

THE CULTURAL CENTER OF THE PHILIPPINES AS ART TOURISM DESTINATION: A SUSTAINABLE APPROACH

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ABSTRACT

Art tourism describes people travelling to explore, visit, and engage in movement and activities related to art. The study aims to assess the impact of art tourism at the Cultural Center of the Philippines (CCP) with regard to economic, socio-cultural and environmental factors. Additionally, the study would be of help in developing a sustainable plan for the improvement of art tourism in CCP. The researchers used Quantitative Method specifically Descriptive Method to gather data for the study. As data gathering tool, survey questionnaires were employed and measured through Cronbach's alpha for consistency. The respondents were tourists visiting CCP for art tourism purposes; specifically, dance performing arts. The researchers were able to devise a sustainable plan and drew up action plans to address the problems observed to improve the venue. The study mainly concluded that the positive impacts on the site are evident and the negative impacts showed slightly evident results. Overall demographic profile of the respondents was determined as having no significant difference; except, for the positive economic impact in the age profile; and the negative economic, negative socio-cultural and negative environmental on the educational attainment profile.

Key words: Art tourism, Sustainability, Quantitative Research, Philippines

INTRODUCTION

Art tourism is an activity that explores and engages in different movements related to art. Art tourism describes people travelling to explore/visit places and engaging in art-related activities. In Venice, Italy, art tourism is a very popular tourism activity of the area. Tourists come to Venice to see various art forms, from paintings to architecture (Smart Cities Dive Global Site Plans – The Grid (2019)). Art is a very important aspect of life in the Philippines. It is an expression of the Filipino culture such as patriotism and other forms of emotions. In Cavite, performing and contemporary arts can be

found everywhere. Rappler (2017) covered an art festival in Cavite entitled “Paghilom.” The festival's main goal was to foster a spirit of community among artists thereby stirring fascination in local art. According to Henry Acanan (2017), the writer of article “Paghilom,” Cavite has the potential of becoming a major art hub. The Cultural Center of the Philippines (CCP) located along Roxas Boulevard, Malate, Manila has been generating and presenting dance, music, theater, visual arts, cinematic, literary and design events for more than 40 years, locally and internationally. Accordingly, CCP is the production exhibit and art showcase of the Philippines (CCP, 2019).

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In this aspect, the researchers' study focused more on performing arts, specifically, dance. Section 7 of Republic Act 7356 "An Act Creating the National Commission for Culture and the Arts" states that it is the duty of every citizen to preserve and conserve the Filipino historical and cultural heritage and resources. Since R. A. 7356 is aimed at preserving, developing and promoting Philippine arts and culture, considering said law in this study proved beneficial to the researchers. Based on the researchers' observations, art tourism contributes to increasing tourist arrivals at CCP. Various activities such as festivals, exhibitions, shows, concerts and other art-related activities are usually held at CCP. There is no doubt, however, that art tourism on the venue is confronted with problems and challenges.

Foremost, vehicular traffic is a major problem since it is hard to manage art-related events, especially when there are many people, tourists and locals, in attendance. Another problem encountered involves the financial aspect. However, the venue continuously tries to lessen the impact of these problems by adopting transparency and organizing their systems. The research gap can be found in the studies of these researchers. The study of Lopes et al., (2017) shows the prominent problems the European urban cities face. Not only the deterioration of the physical aspects of their historic city centers are affected, but also the deterioration of their environment, economic and socio-cultural aspects. An example of this is the re-occupation of neglected structures through creative and contemporary activities.

The research gap in this study used the three pillars of sustainability as a tool in determining how to lessen the problems in the area, but it did not solve the problems observed on the site in the researchers' study. Another study by Checa-Gismero (2017) focuses on the Bienal de la Havana regarding the management of local legitimacy for international contemporary art travelers. It features the Cuban nation's wealthy cultural tradition, visual and performing arts history and trivial roots.

