

Student Encounters with Philippine Embroidery in a Tourism Destination: The Case of Lumban, Laguna

Ma. Corazon P. Rodriguez

University of the Philippines Diliman

Giovanni Francis A. Legaspi

University of the Philippines Diliman

ABSTRACT

Tourism has been traditionally regarded as a business and management concern. This paper explores how cultural settings can be used to open opportunities for other stakeholders in communities to participate in touristic activities. It aims to contribute to what the authors believe to be the emerging importance of alternative definitions of tourism as a phenomenon. It documents research activities of two academics that did participant observation and interviews in a third-class municipality known for heritage skills in embroidery. Content analysis of field notes obtained months before the official start of the university's semester was done to put structure in an out-of-classroom-learning activity (OCLA) of three sections of undergraduate students. Pre- and post-trip surveys were conducted to gather data on the one-day OCLA. Data obtained from students and local tourism stakeholders were analyzed quantitatively and qualitatively using a culture tourism framework. The paper ends with insights on OCLAs of undergraduate students and a description of how a visit to a destination can uncover meanings that contribute toward understanding of embroidery, self-identity, and embedded meanings of the visited place.

Keywords: Embroidery, self-identity, tourism, culture, embedded meanings, tourism stakeholders

BACKGROUND, SCOPE, AND LIMITATIONS OF THE STUDY

The study focuses on an out-of-classroom-learning activity (OCLA) of students from two academic units of the University of the Philippines (UP): the Asian Institute of Tourism (AIT) and the College of Home Economics' (CHE) Department of Clothing and Textile. The one-day OCLA took place in Lumban, Laguna during the Burdang Lumban (Lumban Embroidery) Festival on September 22, 2012. OCLAs enable

students to validate concepts, theories, orientations, and issues discussed inside the classroom. They are popular among students in many academic units because they allow students to participate in alternative learning settings.

Prior to the students' visit, the authors did participant observation and interviews of tourism stakeholders in Lumban, Laguna. In the process of gathering data, "self-identity and embroidery" surfaced as themes for further exploration. The tourism officer of Lumban, who headed contingents of local embroiderers in numerous exhibits held in many parts of the country for several years, provided the names of embroiderers known for their excellent outputs. What started as a generic attempt to uncover embedded meanings in embroidery led to the design of an OCLA to enable students to experience the value of "patience" in excellent embroidery. The definition of self-identity and its relation to embroidery in this study were extracted from the stories shared by the embroiderers whose exposure to the craft started from childhood as they helped their parents earn extra income to support the needs of their family.

To the authors, the significance of "patience" as a value to be encouraged among their students at the university cannot be contested. Tourism as a service sector stands to benefit from graduates who have the attitude and skills to pursue careers that cater to the needs of varied clientele.

Qualitative and quantitative data were also obtained from surveys conducted before and after the OCLA, as well as from the students' reflection papers and a post-trip survey of embroidery stakeholders in Lumban.

Additionally, the paper focuses on the alternative definition of tourism, which focuses on the experience of a visitor to a place. Academic courses in tourism management in the Philippines started in the late 1970s, pioneered by the UP Asian Institute of Tourism. To date, almost all undergraduate tourism courses are still based on the perspective of tourism as a business concern. This paper builds on the definition of tourism as an activity that allows visitors to "gather" (perceptions of the visited place), "build" (images of the visited place), "dwell" (experience the uniqueness of the visited place), and "learn" (acquire memories of the visited place) (Phipps, 2007, pp. 19-21).

This paper attempts to describe a tourism experience where preparatory activities were conducted in coordination with local stakeholders. Data obtained from participant observation and interviews prior to the experience of tourism by undergraduate students were framed by the mindset and mental map of the authors. This point is an important consideration because the interests of the authors at the

very start of the research process were not to go into detailed cultural descriptions and analysis of embedded meanings in the heritage skill of embroidery, nor to uncover class struggles, conflicts, and related thorny issues. The initial intention was that the research output's contribution should be in the area of proposing an alternative approach in the design and implementation of OCLAs.

Culture is defined in many ways. Binkhorst (2010) views it as a problematic phenomenon and merely describes it as a "way of life." The authors, wanting a more concrete definition (i.e., culture as product instead of as process) for the purpose of facilitating data gathering and analysis, borrowed the conceptual model of Schein (2004), whose elements are artifacts, value systems, and taken-for-granted assumptions (see Appendices 1 and 2 for the questionnaires used in data gathering). Accordingly, the culture descriptions produced after the participant observation have these elements: artifacts (embroidery and articulated class of embroidery stakeholders; embroidery and source of income; embroidery, age, and gender), value systems (norms, accepted standards of behavior among embroidery stakeholders), and taken-for-granted assumptions (embroidery and the definitions of time, excellent output, objects, relationships, and belief in the supreme being).

The core of the paper is the OCLA experience of the students. The OCLA was designed to see how students, after being coached inside the classroom prior to the trip, would be able to perceive and decode symbols, rituals, and activities, and make sense of these. This is in keeping with the alternative definition of tourism espoused in this study.

Cultural artifacts are usually immediately perceived by visitors of a place. Artifacts in highly developed tourism destinations usually have adequate interpretive materials that enhance touristic experience. For example, popular destinations invest money in signage and interactive programs to facilitate understanding of the local culture. In many local destinations in the Philippines, however, interpretive materials are usually insufficient. Often, these destinations depend on local tourism officers to explain the artifacts. In most municipalities, tourism officers are appointed without consideration of these capabilities. Therefore, interpretation of cultural artifacts has become a major concern in maximizing the benefit of visits to destinations.

The culture descriptions in this paper are basic and not exhaustive. Given the short time spent for participant observation (four months, from February to May 2011), the authors were able to just skim over the cultural landscape of Lumban. As local stakeholders were actively involved in data gathering and processing, the expectation is that after the OCLA, more initiatives in culture description will be generated,

which eventually will lead to more descriptions of artifacts, value systems, and taken-for-granted assumptions that can be shared with Lumban's visitors.

The insights presented in this paper were generated using quantitative and qualitative data. Qualitative data provided details of the students' narratives of their tourism experience. By combining qualitative and quantitative data, this paper addresses the value of research as a preparatory activity in the planning of OCLAs in tourism subjects under the BS Tourism degree program.

