

REALIZING DARK TOURISM IN BULACAN: A STUDY

*Abigail S. Albano

**Paula Ninan B. Dela Cruz

***Melanie T. Dinio

****Graezhell D. Salazar

*****Russel John DJ. Serafin

*****Angelyn C. Dy-Tioco

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Corresponding Author: Abigail S. Albano; doi:10.46360/cosmos.mgt.420212010

Abstract

This study focused on the prominent dark tourism sites in Bulacan and revealed the motivations of tourists and visitors behind their decision to visit these sites. A qualitative research method was utilized wherein an interview questionnaire was used to gather valuable and complex data. The method included responses from the interview questionnaires of fifteen (15) respondents selected through purposive sampling around Bulacan. The interview was conducted online and analyzed thoroughly. The gathered data were then presented and discussed clearly. The empirical results revealed that the tourists chose to visit these sites for entertainment, interest, recreation, and curiosity reason. These were explained in detail in the corresponding chapters. This paper showed whether motivation to visit certain dark tourism sites could shed light on motivation to visit other sites of dark tourism.

Keywords: Bulacan, Dark Tourism, Tourism Sites.

Introduction

In recent years, dark tourism has attracted increasing academic interest and has become a popular area of research. Despite the recent attention paid to dark tourism, it is not a new phenomenon. Travelling to and experiencing places associated with death is an act that has been undertaken by tourists since the 11th century (Dale and Robinson, 2011).

Lennon and Foley (1996) first used the term 'dark tourism' in the mid-90s to describe death-related tourism activity. Also labeled 'thanatourism' (Seaton, 1996), 'morbid tourism' (Blom, 2000), 'grief tourism', 'disaster tourism', 'black spot tourism' (Rojek, 1993) and 'phoenix tourism', dark tourism refers to visitation to sites associated with death, suffering and tragedy. Stone (2005) sees that dark tourism as an old concept in a new world. Roman gladiatorial games, pilgrimage to the Holy Land to see the site of Christ's crucifixion and medieval public executions have been identified as the first death-related types of tourism (Stone and Sharpley, 2008).

Dark Tourism is academically known as Thanatourism. Thanatourism is a relatively new area of tourism that has grown in interest over the past decade (Biran & Hyde, 2013; Lennon & Foley, 1999). Thanatourism is the "travel dimensions of thanatopsis", defined as "travel to a location wholly, or partially, motivated by the

desire for actual or symbolic encounters with death, particularly, but not exclusively, a violent death" (Seaton, 1996; Sharpley & Stone 2009, p. 15).

With considerable amount of awareness being pushed to the masses through new outlets, television shows, and social media, tourists are flocking to locations that are primarily known for their ghoulish history. Visual media, such as television and film, are central to contemporary attraction treatments and in turn provide income generation, commodification, and entertainment value to locations (Lennon & Foley, 1999).

Dark tourism is about more than a simple fascination with death, it is also a powerful lens that allowed contemporary life and death to be witnessed and relationships with broader societies and culture recognized (Stone, 2013).

In the Philippines, steeped in rich history, it's unsurprising that dark tourism is relatively present. One of the most famous spots is Intramuros, in which it prods visitors to remember the Spanish colonial era. Fort Santiago has become a famous tourist destination as it presents how Filipinos were tortured during that time.

Baguio City also brings fame to dark tourism in the Philippines. Today, most travelers know these spots for their eerie vibe and ghost stories. Many Filipinos suffered in this city during World War II,

*-*****College of International Tourism and Hospitality Management, La Consolacion University, Philippines.

and Baguio has preserved most of its ruins.

Amid these, ethical dark tourism in the Philippines is still a developing industry. Nevertheless, we see signs of progress. For example: In 2017, the Housing and Urban Development Coordinating Council (HUDCC) announced that they were considering preserving the ruins of the Marawi siege as a tourist spot. (Uy, 2019)

When in Bulacan, it's sacrilege to miss and pass up the chance to visit its many ancestral homes. Amid the ravages of nature and time, not a few homes in Malolos and San Miguel towns still stand proudly and are kept intact. Just as interesting are the tales, nothing less historic of people who live and have lived in these historical treasures.