As such, it was even endorsed by the State's ongoing tourism campaign termed "Cuba Auténtica." The research gap in the study focuses on the niche market concerning the interest of people from other regions to take part in the international market and witness authentic forms of conventional contemporary art. This study did not solve the observed problems of the researchers' study. Lastly, a study of Tan et al., (2016) analyzes tourists' inter-communication with socio-material factions at art tourism destinations in Taiwan. Q-methodology was utilized to unveil distinct viewpoints of tourists in determining relevant factors in line with participation to creative exercises. The research gap in this study focuses on different attitudes in terms of tourists' perception of Taiwan's socio-cultural aspects of art tourism. This, likewise, did not solve the observed problems of the researchers' study.

The above-mentioned studies considered the sustainable approach of art tourism. Filling the gaps could demonstrate more on the impact of art tourism at the Cultural Center of the Philippines as regards the three pillars of sustainability. The researchers conducted the study to help in providing more opportunities and innovations for the development of art tourism at CCP. The researchers are applying the 3 pillars of sustainability to assess the sustainable approach of art tourism for the said location. The three pillars of sustainability, as defined by the site Thwink.org. (2014) are a powerful tool for defining the complete sustainability problem. It further shows that if any of the pillars is weak; then, the whole system as a whole is unsustainable. The researchers believe that the three pillars are important factors that must be considered in determining the impact of this type of tourism.

The three pillars of sustainability are the following Social, Environment and Economic. This research could be pioneering since the researchers were the first to undertake a study on the sustainable approach of art tourist at CCP using the three pillars of sustainability.



OBJECTIVES OF THE STUDY

The study determined the sustainability of Cultural Center of the Philippines as art tourism destination. It focused on the following objectives: 1) to determine the profile of the respondents relative to: Age, Gender, and Educational Attainment; 2) to assess the impact of art tourism in the Cultural Center of the Philippines in the lens of respondents with regard to: Economy, Socio-cultural, and Environmental; 3) to ascertain the significant difference on the respondents' assessment on art tourism in the Cultural Center of the Philippines when grouped according to profile; and 4) to propose an action plan based on the given findings.

METHODOLOGY

The researchers used Quantitative Method; specifically, Descriptive Method. Researchers used this research design to identify the impact of art tourism in relation to the three pillars of sustainability. The research participants selected were tourists visiting CCP for art tourism purposes. Questionnaires with closed-ended questions were distributed personally by the researchers to 400 tourist-respondents inside and outside the venue for immediate answering. Purposive sampling was used for non-probability. Also, the survey questions were validated by the expert in CCP.

The survey questionnaires were distributed and collected from respondents during performance art events held at CCP on inclusive periods of June to July 2019. From the survey results, the researchers could gauge the possible impacts of art tourism (specifically performing arts) as to whether positive or negative in accordance with the three pillars of sustainability. After determining and framing the statement of the problem, a survey questionnaire was devised prior to the conduct of formal research that will contain the variables in the statement of the problem.

These were all submitted first to the thesis adviser for corrections and improvements. Part 1 of the survey questionnaire covered the socio-demographic profile of the staff and

tourists at CCP. Part 2 showed the positive and negative impacts of art tourism at CCP vis-a-vis the three pillars of sustainability. Cronbach's alpha was utilized to determine the reliability of the indication used in the tool. Data gathered were treated as confidential and were solely used for the researchers' study. An acceptable level of confidentiality on the research, therefore, was a guarantee.

RESULTS AND DISCUSSIONS

After conducting the survey and gathering the data needed, the researchers consulted a statistician for interpreting the survey results.

1. Profile of Respondents

The first part of the study presents the demographic profile of the respondents containing the variables such as age, gender and educational attainment.

1.1 Age of respondents. Table 1 shows the frequency and percentage as against age of the respondents. Majority of the respondents were from age range 21-30 years old with 37 percent.