Because the sample of student visitors was relatively small and their visit to Lumban was limited to one day, the potency of the data obtained from this research to make generalizations on the experience of tourism is limited. In addition, by opting to use a particular concrete definition of culture, this research may have results different from other investigations using other definitions of culture. Suggestions on the reliability of related research are mentioned toward the end of the paper.

CULTURE, TOURISM, SELF-IDENTITY, AND EMBROIDERY: A CONCEPTUAL FRAMEWORK

Operational Definitions of Culture

Tourism literature points out the problem of defining culture in relation to the discipline. Binkhorst, den Dekker, and Melkert (2010) discuss the value and utility of culture's diverse definitions in that culture can be viewed as a process or a product. According to them, culture as process is influenced by the disciplines of anthropology and sociology – that is, the process involved in the formation of worldviews and mental maps. This paper focuses on culture as a product; that is, the students visiting Lumban were exposed to elements of culture. (The one-day exposure was too short a period for them to observe the process of culture formation.)

Culture as a phenomenon is defined in this study as being composed of artifacts, value systems, and taken-for-granted assumptions. This definition is lifted from Schein (2004), who is known for describing culture as the "DNA" (p. 32) of organizations and communities. Communities can be considered socio-technical systems (p. 109) "with 'theories-in-use' – the implicit assumptions that actually guide behavior, that tell group members how to perceive, think about and feel about

things” (Argyris and Schon, 1974, as cited in Schein, 2004, p. 31). Culture, using Schein’s definition, contains solutions that are products of prolonged periods of shared histories of communities and groups. These solutions supposedly ensure the community’s or group’s growth and survival. To grow and survive, communities must address issues related to external adaptation (pp. 87-109) and internal integration (pp. 111-135). External adaptation refers to the capability of communities to address dilemmas brought about by a changing environment. It is understood that resources in the external environment are mostly finite and communities or groups must compete to have access to these scarce resources. Internal integration, on the other hand, refers to dilemmas brought about by competing needs of members. Prolonged shared histories allow communities and groups to test and validate solutions that can be considered “valid and therefore ought to be taught to new members as the correct way to perceive, think and feel...” (p. 17). These solutions are important because “of the human need for stability, consistency and meaning.”

The core element of culture contains taken-for-granted assumptions that define the following:

The nature of time and space, human nature and human activities, the nature of truth and how one discovers it, the correct way for the individual and the group to relate to each other, the relative importance of work, family and self-development, the proper role of men and women and the nature of the family (Schein, 2004, p. 35).

Given the above definition, taken-for-granted assumptions can be referred to as “‘ideologies’ that tie together into a coherent whole, the various deeper assumptions of the culture” (p. 130). Further, ideology contains “...various myths or origin and stories of heroic behavior, thus articulating and illustrating some of the overarching values that can serve as a prescription for action in ambiguous situations” (Schein, 2004, p. 130).

The operational definitions of culture, therefore, had to be translated into specific types of data that can be investigated. This research adopted the recommendations of Ott (1989), which were structured using the elements of culture as defined by Schein.

Some management books (e.g., Robbins & Coulter, 2009; Bartol & Martin, 2001) use the metaphor of an iceberg to describe culture. This is to emphasize that while a researcher would encounter external manifestations of culture at the start of an

investigation, he or she has to dig deeper in order to understand and be able to describe the essence of the phenomenon (Ott, 1989; Schein, 2004).

Thus, culture can be understood as being composed of elements that are easily spotted (artifacts) and elements that are embedded and take a longer time to reify and understand. Particularly in the case of the research in Lumban, artifacts are defined as those that students can easily spot and understand as they listened and observed during their visit. For example, it would be fairly easy to observe that men and women are involved in embroidery because of their physical presence in many workshops in Lumban. In addition, stories on the origins of Lumban embroidery can be found in the Internet. The history of embroidery in Lumban was one of the topics discussed in detail during the students' courtesy call on the town mayor. Moreover, first-time visitors to Lumban can easily deduce how important embroidery is in the lives of the residents because this craft is the main source of livelihood for young and old members of the community.

Supporting an Alternative Definition of Tourism

The definition of tourism used in this research conforms with Phipps' (2007) definition of tourism as a phenomenon that unfolds as visitors gather sensory perceptions in a destination (what visitors see, smell, taste, hear, and feel), build images of the place being visited, dwell and blend with the environment, and learn from the experience of visiting.

The traditional definition of tourism focuses on it being a business for profit activity, and therefore a management concern. It puts emphasis on a "marketing philosophy" that prescribes tourism products and services that fit the needs of a target market. The alternative definition of tourism, on the other hand, assumes that apart from the needs of a target market, the assets of communities (i.e., culture) can be important come-ons in developing tourism.

Self-Identity as an Offshoot of Readings and Discussion with a Local Tourism Stakeholder

The operational definition of self-identity in this research emerged from a conversation with Mr. Jayson M. Lagrada, tourism officer of Lumban, who had organized and accompanied Lumban embroiderers to embroidery exhibits in many part of the country. According to him, "*kapag pinag-uusapan ang kalidad ng magandang burda, may mga pangalan ng mga taga-Lumban na lumulutang*" (Some Lumban

embroiderers are known for their quality work) (Lagrada, personal communication, May 2012). This definition of self-identity conforms with Gergen's (1991) "confirmation of the self" (p. 10) and Leary and Tangney's (2012) "people's experience of themselves, their perceptions, thoughts and feelings about themselves" (p. 8).

On Embroidery in Lumban

Embroidery books describe this craft from different angles. As an art form, embroidery is defined by Curran (2009) as the "art of working raised and ornamental designs in thread of silk, cotton, gold, silver, or other material upon any woven fabric, leather or paper with a needle" (p. 15). The definition of embroidery, however, has evolved from "free creation unfettered by functional requirements to utilitarian purposes – like earning a living" (p. 15). According to Bourdieu, "far from being either produced or consumed without regard for matters of money or markets, works of art, aesthetic valuations and judgments of taste are indeed highly dependent on an object's commodity potential and economic value" (as cited in Phillips & Steiner, 1999, p. 15).

As an economic activity in Lumban, embroidery provides opportunities for employment among family members, young and old, men and women. Stories abound of how participation in the production of embroidered products (e.g., design of patterns, actual sewing of designs, and laundry and ironing of finished materials) had provided income to support the basic necessities of families. Daughters, who at a young age were kept at home to help parents in embroidery activities, have earned enough to send brothers to school; they learned how to embroider under the supervision of their mothers. Others told stories of pecuniary allowances obtained through embroidery and how these amounts were used to pay for tuition and school supplies.