This study focuses on these ancestral houses that are commonly and popularly known to be a dark tourism sites in the area.

Literature Review

Sharpley (2005) developed the shades of darkness typology by combining the research efforts and developments of previous researchers. Primarily, he reviewed the work of Rojek (1997) which focused on the intention of visit, and whether it is based on "accidental" (e.g., churches, graveyards, memorials) or "interest" based (e.g., witnessing of death of others first hand or learning about the death of famous people). Sharpley also reviewed the work of Seaton (1996). Seaton's five categories of thanatourism led Sharpley to believe there was a "continuum of intensity" dependent on the motives of travelers visiting the site and their levels of interest in death. To begin discussing the shades of darkness typology, one must understand that Sharpley (2005) considered two primary bases when analyzing dark tourism: the tourist as a consumer and the site/attraction as the object of consumption. Therefore, with consumer behavior in mind, there may exist differing levels of "shades of darkness" based on the consumers' interest in death. Because dark tourism can be considered a function of supply and demand, Sharpley (2005) utilized Holt's (1995) typology of consumption practices framework to analyze the consumption of tourism in general. This allowed Sharpley (2005) to transition Holt's (1995) four metaphors to dark tourism: dark tourism as experience, play, integration, and classification. Additionally, he combined Seaton's (1996) work to differentiate the levels of darkness in association to supply and demand. The "purest" form of dark tourism is the intense fascination with death on behalf of the tourist and an attempt to exploit or profit from this fascination from the supplier or tourism location. There are two ends of the spectrum in regards to the supplier as well. There are locations that

become dark tourism locations unintentionally (e.g., churches, battlefields, burial sites) and those that were intentionally established to exploit people's thanatopsis (e.g., Flight 93 tours) (Sharpley, 2005). These two variations of supply lead to a "continuum of purpose" which links locations to potential consumers' interest or fascination with death. In comparison of both supply and demand of dark tourism, Sharpley (2005) determined four "shades" of dark tourism: 1. Pale tourism-minimal or limited interest in death when visiting sites unintended to be tourist attractions. 2. Grey tourism demand-tourists have a fascination with death visiting unintended tourism sites. 3. Grey tourism supply-these sites are intentionally developed to exploit death, but attract visitors with some, but not dominant, interests in death. 4. Black tourism-"pure" dark tourism. There is a strong fascination with death, which is satisfied by purposeful supply of experiences intended to satisfy this fascination. From a theoretical perspective, this is a sound theory and allows for future researchers to expand on the theory to adapt it to their research needs. It can be utilized to research both the consumer and tourism location or the supply and demand side of the tourism equation. Sharpley's (2005) shades of darkness typology would be very helpful to practitioners who are operating dark tourism locations. It would allow the operator to determine placement on the shades of darkness typology scale and then actively market their location to the appropriate tourist consumer in a manner that will fit their needs, interests, or desires. Sharpley's (2005) shades of darkness typology have fewer categories to consider which should make it more understandable and easier for practitioners to utilize. The first researchers to utilize Sharpley's (2005) shades of darkness typology were Ryan and Kohli (2006). They utilized Sharpley's (2005) shades of darkness typology to investigate the Buried Village, New Zealand. Ryan and Kohli (2006) confirmed that the Buried Village does successfully fit the framework of Sharpley (2005) as a grey tourism supply product. The only other empirical research utilizing Sharpley's (2005) typology was a thesis report completed by Bissell (2009). Bissell's (2009) research efforts focused on two locations in Winnipeg, Canada. Raine (2013) utilized a qualitative study and an adaptation of Stone's (2006) dark tourist spectrum to evaluate levels of darkness at tourism locations.

