taste.

Visiting Intramuros makes me feel educated.

I visit Intramuros because of its good setting and scenery.

I'm more interested in visiting places that highlight my ethnic or regional identity.

Renovations don't diminish the historical character of the place.

Museums should display real artifacts.

Available information in the place amply tells something about archaeology.

Intramuros is a “must-see” destination in Manila.

(6) 21-30 years old, female, N = 6

I visit Intramuros to learn something about history and culture.

I visit Intramuros because of its good setting and scenery.

Renovations don’t diminish the historical character of the place.

Available information in the place amply tells something about archaeology.

Intramuros is a “must-see” destination in Manila.

(7) 31-40 years old, female, N = 6

I visit Intramuros to learn something about history and culture.

I’m more interested in visiting places that highlight my ethnic or regional identity.

Intramuros is significant to Roman Catholic Filipinos.

Renovations don’t diminish the historical character of the place.

Available information in the place amply tells something about archaeology.

Intramuros is a “must-see” destination in Manila.

(8) 41-50 years old, female, N = 8

I visit Intramuros to attend mass or visit Roman Catholic churches for religious reasons.

Intramuros is a place where I bring foreigner or *balikbayan* relatives and friends who visit me.

I visit Intramuros to learn something about history and culture.

I visit Intramuros because of its good setting and scenery.

I visit Intramuros to take pictures.

I like to join guided tours.

I'm more interested in visiting places that highlight my ethnic or regional identity.

Intramuros is significant to Roman Catholic Filipinos.

Intramuros is significant to Moslem Filipinos.

Renovations don't diminish the historical character of the place.

Museums should display real artifacts.

Available information in the place amply tells something about archaeology.

Intramuros is a "must-see" destination in Manila.