Additional stories that surfaced after validation of cultural descriptions among local stakeholders point to embroidery's connection with the popularity of local movie stars. For example, vivid stories were shared about how women embroiderers would toil hours and days to earn extra money to pay for transportation to attend promotional shows of their favorite local movie stars. The satisfaction of seeing the movie star waving embroidered products they made could not be measured using pecuniary values.

As a cultural artifact, embroidered materials embody belief and value systems of a community. Because groups of individuals work together to produce embroidered

products, the definitions and characteristics of quality work, relationships with their peers, and an entity more powerful than mortals, space, time, objects, to name a few, are developed, shared, or kept secret. Designs that are considered “out of the ordinary,” “new,” and “classy” are kept from the prying eyes of competitors.

Social status also informs the link between embroidery and self-identity. In the 19th century, for instance, “European influence became more evident in the Filipino women’s manner of dressing.... Filipinas, in their desire to be fashionable, imitated practically anything that was in vogue in Europe” (Cruz, 1982, p. 4). In the case of Lumban, those steeped in the intricacies of embroidery say that designs associated with famous couturiers in Metro Manila are copied and replicated. Quite a number of stories were shared about conflicts in Lumban that originated from claims of “replication” or “copying.”

Noteworthy is the presence of religious icons in the work areas in Lumban, indicating the workers’ belief that their capacity to produce beautiful embroidered products is bestowed on the faithful by a powerful Supreme Being.

LUMBAN: HAND EMBROIDERY CAPITAL

Lumban, a third-class municipality in the province of Laguna, is about 104 km south of Manila. It has a land area of 4,053 ha. Its population as of 2010 is 28,443 (www.nscb.gov.ph). One of the oldest towns in Laguna, Lumban was named after the Lumbang tree or candlenut. Lumban was chosen as research site because it is famous for being the “hand embroidery capital” of the Philippines (Fig. 1).



Figure 1. Lumban, the hand embroidery capital of the Philippines. Photo used with permission. Courtesy of Jayson M. Lagrada, tourism officer, Lumban, Laguna.

Table 1. Lumban tourism statistics

Year	Tourism arrivals
2007	2,006
2008	2,272
2009	4,504
2010	4,906
2011	5,302

Source: Tourism report, Tourism Office, Municipality of Lumban, 2012.

Tourism statistics obtained from Lumban's municipal office show an increasing trend of tourist arrivals (Table 1), more than doubling between 2007 and 2011.

Compared with other local destinations in the countryside, Lumban offers a limited array of amenities for visitors. The *poblacion* (town center) has a small carrying capacity: commercial food outlets are few, commercial lodging facilities are limited, and accessibility of the poblacion depends on tricycles. The poblacion, however, is where many of the embroidery workshops and stores are found, including outlets of the town's famous *kesong puti* (native cheese) and *espasol* (native rice delicacy).

It used to be that the Lumban women had the monopoly in both design making and actual embroidery of cloths such as *jusi* and *piña*. Back then, men's participation was limited to washing the embroidered cloths before these are sold. The men were largely occupied with farming and fishing, while the women stayed home to take care of household chores, including embroidery. Today, men and women, young and old, are into design making and execution of the designs. A common scene would be



Figure 2. *Bastidor*. Photo used with permission. Courtesy of Ma. Victoria B. Gordovez, President, Lumban Embroiderers Association.

various family members huddled together sewing designs with their implements, and houses with bamboo frames called *bastidor* (Fig. 2) on which cloth is stretched to dry after being washed with water and soap (<http://travelleronfoot.wordpress.com/2008/07/29lumban>).

On the other hand, even if Lumban claims to be the “hand embroidery capital of the Philippines,” it must be acknowledged that other embroidery centers exist in the Philippines. Maria Teresa de Vera, in her study to classify styles of the *barong*, mentioned embroidery centers in Taal, Batangas, and Bulacan (as cited in Hila-Alejo, Aguilar-Reyes, & Feleo, 2008, p. 99). Palawan also has embroidery, which has evolved a new style using natural dyes for colored designs (Hila-Alejo et al., 2008).

METHODOLOGY

This paper investigates how manifestations of cultural artifacts, value systems, and taken-for-granted assumptions were perceived and understood by the students in an OCLA. The one-day trip to Lumban was designed as a venue for the students to validate classroom discussions on culture and, to a certain extent, the capability of domestic tourism stakeholders to package cultural offerings, with the goal of being able to determine if tourism can be considered an alternative livelihood the stakeholders can actively pursue.

On OCLA as a Learning Activity

At the UP Asian Institute of Tourism, OCLAs are used as a component of learning activities. In some classes, the destinations of OCLAs are determined through popular voting; thus, the destinations are often places associated with “sun, sea, and sand.” While there is nothing wrong with these interests, the authors think that an alternative approach in the planning and execution of OCLAs can be made available. Local destinations can be helped in developing their touristic offerings by focusing on culture as an important asset. The research methodology in this paper, therefore, contributes to how potential needs of future research on OCLAs and alternative tourism definitions can be addressed.

Research Objectives

The research focuses on culture tourism and out-of-classroom-learning activities (OCLAs) of students, with the end in view of:

- a. describing a conceptual framework using an alternative definition of tourism as a cultural experience;
- b. using embroidery and self-identity as themes in the cultural experience of students in a one-day OCLA;
- c. describing a research methodology to uncover and analyze culture of embroidery and self-identity;
- d. describing the experience of OCLA participants as visitors; and
- e. enumerating potential areas for tourism development in the visited community.

Methods of Gathering Data

Secondary data sources were accessed to determine the processes involved in embroidery as well as to obtain descriptions of Lumban as a destination and identify potential informants and the types of information that can be obtained from them.