Conceptualizing Dark Tourism

Dark tourism has become a widespread phenomenon that attracts an increasing number of travelers worldwide. Approximately 1.2 million people visited the Holocaust site of Auschwitz-Birkenau in 2007 and 3.5 million visited the Ground Zero site in New York, making it one

of the city's top tourist attractions (Kang et al, 2012). Despite the increasing popularity of dark tourism over the last century, understanding of the phenomenon remains limited (Biran, Poria and Oren, 2011) and attempts to define the term fail to address the complexity of dark tourism. Specifically, Niemela (2010) views that dark tourism as a multi-layered mixture of history and heritage, tourism and tragedy. According to Stone (2005) the supply of dark attractions depends on factors such as the attempt to achieve a mercantile advantage or to manipulate a dark heritage site for political reasons. Thus, the multi-faceted interpretations of dark tourism and the differing elements the concept encompasses, 3 make it a difficult concept to pin down. It can be argued that the different interpretations attached to dark tourism are the consequence of a diverse pool of motives, which drive visitation, as well as socio-cultural factors that influence tourist expectations and behavior. Taillon (n.a.) argues that much of the debate on dark tourism is based on semantics and terminology; yet, little attention has been given to the relationship between the various terminologies and tourist motivations. It is, therefore, pivotal that the conceptualization of dark tourism incorporates understanding of the reasons advocating its development, the motivators for travelling to dark tourism sites and the preconditions surrounding the production and consumption of dark tourism. With the majority of literature focusing primarily on the supply of dark tourism, motivation for visiting dark tourism sites remains an under-researched area (Sharpley and Stone, 2009). The need to conceptualize dark tourism from a consumption perspective is critical as understanding of the concept could be enhanced if research draws conclusions from the tourist experience. Nevertheless, as the tourism experience is based on an instantaneous production and consumption structure (Sharpley and Stone, 2009), it is necessary that the reasons driving dark tourism development are also explored.

Profiling Dark Tourism

Dark tourism also enjoys a high profile outside the academic environment. The topic has caught the attention of the media (Lennon, 2010, Seaton and Lennon, 2004) in a way few other forms of tourism have achieved, and is a regular subject for newspaper/magazine articles and television programmes. Dark tourism also enjoys a substantial internet presence: a Google search for 'dark tourism' in December 2016 produced almost four million hits (although only 18,600 for 'thanatourism').

Dark tourism is a way of conceptualising visits to places associated with death, disaster and human suffering, whereas dark leisure is defined as "a

form of leisure that is luminal and transgressive" (Spracklen, 2013, p. 204)

Dark Tourism and Thanatourism

The concepts of dark tourism and thanatourism did not appear from nowhere and a number of antecedents can be identified. Visiting places associated with death is nothing new and academics (largely working in the field of heritage tourism) had produced a substantial body of research into tourism at battlefields and sites associated with war. However, during the early 1990s a number of scholars drew attention to the increasingly close relationship between tourism and places of death or suffering (Dann, 1994, Prentice, 1993).

Dark tourism and thanatourism were first proposed to an academic audience in 1996 in a themed edition of the *International Journal of Heritage Studies*. The edition contained one paper about dark tourism (Foley & Lennon, 1996).

There were important differences between dark tourism and thanatourism as they were originally conceived (Hartmann, 2014, Johnston, 2011, Seaton, 2009a). Foley and Lennon (1996) focused on the 'supply' dimension of dark tourism and the ways in which places of death or suffering are presented to, and interpreted for visitors (with particular emphasis on issues of ethics, commodification and appropriateness).

Lennon and Foley (2000) developed their ideas in an influential monograph entitled *Dark Tourism: The Attraction of Death and Disaster*. They conceptualized dark tourism as a subset of cultural tourism and as something distinct from heritage tourism (Bowman & Pezzullo, 2010).

There are few categories in which Sharpley (2009) attempted to offer as a more holistic view of dark tourism by incorporating supply and demand factors. Specifically, he establishes a link between the site's attributes and the experience sought by tourists and proposed four shades of dark tourism: 1) Black tourism describing a pure dark experience; 2) Pale tourism referring to minimal interest in death; 3) Grey tourism demand describing visitation to dark sites motivated by fascination; and 4) Grey tourism supply which refers to sites developed to exploit death by attracting tourists with little inherent interest in the site.

Similarly, visits to battlefields, cemeteries, mausoleums, museums, former homes of deceased celebrities and mass death sites also represent dark tourism. Indeed, sites associated with war, disaster, death and atrocities have long fascinated people

(Stone and Sharpley, 2008; Logan and Reeves, 2009; Cohen, 2011). In particular, Smith (1998:205) suggests that “sites associated with war probably constitute the largest single category of tourist attractions in the world”.