Table 1
Age of Respondents

Classification	Frequency	Percentage
Teenagers 18-20/yo	86	22%
Young Adults 21-30/yo	150	37%
Adults 31-40/yo	101	25%
Adults 41-50/yo	36	9%
Adults 51-60/yo	21	5%
Elderly 61/yo above	6	2%
Total	400	100%

The findings in this table contradicted the findings of the study of Erickson (2018) wherein the respondents from the same age bracket produced a different result. The majority of the respondents were teenagers. The time and the target age of respondents in the study became an important factor that affected the dissimilarity



in Erickson's study. This could only mean that people of younger age spend their time at a theater, since the researchers had to plan their visit in a certain theater at a certain time.

1.2 Gender of the respondents. Table 2 presents the frequency and percentage as regards gender of respondents. Majority of the respondents were male totalling 58 percent. This shows that certain types of performing art shows like dance concerts were mostly watched by male audiences..

Table 2
Gender of Respondents

Gender	Frequency	Percentage
Female	168	42%
Male	232	58%
Total	400	100%

The findings on this table contradicted the findings of the study of Kruger and Saayman (2016) wherein the respondents from the same gender produced a different result. Most their respondents were female. The time and place in the study became an important factor that affected the dissimilarity in Kruger and Saayman's study. This could only mean that females were more willing to spend for art than men.

1.3 Educational attainment of respondents. Table 3 presents the frequency and percentage as regards respondents' educational attainment. Majority of the respondents were college undergraduate with 38.5 percent.

Table 3
Educational attainment of Respondents

Educational Attainment	Frequency	Percentage
Highschool	19	4.8%
Undergraduate		
Highschool Graduate	81	20.3%
College Undergraduate	154	38.5%
College Graduate	146	36.5%
Total	400	100%

The findings in this table contradicted the findings in the study of Pap et al., (2017) wherein the respondents taken from the same educational attainment bracket produced a different result. Most their respondents were college graduates. The time and place in the study became an important factor that affected the dissimilarity in Pap's study. This could only mean that college graduates had more time and money to spend for theater shows. The second part of study presented how the respondents assessed the impact of art tourism in Cultural Center of the Philippines relative to the three pillars of sustainability: Economic, Socio-Cultural and Environmental.

2. Impact of Art Tourism in the Cultural Center of the Philippines with regard to Three Pillars of Sustainability

2.1 Positive and negative economic impact. For Table 4, the next scope under investigation was the positive economic impacts of art tourism. The positive economic impacts were determined using 4-point Likert Scale.

Table 4
Positive Economic Impact

Positive Economic Impact	Mean	VI
Job availability for local performing artists	3.60	HE
Maintained Infrastructures	3.42	E
Contributes to improve local economy	3.27	E
Contributes income and standard of living to artists or performers	3.12	E
Well-maintained superstructures	3.11	E
Total	3.30	E

The 400 respondents rated the survey evident on the positive impact of art tourism in the economy. The job availability for local performing artists was the highest rated variable with a mean of 3.60, and the lowest rated variable was well-maintained superstructure with a mean of 3.11, because of the issues regarding budget.



The total mean in this table was 3.30 having an evident result. The reason for this result was because the opportunities given to the artists every time there was a show. The findings on this table contradicted the findings of the study of Winkler et al. (2016) in which it produced a different result. The results stated that in the area there were limited job opportunities because of the few people who were economically productive to cater for a large number of dependents. The time and place in the study became an important factor that affected the dissimilarity in their study. They conducted the study at a certain place in which population loss was clear. This means that having this kind of issue could result to limited job opportunities because of limited human resources.

Table 5
Negative Economic Impact

Negative Economic Impact	Mean	VI
1. Price increase during events related to Performing arts	2.28	SE
2. Inflated price of performing arts service, products and amenities	2.08	SE
3. Non-use of infrastructures and facilities	1.98	SE
4. Failure to attract tourists or artists	1.87	SE
5. Failure to local economy	1.84	SE
Total	2.03	SE

For Table 5, the next scope under investigation was the negative economic impacts of art tourism. The negative economic impacts were determined using 4-point Likert Scale. The 400 respondents rated the survey slightly evident on the negative impact of art tourism in the economy. The price increase during events related to performing arts was the highest rated variable with a mean of 2.28, because of the inflation in the economy and the market value of performing arts nowadays. The lowest rated variable was the failure to local economy with a mean of 1.84 because art tourism contributes a lot in the economic's welfare status in the Philippines.