Table 2. List of data sources among embroiderers in Lumban

Name	Age	Gender	Nature of participation in the community
Marcosa Llamanzares	past 60	female	Started embroidery while in grade school; did piecework embroidery for shops; does embroidery leisurely as a “retired” embroiderer.
Manic de Ramos	past 60	female	Started embroidery while in grade school; did piecework embroidery before; now operates a workshop that hires embroiderers; has links with shops selling <i>barong</i> materials in Manila.
Ailyn del Moral	late 30s	female	Owns a store selling embroidered products; maintains a workshop (but does not know how to embroider); caters to institutional buyers in Manila; has a sizeable group of loyal customers.
Ma. Victoria Gordovez	late 30s	female	President of the Lumban Embroiderers Association (LEA); has a workshop of embroiderers; has famous designers in Manila as clients.

Table 2. List of data sources among embroiderers in Lumban

Name	Age	Gender	Nature of participation in the community
Bella Baksafra	early 70s	female	A retired teacher; used to manage a workshop; currently subcontracts embroidery work.
Magdalena Baksafra	late 50s	female	Learned embroidery at a young age; maintains a workshop; has noted designers in Manila as clients.
Rodel Yasona	mid 50s	male	Used to do piecework embroidery; now has his own workshop; personally markets embroidered products in different provinces.
Asuncion Tablico Sorromero	mid 30s	female	Does piecework embroidery in the workshop of Magdalena Baksafra.
Hiyasmin Baduel	mid 30s	female	Did piecework embroidery in her younger years; currently works as a regular employee in the municipal hall.
a food vendor	early 50s	female	Was selling cooked food when interviewed; used to do piecework embroidery in her younger years.

From a macro understanding of embroidery and Lumban, Laguna, the initial coverage of the research focused on interpretations of different designs used in the embroidery of finished products. With the help of informants, a number of families who made their own designs and embroidery work were identified. Differentiating the designs became tedious, however, as most of the families identified showed essentially similar elements, mainly floral and geometric ones. In fact, information sources from the Internet indicate that embroidery products in China also feature floral designs (Cool-Organic-Clothing.com, 2008; Riggs, 2009; The Gridcrosser Files, 2009).

Discussions with the tourism officer helped in delimiting the scope of the study. Moreover, through the tourism officer, the researchers obtained the permission of potential informants for the conduct of interviews and participant observation. Table 2 presents data obtained on these informants.

These pieces of information were validated through discussions with the tourism officer and the special assistant to the Office of the Mayor. The validated descriptions were used as inputs in planning an out-of-classroom learning activity (OCLA) for students of the University of the Philippines. Three class sections were identified: two sections were from the Asian Institute of Tourism (AIT) enrolled in the course

titled “Principles of Organization and Behavior” and one section from the College of Home Economics’ Clothing, Textile, and Interior Design Department enrolled in the course titled “Development of Philippine and Other Asian Costumes.”

The OCLA coincided with the Burdang Lumban Festival on September 22, 2012. The authors, together with the tourism officer and the special assistant to the Office of the Mayor, worked on a schedule that allowed students to participate in the early morning flag ceremony, the morning program where they were introduced to the community, the parade around the town and an embroidery contest; meet with the town mayor for informal discussions on embroidery; visit a newly installed exhibit center of the Lumban Embroidery Association (LEA); and do storytelling with embroiderers while witnessing the different stages in embroidery.

The embroidery contest involved a select group of local embroiderers who submitted their embroidered outputs. The outputs were judged based on certain criteria established by the municipality. While judging was ongoing, a space was provided for the UP students to work on the embroidery kits specially prepared for them. Each kit contained a small pair of scissors, a small piece of cloth with embroidery design, a skein of thread, a miniature *tambor* (wooden frame used to stretch the cloth for embroidery), and needle. This experience enabled the students to see how difficult it is to develop the skills needed to produce good embroidery. Stewart (1984) linked the relationship between place, belief, and action thus: “the dynamic amongst experiences, meanings and physical environment – without all three, place is not fully comprehended” (p. 9).

Pre-trip questionnaires (Appendix 1) were administered to the students in the classrooms days prior to the trip. Post-trip questionnaires (Appendix 2) were administered on the students’ way home. Local stakeholders were asked to answer a survey questionnaire after the visit of the students (Appendix 3).

Data from the questionnaires were triangulated with qualitative answers and the contents of reflection papers submitted by the students several days after the OCLA. The reflection papers enabled the students to tell personal stories of Lumban based on their experience during their visit. Responses to the questionnaires distributed to Lumban embroidery stakeholders after the trip were also analyzed. Data from these sources were categorized using themes on expanded matrices. Patterns from data under each theme were used to give explanatory details to the quantitative data.

CULTURAL DESCRIPTIONS OF EMBROIDERY

At the start of the research, the authors recognized that it would take longer than a day trip for students to spot value systems and taken-for-granted assumptions in Lumban. This is the reason why interviews and participant observation were done months prior to the students' trip in September. These descriptions served as inputs in the design of the itinerary of the OCLA and to maximize the students' opportunities to perceive and understand the culture of Lumban given the limited time. The culture descriptions below were put together using Schein's (2004) framework; these were validated with local stakeholders.

Embroidery and Articulated Status of Embroidery Stakeholders

Tigahuli (those residing far from the poblacion), *tigailaya* (those residing close to the town center), *tiga Wawa* (those residing close to the river and are farmers and fishermen), *orasan* (in-house workers hired to do embroidery in a workshop or store), *nagtatrabaho* (embroiderers who do piece work and who are allowed to bring home their work), *sikat* (famous), and *hindi sikat* (not famous but struggling workshop or store owners to be famous) are descriptors of the economic strata of embroiderers in Lumban. Fishermen and farmers are considered to belong several notches below professionals such as engineers, lawyers, doctors, and teachers. Those with access to capital have been able to put up their own workshops and stores and develop a wide network of clients. Among the shops, those associated with known couturiers from Metro Manila, other institutional buyers, and those with groups of loyal customers are perceived to be better off than those who go out and do personal selling.

Embroidery as an Articulated Source of Livelihood by Local Stakeholders

Stories were told of times when families had sole breadwinners and mothers were confined to do household work. Young daughters helped their mothers earn extra income through embroidery to support the needs of their families. Embroidery in Lumban had sent children to school: some finished collegiate degrees, others are now financially well off, and residing in other countries. Other stakeholders recalled of times when money earned from embroidery was used to buy school supplies, pay for transport to be part of local shows with their favorite movie stars, and to pay for vacant lots to expand their embroidery business.