Take for instance the Bautista mansion tucked right smack in the busy Kamistisuhan Street in Malolos.

The two-story mansion, built in 1877, used to house the Ministry of Interiors during the First Philippine Republic. The house had heroes like José Rizal as guests at the height of the La Liga Filipina movement. It was later inhabited by the family of José Bautista whose descendants include writer Dez Bautista, who welcomed *Inquirer* Lifestyle in a recent tour of the house he inherited from parents José and Norma.

According to Cena, (2017) a visit to San Miguel town farther north of the province took them to three ancestral houses of equal historical value.

The Sevilla house, a three-story structure on Tecson Street built in 1921 by former municipal president Catalino Sevilla, is a face of grandeur. However, restoration is needed because the building's foundation has not been well-kept. Locals call it “malakingbahay” (big house). The third level used to be a spacious ballroom where the Celia Club, composed of local elite, would throw luxurious soirees. During World War II, the house served as headquarters of the Japanese Army.

Recently, the idea of dark tourism has grown to be part of tourism fascination, and the trend has spiked to an increasing number of people traveling to visit places where battles, massacres, and evil deeds were carried out in the past. Despite the increasing demand of dark tourism visitation, Malaysia among other countries in Southeast Asia is still very careful on branding and promoting its potential attraction as “dark tourism” site. Based on the WWII Sandakan-Ranau Death March, this preliminary study is intended to understand through conceptualizing the local community acceptance toward the potential dark tourism development in Sabah, Malaysia. The study argues that due to the local community custom, belief, and culture, the exploitation of grief, death, and dark tragedy in the past as dark tourism attraction, with the intention of satisfying touristic experience, is less acceptable. It is also suggested that the acceptance factors among the local community have influenced the decision and perspective in exploring and branding a potential site as dark tourism attraction. (Masanti, 2016)

The following are some locations which are widely known as a dark tourism site for ages: Hiroshima Peace Memorial, National 9/11 Memorial and Museum, New York, USA, Memorial and Museum Auschwitz-Birkenau, Near Krakow, Poland.

Dark tourism comes in a wide array of forms, all connected by an engagement with death and its representations. Tourists in dark places make sense of their travels through the overlapping, fluid, ever-changing relations of their bodies, emotions, affects, thoughts, social, cultural and spatial interactions. Dark places are often unruly networks in which identity is performed and contested. They provoke complex reactions in people visiting them, because such travels can be undertaken for reasons that might not follow dark motivations. Dark tourism can be considered a quest to experience a disaster from a safe place, or to experience thanatopsis in a familiar setting whose iconography is culturally shared and already experienced through movies, news and other media.

When visiting dark places tourists can experience a sense of danger and fear, often, mixed with excitement. Indeed, fear and danger can make people feel alive, and as tourists engage with death and fear from a safe space, they can affectively perceive the grandiosity and magnificence of what happened, which can manifest in an emotion such as excitement, or catharsis. These sites whereby tourists can express their desire to understand tragic, or death-related events of the past, can be permanent or transitory, a type of experiential space, where the ‘death experience’ happens in ‘real time’.

E Korstanje & George (2015). The concept of dark tourism has been widely explored by tourism scholars because of two main reasons. First, it signals a new practice that takes death as the main attraction. Second, dark tourism may be useful to revitalize and reconstruct destinations in post disaster contexts.

Kulcsár & Simon (2015). The dark tourism is a form of tourism that is not unanimously accepted by the whole society, but in spite of this fact, the practitioners of dark tourism is a viable segment. Indeed the concept that defines dark tourism is none other than death, and perhaps this is why it will always be a segment that will not be attracted by this form of tourism.

Korstanje & Ivanov (2017) Tourism industry is considered as an activity based on higher tolerance to frustration, in other terms as a resilient industry. At some extent, the diverse threats that impinge on tourism in late modernity not only did not alter its logic, but strengthened its presence worldwide.

Concepts as dark tourism or thanatourism started to be adopted and applied in tourism-related research. Nonetheless, these studies are not interested in revealing neither the anthropological roots of the issue nor the representation of founding trauma (as sacralisation of the dead). Natural and made-man disasters give lessons to communities that are rechanneled by means of mythical mechanism of resiliency. Tourism, from our end, does not seem to be a resilient industry but it works as a mechanism (one among many others) society develops to intellectualize the disaster.