The total mean of this table was 2.03 having slightly evident results. The findings in this table contradicted the findings of the study of Park and Petrick (2016) in which it produced a different result. The results stated that the respondents were price sensitive due to the inflated price of the shows. The respondents and place in the study became important factors that affected the dissimilarity in their study. They conducted the study at a certain place in which there were a lot of foreign tourists. This means that price-sensitiveness of those foreign visitors in certain shows were due to the low monthly incomes they have.

2.2 Positive and negative socio-cultural impact. For Table 6, the next scope under investigation is the positive socio-cultural impacts of art tourism. The positive socio-cultural impacts are determined using 4-point Likert Scale. The 400 respondents rated the evident on the positive impact of art tourism in the socio-cultural. The support and manageable for the tourists and locals alike are the highest rated variable with a mean of 3.23, because of rise of the support of the artists in today's era.

Table 6
Positive Socio-Cultural Impact

Positive Socio-Cultural Impact	Mean	VI
1. Support and manageable for the tourists and Locals alike	3.23	E
2. The community have opportunity for socializing (e.g. production or shows)	3.19	E
3. Art tourism improves the quality of life of the local artists, directors, and performers	3.15	E
4. Exchange of culture between locals and tourists	3.14	E
5. Production and shows give knowledge to the tourists	3.09	E
Total	3.16	E

The lowest rated variable was the production and shows give knowledge to the tourists with a mean of 3.09, because of the



cultural differences and barriers. The total mean for this table was 3.16 having an evident result. The findings in this table contradicted the findings of the study of Winkler et al. (2016) in which it produced a different result. The results stated that the locals show a deep connection to the art places and artists that they provide an opportunity for socializing and for support. The respondents and place in the study became important factors that affected the dissimilarity in their study. They conducted the study at a certain place in which there was a strong foundation of bond between the locals and the artists. This means that multiple organizations volunteer to do charitable works for art.

Table 7
Negative Socio-Cultural Impact

Negative Socio-Cultural Impact	Mean	VI
1. Local values already changed because of art tourism impact	2.02	SE
2. Loss of authenticity in terms of products and culture, specifically performing art shows	1.98	SE
3. The site does not implement the carrying capacity in the destination	1.92	SE
4. The destination has an increasing crime rate (e.g. robbery)	1.77	SE
5. The tourists invade the local artists' life	1.75	SE
Total	1.89	SE

For Table 7, the next scope under investigation was the negative socio-cultural impacts of art tourism. The negative socio-cultural impacts were determined using 4-point Likert Scale. The 400 respondents rated the slightly evident on the negative impact of art tourism in the socio-cultural. Local values already changed because of-the-art tourism impact with a mean of 2.02, was the highest rated variable because of the generation gap between the people today. The lowest rated variable is the tourists invade the local artists' life having a mean of 1.75. This can be inferred to

mean that discipline and respect for rules were evident in the tourists' behavior during shows. The total mean for this table was 1.89 having a slightly evident result.

The findings on this table contradicted the findings of the study of Oikarinen et al. (2016) in which it produced a different result. The results stated that the crime rates in the certain area were rated low. The respondents and place in the study became important factors that affected the dissimilarity in their study. They conducted the study at a certain place in which multiple volunteers worked together for the wellness of the art in the area. This means that the cooperation of the community helped in lessening the crime rate in the area.

1.3 Positive and negative environmental impact. For Table 8, the next scope under investigation was the positive environmental impacts of art tourism. The positive environmental impacts were determined using 4-point Likert Scale.