Embroidery No Longer a Monopoly of Women and the Young

What used to be a monopoly of women has evolved into a genderless economic occupation. Men embroidering in workshops are not ostracized. The combination of hand painting with manual and machine embroidery has opened niches for men who are good in transferring designs and using colors to decorate embroidered products. Students in elementary schools are also into embroidery, especially during weekends.

Embroidery and the Concept of a Supreme Being

The talent to make good designs and to sew good stitches comes from an unexplained higher force that must be appeased by participating in rituals and living the prescriptions of their religion. Many workshops have statues and icons to remind them of this dependence.

Embroidery and the Definition of Good Output

Ang magandang burda ay nangungusap sa ganda (good embroidery has a language of its own, expressing excellent quality), *walang ngipin-ngipin at sing-al sing-al* (good embroidery has smooth edges), *muting na muting* (finely executed), *masinsin at makinis* (detailed and smooth): these are how the locals defined good embroidery. A good output requires patience: *tastasin kung hindi maganda* (undo bad stitches), *kukumpunihin at aayusin kung magkakamali* (repair and correct wrong stitches), *susunod sa sinabi* (following instructions), *kapag minamadali, karaniwang hindi maganda* (rushed work leads to inferior output). Enough time is required to produce good embroidery. Good supervision is another important ingredient in producing good embroidery. In the past, mothers assumed the role of a supervisor, enforcing standards of good embroidery, and making their children undo bad stitches if needed. These days the role of the supervisor falls on the owners of workshops or stores. Said one of the owners: *Isa-isa ko silang sinusupervise. 'Pag mali, inuulit ko at ipinapakita kung papaano pagagandahin* (I watch closely while workers do embroidery in my shop. I personally show them how stitches can be improved).

The process of validating these descriptions allowed the researchers to experience a phenomenon described by Piantanida (1999), wherein culture descriptions serve as mirrors. As the tourism officer exclaimed after reading the material: "*Parang binabasa ko ang sarili ko*" (I see myself in these descriptions).

EMBROIDERY IN LUMBAN

The basic steps in embroidery are as follows (Hila et al., 2008, p.167):

1. *Pagpipinta* or *pagguguhit* (Design making or stamping or tracing)

Designs are drawn on tracing paper. A needle is used to pierce holes on the contours of the design and a dye is used to transfer the design to the cloth to be embroidered (Fig. 3).



Figure 3. *Pagguguhit* (Tracing) . Photo used with permission. Courtesy of Ailyn E. del Moral, owner, House of Ailyn, Lumban, Laguna.



Figure 4. *Pagbuburda* (Actual embroidery). Photo used with permission. Courtesy of Bella Baksafra, embroiderer and businesswoman, Lumban, Laguna.

2. *Pagbuburda* (Actual embroidery)

Using a *tambor* (wooden frame used to stretch the cloth for embroidery), embroidery is done following the transferred design (Fig. 4).

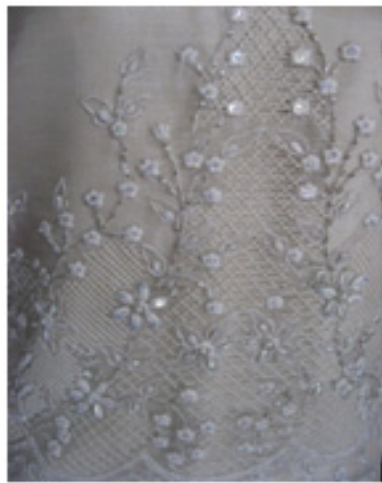
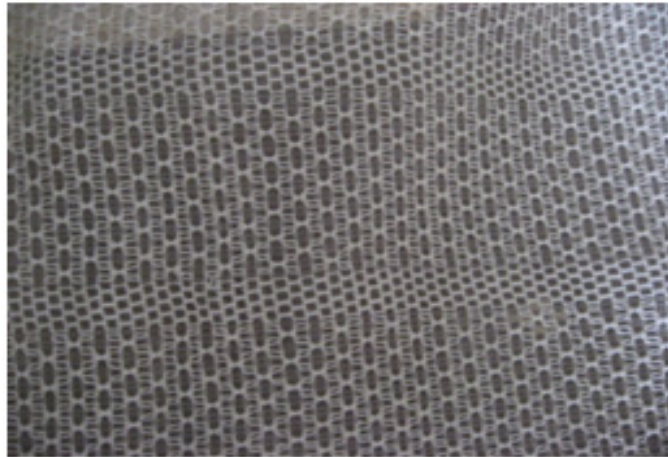


Figure 5. *Calado* (A type of drawn thread embroidery). Photo used with permission. Courtesy of Ms. Ailyn E. del Moral, owner, House of Ailyn Embroidery, Lumban, Laguna .

3. *Pagbabakbak, paglalala, pagmumunggo* (Overlapping embroidery, weaving, embossed embroidery)

Threads are drawn out from the cloth to create patterns resembling a fine net called *calado* in Lumban (Fig. 5).

4. *Paglalaba* (Washing)

The embroidered cloth is washed with soap and water to remove traces of the dye used to transfer the design to the cloth.



Figure 6. Hand embroidery samples. Photo used with permission. Courtesy of Ma. Victoria B. Gordovez, President, Lumban Embroiderers Association.

Written documents (Abulencia, 2003; Cruz, 1982; de la Torre, 1986) as well as discussions with stakeholders in the poblacion in Lumban ascribe the origins of embroidery skills to *beaterios* (sanctorum) during the Spanish occupation; these skills were handed down to younger generations without the benefit of formal training.

By the 16th century, it had become one of the handicrafts perfected by the Filipinos as noted by a Spanish Jesuit... (I)n the 19th century Philippine embroidery became known in Europe... Towards the end of the Spanish occupation... a bid was made to pit Philippine embroidery against French and Belgian lace (The Gridcrosser Files, 2009).

According to the town mayor, approximately 60 percent of locals depend on embroidery as source of income. From an outsider's perspective, it is easy to say that embroidery is a major element of the "spirit of Lumban." There are many homes with family members and hired workers doing embroidery. It is also common to see houses with a bastidor positioned outside to make the most of sunlight to dry finished materials. Lumban's embroidered products range from embroidered cloth sewn into barong Tagalog for men and gowns for women (*Maria Clara*, *terno*, wedding gowns, *saya*) to embroidered cloth for office uniforms, which became famous during the term of former President Fidel V. Ramos. Several shops in the poblacion offer embroidered products such as ready-made barong Tagalog, ternos, tablecloths, placemats, and accessories like jewelry boxes and bags.