Caroline Bennett (2017); Dark tourism is not a new phenomenon, nor is the use of artifacts of violence in pursuit of economic or political capital. People have always been fascinated with sites of death and disaster, and others have always exploited that.

The space for the development of dark tourism countries are characterized by significant cultural - historical heritage from the past which must be evaluated and tourist valorized, to get their offerings to be found in the global tourism market. The space for imagination and creation in this field is large and opens many. (NatalijaMinic, 2012)

Stone (2005), states that dark tourism involves visits to sites, attractions and exhibitions which as the main or one of the main themes have real or animated scenes of death, suffering, or in an appropriate manner displayed massacres.

Dark tourism involves tourists who visit the sites of previous wars and battles, which were revived at the scene of previous violence, and their tour guides cite the examples of heroism, tragedy and personal suffering (Genov, 2008).

Dark tourism with its main product - death is a prominent feature in the popular social panorama. The phenomenon of dark tourism can be regarded as a fascinating, educational, sometimes humorous, depending on the social and cultural context (Stone, 2006).

Rojek (1993) identified "black spots" in tourism that he defined as "the commercial development of grave sites and sites in which celebrities or large numbers of people have met with sudden and violent death.

Smiih and Croy (2005) further suggested that the definition of dark tourism be extended to incorporate both the supply and demand sides of dark tourism.

"Tourism is one of the ways in which we attempt to approach and understand otherness" (Willis, 2014)

"Toward sites, attractions or events that are somehow linked to negative historical events where death, violence, suffering or disaster played a major role." (Sharpley and Stone, 2009)

Dark tourism revolves around war, slavery and murder memorials. The sites in discussion are memorials for places where "tragedies and historically noteworthy death has occurred" and that still have an impact on our lives (Tarlow, 2011).

"Fourthly, an atrocity is an event that is known and remembered which requires knowledge and memorability." (Ashworth in Singh, 2004).

The concept of dark tourism rose to fame around 1996, when it appeared in a special issue of the International Journal Heritage Studies; it gained wider notice in 2000 through the publication of a book with title "Dark Tourism" by Professor Malcom Foley and John Lennon of Glasgow Caledonian University.

The concept of dark tourism can be defined in various ways. Thanatourism, as dark tourism is also known, derives from the Greek and translated literally signifies "the personification of death" (Johnson, 2012).

As defined by Dr. Philip Stone of the University of Lancaster in 2005, dark tourism is the act of travel and visitation to sites, attractions and exhibitions which have real or recreated death, suffering or the seemingly macabre as a main theme.

The concept of travelling to and experiencing sites that are connected to death and the macabre is not new. Indeed, the origins of this phenomenon can be traced back to previous ages when in Roman times people swarmed into arenas to witness the gladiator fights or attend public executions during medieval age. (Stone, 2005). In 2005, Stone suitably described it as the "travel sites of death and suffering" simply being "an old concept in a new world".

Dark tourism evolved to being one of the latest trends, although it has been practiced for years. As the tourism Society emphasizes the concept, the field of dark tourism has grown into becoming a thrilling and important topic for the tourism industry (Goeldner and Brent Ritchie, 2009).

Dark tourism is now extensively recognized as a form of tourism - and also as a promotional tool (Stone, 2009)

Dark tourism might imply financial benefits to any place or attraction. The extent of these benefits

highly depends on the commercialization of the singular tourist sites. It is important to mention that dark tourism, in most of its cases, includes an educational factor (Craig and Thompson, 2013).

Willis (2014) continues to cite another author, Lucy Lipper, who defines the phenomenon as a “tragic tourism” and she conveys ambivalence about memorials that on one hand try to keep the past struggle visible but on the other hand subdue their history.