Table 8
Positive Environmental Impact

Positive Environmental Impact	Mean	VI
1. Awareness of significance of clean and preserved environment	3.23	E
2. Locals and tourist preserve and respect the destination	3.19	E
3. The destination has a fund for environmental preservation	3.03	E
4. The site creates a sustainable plan for their environment	2.98	E
5. Helps protect the environment (e.g. recycling, and etc.)	2.93	E
Total	3.08	E

The 400 respondents rated the evident on the positive impact of art tourism in the environment. The awareness of significance of clean and preserved environment was the highest rated variable with a mean of 3.23, because of the actions of the artists regarding the environment which the researchers observed during their visit in the site. The lowest rated variable was on helps protect the environment



with a mean of 2.93, because of some undisciplined locals and tourists who visit the site. The total mean for this table was 3.08 having an evident result.

The findings on this table contradicted the findings of the study of Panda et al. (2017) in which it produced a different result. The results stated that the sustainable plan in the area should be highly implemented due to their site being a natural open-air theater. The place in the study became an important factor that affected the dissimilarity in their study. The authors conducted the study at a certain place in which the shows were conducted in a natural attraction that was in need of regular sustainable planning to preserve the authenticity of the place. This means that using a sustainable plan in the area was essential to the economic growth and socio-cultural aspect of the place.

Table 9
Negative Environmental Impact

Negative Environmental Impact	Mean	VI
1. Destination increase pollution through traffic emission	2.23	SE
2. Locals does not help in preserving the destination	1.86	SE
3. Destinations threatens natural resources such as water supply	1.84	SE
4. Developing superstructures affects the environment	1.83	SE
5. Destination does not help protect the environment (e.g. recycling, and etc.)	1.81	SE
Total	1.91	SE

For Table 9, the next scope under investigation was the negative environmental impacts of art tourism. The negative environmental impacts were determined using 4-point Likert Scale. The 400 respondents rated the slightly evident on the negative impact of art tourism in the environment. The destination increase pollution through traffic emission was the highest rated variable with a mean of 2.23 because of the poor traffic regulations around the area which includes the use of smoke-belching

vehicles. The lowest rated variable was the destination does not help protect the environment with a mean of 1.81, because of the observable movement in sharing awareness regarding the environment through art. The total mean of this table was 1.91 having a slightly evident result.

The findings in this table contradicted the findings of the study of Gnanapala & Sandaruwani (2016) in which it produced a different result. The results stated that the destination was not well-preserved due to their role as bringing more international tourists on the site, thus, making them less concerned in preserving the area. The place in the study became an important factor that affected the dissimilarity in their study. The authors conducted the study at a certain place in which there was no proper mechanism in controlling the behavior and attitude of the people around the vicinity. This means that rules play an important role in having the area preserved due to the undisciplined people and due to the poor system regulation, the area has.

3. Significant Difference on Respondents' Assessment on Art Tourism in the Cultural Center of the Philippines when grouped according to Profile

3.1 In terms of age. As to the age of the respondents, there was no significant difference on respondents' assessment on art tourist despite the age differences of respondents. Based on the assessment of respondents, age differences did not matter towards art tourism because the majority of the respondents have similar purposes in visiting CCP. The findings in this table contradicted the findings of the study of Fletcher et al. (2017) in which it produced a different result. The result stated that there was a significant difference in the result because of the age. The respondents of the study became an important factor that affected the dissimilarity in their study. The authors conducted the study having a certain type of respondents which are children with special needs in which they assessed the promotion for participation in live



theaters for children with special needs. This means that result of this study helped in creating a goal and a plan for children with participation challenges.

3.2 In terms of gender. In the gender there was no significant difference in gender except for the positive economic impact. Based on the assessment of the respondents, especially on the positive economic impact, the results showed that the significance was 0.046, which was lower than the 0.05 significance level. The degrees of freedom were 398 and the t-value was 2.003. Gender affects the way the respondents responded to the variables due to the gender issues in today's society such as females not having the same opportunities in performing arts as the males, but beside from that. There was no significant difference in other variables when it comes to gender.