Quite a number of senior women embroiderers recalled the "golden days" of embroidery when former First Lady Imelda Marcos served as the glamorous model of Lumban-made ternos; she also hired women embroiderers from Lumban to repair her old ternos.

Subcontracting is said to be the prevailing mode of arrangement among stakeholders who cater to diverse clients and who have access to capital. Some clients, like famous couturiers in Metro Manila, dictate the designs; this is believed to be one of the reasons behind the improvement in the quality of embroidered products. Shop owners maintain workshops by hiring *orasan* (by the hour) who are paid daily wages. Some prefer a *patrabaho* arrangement, wherein jobs are entrusted to others who work in their own homes and are paid on a per-piece basis.

Table 3. Distribution of OCLA participants (survey respondents), by course

Course	Percent	Number of survey respondents
College of Home Economics	40	17
Asian Institute of Tourism	55	23
Others (European Languages, Sports Science)	5	2
Total	100	42

Table 4. Distribution of OCLA participants (survey respondents), by year level

	Percent	Number of survey respondents
1 st year	2	1
2 nd year	79	33
3 rd year	14	6
no data	5	2
Total	100	42

Table 5. Age of OCLA participants (survey respondents)

Age	Percent	Number of survey respondents
16	5	2
17	12	5
18	29	12
19	24	10
20	17	7
21	10	4
22	5	2
Total	100	42

PRESENTATION AND ANALYSIS OF DATA

Forty-five students participated in the OCLA on September 22, 2012 in Lumban, Laguna. Of these, forty-two accomplished the pre- and post-trip surveys. Tables 3 and 4 show the breakdown of students who attended the OCLA and accomplished the survey questionnaires, according to their course and year level in the university, respectively. Of the 42 students, 23 (55%) were from the Asian Institute of Tourism (AIT), 17 (42%) were from the College of Home Economics (CHE), and two (5%)

Table 6. Gender of OCLA participants, (survey respondents)

	Percent	Number of survey respondents
Male	10	4
Female	90	38
Total	100	42

Table 7. Classification of the OCLA participants (survey respondents) using Socialized Tuition and Financial Assistance Program (STFAP) of the University of the Philippines

STFAP Bracket	Percent	Number of survey respondents
Bracket A	24	10
Bracket B	45	19
Bracket C	19	8
Bracket D	2	1
Bracket E2	2	1
non-STFAP	7	3
Total	100	42

Table 8. Classification of OCLA participants (survey respondents) based on geographical origins

	Percent	Frequency
Urban	92.9	39
Rural	7.1	3
Total	100	42

were AIT cross-enrollees from European Languages (EL) and Sports Science (BSS). The majority (79%) of those who accomplished the pre- and post-trip surveys were sophomores; 14 percent were juniors and 2 percent were freshmen.

Further, most (53%) of the OCLA participants were between the ages of 18 and 19 (Table 5), and 90 percent (38) were female (Table 6). In terms of family income, 69 percent (29) of the students belonged to brackets A and B of the Socialized Tuition and Financial Assistance Program (STFAP) of UP. Average annual income of families in bracket A exceeds PhP 1 million while that in bracket B is between PhP 500,000 and PhP 1 million (<http://stfap.up.edu.ph/stfaponline>). The large majority (92.9%) of the OCLA participants came from urban areas (Table 8).

The mean scores in Table 9 show favorable post-trip values regarding artifacts (stories about history of embroidery, different activities involved in embroidery, spoken words and status of local embroiderers, participation of locals in embroidery, embroidery networks, and embroidery demographics that include gender, age, source of income, and sources of raw materials and other inputs in the production of finished embroidered products). Statement number 7 however indicates that students were not able to “meet persons associated with excellent work and persons associated with poor quality embroidered products.”

The mean scores of value systems and taken-for-granted-assumptions show favorable post-trip values which indicated that students saw “good quality embroidered products are encouraged in Lumban,” the effect of skills developed over a considerable period of time on the quality of embroidered outputs, common attitudes among excellent embroiderers, and reasons behind excellent outputs. Statements 2,3, and 7 however indicate that students were not able to perceive alternative sources of income among the locals, the relation between being “rushed” and producing excellent embroidered output, and the possibility of excellent embroidered products disappearing in the future.

The p-values in column 4 of Table 9 show the significance of the difference in values shown in the pre- and post-columns. Number 3,4 and 7 in the artifacts show that the difference is not significant. For example, it can be inferred that not enough words were heard denoting the status of embroiderers in Lumban, not enough evidence was seen to indicate participation of the locals in all aspects of embroidery, and they did not meet enough embroiderers to distinguish “excellent” from “not so excellent” work.

The p-values in the value systems and taken-for-granted-assumptions in Table 9 show a low level of significance in numbers 2,3 and 7. It can be inferred therefore that the OCLA to Lumban did not allow the students to perceive an inclination among many embroiderers for other sources of income, the connection between tight deadlines and quality embroidered products, and the possibility of excellent embroidered products to diminish in the future.

Given the mean scores, the p-values in Table 9, and the qualitative data from the post-trip survey and the reflection papers submitted by the students, three main observations can be obtained:

Table 9. Pre- and Post-Trip Mean Scores and Significance of Difference of Median Value