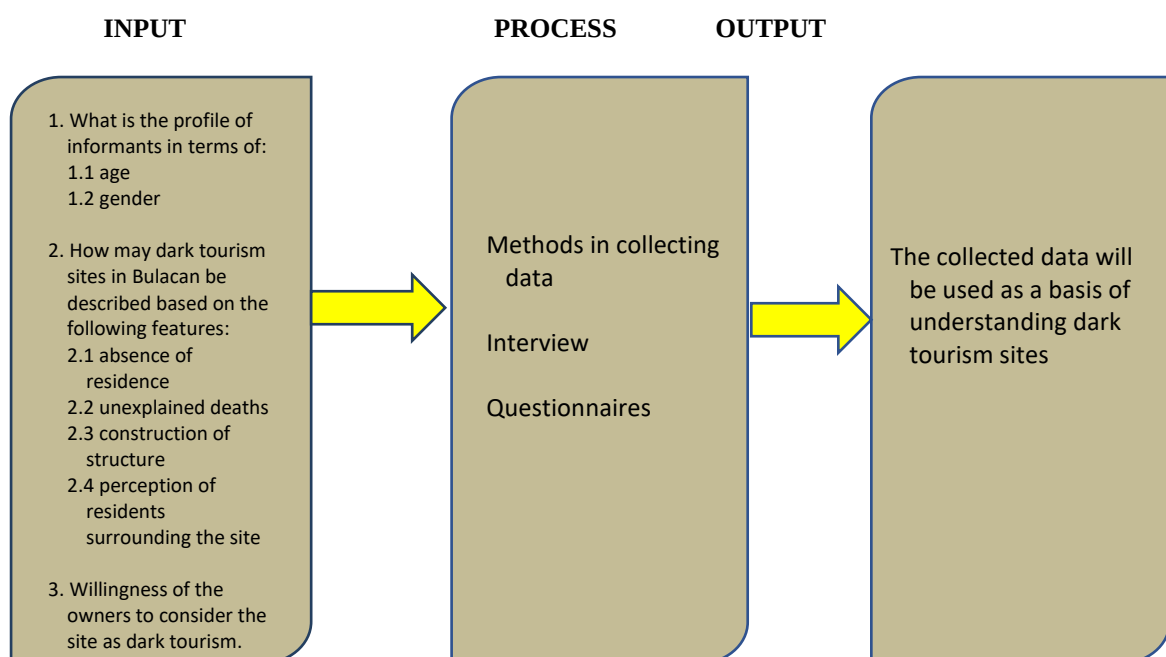
Lipper (in Willis, 2014) furthermore states that while visitors might be at ease when seeking out

places that are faraway and unfamiliar, it is far more difficult to confront past tragedy of suffering and violence close to home.

Some of the top tourist spots that can be categorized under dark tourism are: Baguio, Intramuros, San Agustin Church, Corregidor, Cagsawa Ruins, Camiguin’s Sunken Cemetery, Baclayon Church and Mt. Pinatubo.

In Bulacan there are Biak na Bato in San Miguel, Bahay na Pula in San Ildefonso, the Casa Rodrigo and Enriquez Ancestral House in Bulakan, Bulacan.

Figure 1: Conceptual Framework



Methodology

The method used in this study is a mix method of research. Mixed method as defined by Johnson & Onwuegbuzie (2004) as the class of research where the researcher mixes or combines quantitative and qualitative research techniques.

Researchers must know the characteristics of quantitative and qualitative research techniques. It includes the use of induction, deduction and abduction. The quoted authors recommend the mixed research in education because they believe that “when two different approaches are used to study the same phenomenon and produce the same result, the researchers have superior evidence for the result.”

Survey form of study was used in this in collecting data from the locals around the ancestral houses

that have the potential to become a dark tourism site. The fifteen respondents’ privacy and confidentiality to their answers from our interview survey are kept intact as per their request of anonymity.

The subjects of the study were the local residents around the areas of Francisco Soc Rodrigo Ancestral House in Bulakan, Bulacan, Enriquez Ancestral House also located in Bulakan, Bulacan and Dr. Landayan House in Calumpit, Bulacan.

In order to collect data, survey questionnaires were made and asked to the respondents in a form of interview. The researchers used memo writing to in collecting the statements made by the respondents. The content of the interview consists of structured questions that focus on answering the problems of this paper.

Results and Discussion

To begin with, the fifteen participants were given a chance to introduce themselves and say something about their personal profile.