The findings on this table contradicted the findings of the study of Pap, Dlačić & Ham, (2017) in which it produced a different result. The results stated that all the results had no significant difference. The place of the study became an important factor that affected the dissimilarity in their study. The authors conducted the study in a different place and a different type of theater in which they assessed the role of engagement in predicting future behavior in which what will make audience return. This means that result of this study concluded that the gender has nothing to do with the determinants of future behavior of theater audiences.

3.3 In terms of educational attainment. The educational attainment indicates that half of the variables had no significant difference; while the other half had a significant difference. The negative economic impact had a significance of 0.028 and F-value of 3.066; the negative socio-cultural impact having a significance of 0.002 and F-value of 4.996 and the negative environmental impact having a significance of 0.000 and F-value of 6.540. The environmental variable showed no significant difference on the educational attainment of respondents. Based

on the assessment of respondents (especially on the negative impacts of the three pillars sustainability), educational attainment affects the way the respondents answered because of differences in curriculum for each educational level.

For negative economic impact, the assessment of the different levels of educational attainment differed in their perspective, in their approach to economic issues. While for negative socio-cultural impact, assessment differed towards differences in the way respondents learned. Last, for negative environmental impact, assessment differed due to the changes in the type of education respondents received.

4. Proposed Sustainable Action Plan

The objectives are to conduct a seminar with the help of Production and Exhibition Team and Marketing Department regarding the increase of price level during events. Activities such as Art fundraising, Art productions that help remove cultural barriers, Art festivals that will engage the locals, Art exhibits that will showcase problems in the environment and free seminars that will spread awareness or adding more routes that will make the site more accessible shall be conducted. In order to do this, action will be made through spreading awareness regarding the rising market value of artists and art, through seminars and talks. Fund-raising activities such as workshops can support the needs of the area when it comes to improvement.

Art exhibit or performance that flashes the similarity of each culture or country to help withdraw the cultural barriers will be implemented. An Art exhibit that promotes environmental awareness, such as striking artworks about the state of environmental problems is also part of this proposal. Likewise, a community seminar that invites the drivers to use eco-friendly gasses and free goods that will be beneficial for their change is included.

CONCLUSION

The researchers have concluded the

following survey result:

1. Based on the overall weighted mean of the survey, majority of the respondents are within the 21–30 years old bracket (37%). Majority of the respondents are males (58%). Most are college undergraduates (38.5%). The survey results give a very different perspective on the demographic profile of the respondents.
2. CCP facilitates job availability to local performing artists to enable them to offer their talents/skills to tourists and locals (positive economic impact). It also maintains infrastructures that contribute to boosting the local economy. Price increase for events related to performing arts has negative economic impact. CCP draws support and manages culture for both tourists and local (positive socio-cultural impact). It therefore educates and creates awareness for the local culture to tourists.
3. In terms of age, there is no significant difference noted despite the varied age differences of the respondents.
4. As to gender, there is also no significant difference (except for positive economic impact) despite the presence of gender issues in our society.
5. As to educational attainment, the three pillars of sustainability (economic, socio-cultural, environmental) showed significant differences due to differences in the type of educational curriculum received and approach towards economic issues.
6. Finally, CCP plays an important role in promoting art tourism through its various projects aimed at promoting cultural awareness; providing job opportunities to local artists to showcase their skills; and, instilling environmental consciousness.

RECOMMENDATION

Based on the survey results, the researchers are recommending a list of sustainable yet

feasible action plans which could be adopted by CCP as well as other art venues.

1. Cultural Center of the Philippines may connect with schools, organization, and foundations to promote arts and its impact.
2. Adopt programs such as awareness seminars to address pollution issues within its vicinity.
3. Practice water and energy recycling and conservation.
4. Active promotion of its shows to encourage people to patronize arts and improve CCP's income.
5. Professionalize and improve artists' worth to avoid misconception of "free art".

Admittedly, this study has its limitations because of its limited number of respondents of 400. Hence, it is suggested that future studies could use different types of sampling method to cover other variables and areas worth studying. Said future studies could also be done at CCP using the same framework.

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