Cultural artifacts		Pre-Trip	Post-Trip	P-value (two-tailed)
1.	Stories about the history of embroidery are known by the locals in Lumban.	4.22	4.5	0.023*
2.	I know the different activities involved in the embroidery of cloth in Lumban.	2.98	4.36	0.000**
3.	There are expressions/words spoken by the locals denoting the status of embroiderers in Lumban.	3.44	3.75	0.088
4.	Not all locals in Lumban are involved in the entire process of sourcing raw materials, design making, actual embroidery, cleaning/ironing, and selling of embroidered products.	3.54	3.83	0.052
5.	There are embroiderers and owners of embroidery shops in Lumban who have an extensive network of hired workers, diverse network of local and foreign customers, and those who own small workshops with few employees and local buyers.	3.66	4.50	0.000**
6.	There is a distinction between male and female embroiderers in Lumban.	3.10	3.86	0.000**
7.	There are persons associated with excellent work and persons associated with poor quality of embroidered products in Lumban.	3.27	3.00	0.074
8.	Embroidery is the main source of income of locals in Lumban.	3.66	4.31	0.000**
9.	There are young, middle aged, and old embroiderers in Lumban.	4.20	4.73	0.001**
10.	Embroidery as a business concern in Lumban is affected by the availability of raw materials including skilled laborers as well as substitutes of finished products in the domestic and foreign markets.	4.12	4.59	0.004**
Value systems and Taken-for-Granted Assumptions		Pre-Trip	Post-Trip	P-value (two-tailed)
1.	Good quality embroidered products are encouraged in Lumban.	4.41	4.93	0.000**
2.	Given other means for earning a living, locals in Lumban will prefer other professions.	3.15	3.13	0.9490
3.	Embroidery work that is "rushed" with tight deadlines usually end up as a low quality product.	3.34	3.08	0.15
4.	Many good quality embroidered products are produced by locals who developed their skills over a considerable period of time.	4.17	4.61	0.000**
5.	Good and excellent embroiderers share common attitudes about their work.	3.73	4.49	0.000**
6.	Good and excellent embroiderers can identify reasons behind their quality outputs.	4.07	4.48	0.006**
7.	Good and excellent embroidery work output is diminishing and will probably not last longer.	2.71	2.17	0.001**

* $p < .05$

** $p < .01$

Artifacts Related to Embroidery are Easily Spotted and Understood

A student wrote the meaning of heritage skill as “*bata pa lang sila nuon ng kanilang mga kapatid, nagbuburda na sila*” (siblings began doing embroidery at an early age), and “*ang pagbuburda ay itinuro ng mga Franciscan missionaries, ng mga magulang, at walang formal training*” (Franciscan missionaries taught the locals, mothers passed on the skill with no formal training). They saw the locals’ dependence on income from embroidery: “*ang pagbuburda ay kabuhayan ng halos lahat sa Lumban; kahirapan ang nagbunsod sa kanila upang magburda*” (almost everyone depends on embroidery as a source of livelihood; poverty prompted them to go into embroidery). The students expressed mixed feelings as they heard the meager take-home pay of embroiderers. A student asked how in the case of Lumban, take-home pay is not a motivating factor as has been learned in management classes. Embroidery must be a hobby: “*hindi kami tatagal ng ganito kung hindi namin gusto ang ginagawa naming ito*” (we will not last long in this work if we do not like what we do).

Artifacts Related to Embroidery are an Activity

Storytelling with the local guides facilitated the exposure of the students to the different processes involved in producing embroidered products. They were able to learn words associated with embroidery, such as *calado*, *sara*, *bituka* (terms referring to different stitches), *bastidor* (implement used in drying embroidered materials). While participating in the parade around the poblacion, the students saw many *bastidor* displayed outside many houses as finished embroidered cloths were being dried. They observed how social status was reflected: “*...malalaki at magaganda ang mga bahay duon samantala sa medyo liblib ay hindi na. Ang may-kayang pamilya ay malapit sa sentro*” (big houses near the town center belong to the rich, while houses farther away from the town center belong to poorer families); and “*ang mga designs ay elegante...pang-high class ang dating* (designs of the houses are elegant and high class)...*pero siyempre ang nakikinabang duon ay ang namumuhunan*” (those with access to capital stand to gain most in embroidery).

Artifacts on Embroidery are Related to the Political Environment and Market Competition

The connections between embroidery, political environment, and competition were discussed during the informal meeting with the town mayor. The talk covered topics like Lumban’s dependence on external sources of raw materials (jusi from Hongkong and piña from Aklan, central Philippines), the dwindling interest in

embroidery among the young, and the contribution of marketing embroidered products as these are patronized by local elected officials (Magsaysay, Pelaez, Marcos, and Ramos).

Views from the Students

From the students' perspective, the concept of maintaining high-quality embroidered products was easy to understand and accept. The annual celebration of an embroidery festival and the pressure of having to live with the brand of being the "hand embroidery capital" of the Philippines contribute to the promotion of good quality products. Several students noted the town mayor's statement about embroiderers from Lumban not accepting embroidery work that they cannot finish on time. This appeared in many reflection papers.

The students watched the beautiful designs executed by women embroiderers at the newly installed office of the Lumban Embroidery Association. They also saw the contribution of males, who painted designs on cloth materials without the benefit of patterns. They understood the meaning of creativity in the midst of tight competition as the locals in Lumban mix hand and machine embroidery with painted designs.

The actual experience of doing embroidery had interesting effects on the students. One student realized the amount of patience needed to follow intricate designs and reflected that she did not have the patience to sit still for prolonged periods of time. She wrote: "*ilang minuto pa lang, umayaw na ako*" (I gave up doing embroidery after a short while). Another student wrote: "I developed more respect for *burdaderos* in Lumban," "it was a humbling experience to see lady embroiderers work hard patiently and quietly." "*Matiisin, masigpag, matiyaga at pursigido*" (self-sacrificing, industrious, patient, and persistent), "attention to detail" and "passion to create design" were attributes they commonly noted among the embroiderers in Lumban.

CONCLUSION

The conceptual framework using culture as a theme and the research methodology using processed quantitative and qualitative data in this paper show encouraging opportunities for students and local destination stakeholders in exposure trips like the out-of-classroom-learning activity (OCLA) described in this paper.

While the OCLA was being planned, the definition of good embroidery work reified from interviews and participant observation by the researchers -- embroidery work as *nangungusap sa ganda* (good embroidery has a language of its own, expressing excellent quality), *walang ngipin-ngipin at sing-al sing-al* (good embroidery has smooth edges), *muting na muting* (finely executed), *masinsin at makinis* (detailed and smooth), made possible by being patient, *tastasin kung hindi maganda* (undo bad stitches), *kukumpunihin at aayusin kung magkakamali* (repair and correct wrong stitches) – were deemed to be a compelling theme for students to make sense out of the trip. The rigor associated with good embroidery can be compared to the rigor of excellent performance inside the classroom. The patience required to “keep digging” in the struggle to uncover answers to many difficult questions and the challenge of having passing grades, to name a few, can be likened to the patience required to repair wrong stitches to produce an embroidered magnum opus. In the context of tourism defined as a phenomenon that allows visitors to “gather,” “build,” “dwell,” and “learn,” the OCLA could be an instrument in sensemaking, where students can connect “present cues” (their struggles while performing their roles as students) with “past frames” (Weick, 1995) (struggles of good embroiderers in Lumban), and “emerge” from the trip with a renewed view of their life as students.