Among those who answers, 33.33% are between 26-30 years old and one 6.67% or one (1) is on the bracket of 20-25. In terms of gender, both male and female informants have 40% and there are 20% who prefer not to say their gender at all.

Table 1 shows the profile of the participants.

Table 1: Profile of The Informants

AGE	FREQUENCY	PERCENTAGE
20-25	1	6.67%
26-30	5	33.33%
31-35	2	13.33%
36-40	3	20.00%
41-49	4	26.67%
Total	15	100%

GENDER	FREQUENCY	PERCENTAGE
Female	6	40%
Male	6	40%
Prefer not to say	3	20%
Total	15	100%

Table 2 shows the perception of the participants on the dark tourism site in terms of death, old

building/house/structure, as isolated place and have paranormal sightings.

Table 2: Perception on Dark Tourism Site

How do locals perceive the place as a dark tourism site?	Francisco Rodrigo House	“Soc” Ancestral House	Enriquez House	Ancestral House	Dr. Landayan House
Death	X		X		X
Old building/house/structure	100%		100%		100%
Absence of residents	100%		100%		0%
Isolated place	100%		100%		0%
Paranormal sightings	100%		100%		100%

Based from the table, it shows that the three (3) sites is an old building/house/structure already. On the other hand, only Francisco “Soc” Rodrigo Ancestral House and Enriquez Ancestral House don’t have any residents living in it while in Dr. Landayan House, there are some people living specially the family? Same goes with both the two is an isolated place since no one is living in the place physically. In regards to paranormal sightings, all three (3) houses were said to have one.

Willingness of owners to consider the site as dark tourism

On Francisco “Soc” Rodrigo Ancestral Home, San Juan, Bulakan, Bulacan

Informant 3:

“Oo, since naging Ancestral House na siya, at least magagamityungbahaybilangisangalalani Sendor Soc Rodrigo. Kaya masasabi ko ay oopayagako na gawinitongisang Dark Tourism Site.”

Enriquez Ancestral House, San Juan, Bulakan, Bulacan

Informant 9:

“Matagal na iyangbahaynayansa amin, puno na ngasiya ng mgagamit na mulanoongsimaunangpanahon pa. Sa tingin ko magigingmasaya naman sinanay na kilalaninyungkaniyang dating tinitirahanbilangisanglugar na magpapaunlad ng turismo ng bansa. Ayun lang ay

sanaalagaanparinnilagaya ng
ngayonkasesobrangmahalagatalaga para sa amin ng
mgabagaydiyan.”

Dr. Landayan House, Calumpit, Bulacan

Interviewee 12:

“Matagal na yang lupa na iyansa amin, hindinaminmapabayaangkunin na lamangsa amin yunglupa ng gobyerno. Kase una sa lahat, pinaghati-hatianyan ng pamilya, eh hindi na rin naming alam kung nasaansilangayon. Bali sa akin iniwanyungbahay kaya ayun di ako basta bastamakapapayag na kuninnalangbigla.”

These are the responses of the locals around the areas of the sites. The researchers will use these data in order to carefully evaluate the opinions of people regarding Dark Tourism in the province.

The data gathered showed that the Filipino’s superstitious beliefs reflected their evaluation whether a place deserves to be a Dark Tourism site. Supernatural occurrences are made as a basis in order for them to know what Dark Tourism is.

Conclusion

With the indicated findings and detailed interpretation and analysis of the collected data, the following conclusions were drawn:

With the aid of raising awareness of horrific events in the past, dark tourism leads us to a better understanding of the world we live in. It enables the local community to learn more about the history of death, crime, and ghost tours. The local people will then contribute memorable knowledge/experience to tourists and share it with them. People often find Dark Tourism as one of the unpopular concepts of travel but this study helps capture the opportunity that requires promotional activities involving dark tourism sites to elevate its true cause.

If explained properly, people who own places that can be a possible Dark Tourism site will let the Department of Tourism make use of their place as a way to boost tourism not only in the province but although the country.

Limitations

This study is not without limitations. As a qualitative study in nature, it lacks the generalizability of a quantitative research. This study is conducted during the pandemic period, that is why only a few participants were involved in the study.

Conflict of Interest

There is no conflict of interest between the authors in this manuscript.

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