The quantitative data given in Table 9 is encouraging. The students were able to perceive artifacts, value systems, and taken-for-granted assumptions (except for a few). Even if their association with local stakeholders was limited to a few hours only, the students were able to identify common attitudes of good embroiderers. There was not enough time, though, for them to see the difference between good and bad embroidery. On the other hand, it is possible that all of the embroidered products the students saw were the ones Lumban is proud to showcase to its visitors.

A review of data obtained from the reflection papers submitted by the students after the trip (a total of 38 students submitted prior to the writing of this paper) show that very few were able to reach the level of abstraction enough for them to connect personal “present cues” (Weick, 1995) – that is, relating the “struggles” of excellent embroiderers in Lumban as they go about producing quality outputs to having excellent academic performance. Of the 38 reflection papers, three stood out. Two of them contained the following:

“I learned that they are being paid 15 pesos per hour... which enables them to earn 120 pesos a day if they work for eight hours. It came as a surprise for most of us because we know that their salary is way below

the minimum wage set by the government... We don't know why they are not complaining about it.”

“It was such an amazing sight to see... It was like the needle and thread were doing a dance so graceful and elegant and perfect.”

The second quotation came from a student who is currently a member of a dance troupe in the university.

The most interesting quote from a student is this:

Paghihirapan mo talaga bago makagawa ng perpektong burda. Mahirap man, ito ang naging daan nila para maging mahusay sa napili nilang larangan. Parang sa sarili nating buhay... pag nagkamali ka sa totoong buhay, hindi ka pwedeng basta-bastang magsimula ulit. Tatastasin mo man ang lubid na ginamit sa pamburda, may maiiwan at maiiwan na bakas; bakas ng pagkakamali at simula na ng pagbabago. (Rigor is needed to produce good embroidery. This struggle has been accepted by the locals. In real life, mistakes are inevitable. Correcting these mistakes is part of the struggle to learn and start anew.)

The idea of “struggling to produce an excellent output” was the rationale for the design of the OCLA in Lumban. Only one out of 42 students was able to spot and describe this observation. Most of the students’ observations focused on techniques of embroidery, gender and age demographics related to embroidery, and the food served during the trip.

RECOMMENDATIONS FOR FURTHER STUDIES

The lack of interpretive materials in culture tourism is often cited (Richards & Munsters, 2010). In many local destinations, stories about cultural artifacts, value systems, and taken-for-granted assumptions are mostly unwritten and are shared with visitors by very few local stakeholders. The OCLA in Lumban was designed as a series of active storytelling activities, but it was affected by external variables such as the weather, the limited space for visitors in embroidery workshops, the lack of time, and lack of storytellers. For example, the parade around town exposed the students to severe heat, the condition in some workshops was uncomfortable to some students, and other owners were concerned more on effecting sales than sharing stories. These demonstrate the difficulty of uncovering many embedded cultural elements in a destination. Some authors (Richards & Munsters, 2010)

refer to this as the absorptive capacity of destinations. This probably explains why only one student was able to make the connection between patience and excellent work as shown by good embroiderers in Lumban.

Table 10. Cronbach Alpha Test of Reliability

Cultural element	Pre-test	Post-test
Artifacts	0.608	0.357
Value systems and taken-for-granted assumptions	0.501	-0.177

Given the limited capacity of Lumban for deep cultural encounters, having 42 students was a big crowd. This has an implication on future attempts to design touristic offerings by the community, and this implication has to be studied more intently. How many students can the workshops in Lumban handle so that more cultural elements can be made more visible other than food and techniques of embroidery?

Storytelling using the vernacular as a method of sharing encourages local stakeholders to participate. The qualitative and quantitative data in this research show opportunities for communities and the academe to work together to make the most out of trips that showcase local culture.

Some challenges in the promotion of culture tourism in the countryside must also be shared. Reliability statistics of the pre- and post-trip survey data are shown in Table 10.

The reliability scores indicate the capacity of this research for generalized conclusions about culture tourism. This poses as a limitation of the study. One possible explanation is the number of student participants relative to the statements in the pre- and post-trip surveys. It is assumed that larger sample sizes will improve reliability statistics. Relative to the capacity of the destination, however, this poses a problem. Local destinations normally have limited carrying capacities. In Lumban, for example, one of the potential problems identified prior to the trip was the number of restrooms. While no problem related to this was actually encountered during the visit, students who were interested in observing the embroiderers did not have enough space where they can comfortably sit and exchange stories with the locals. The heat and the lack of space may have prevented them from maximizing the benefits of their visit.

The potential for longitudinal studies must be stated. In the coming years, if this out-of-classroom-learning activity will be replicated in Lumban, more statistical

data can be generated. In addition, improvements in the planning stage can be considered, i.e., more interpretive materials and comfortable areas within the destination where local stakeholders and visiting students can engage in active storytelling.

The local stakeholders indicated suggestions about longer visits in the survey questionnaire administered to them (Appendix 3). A number of them felt that students have to stay longer to be better exposed to their culture. From the point of view of visitors, this suggestion means that students will have to pay more. A longer trip can be more feasible if there are homestay programs and affordable lodging facilities in the municipality. Currently, these are non-existent.

The demographics presented in Tables 3, 4, 5, 6, 7, and 8 give details of the student groups that Lumban can target to promote tourism. When asked if they will be willing to recommend trips to Lumban in the future, more than 90 percent of the students answered in the affirmative.

REFERENCES

- Abulencia, M.L.B. (2003). On Embroidery. In M. Romulo-Tantoco (Ed.), *Baro: Philippine fabric and fashion* (p. 10). Manila, Philippines: Cabinet Spouses Foundation.
- Bartol, K. & Martin, D. C. (2001). *Management* (3rd ed.). Boston, USA: Irwin Mc-Graw Hill.
- Binkhorst, E., den Dekker, T., & Melkert, M. (2010). Blurring boundaries in cultural tourism research. In G. Richards & W. Munsters (Eds.), *Cultural tourism research methods* (pp. 41-51). Wallingford, UK: CAB International.
- Cool-Organic-Clothing.com. (2008). The wonder of exotic piña fiber. Retrieved April 7, 2011, from <http://www.cool-organic-clothing.com/pina-fiber.html>
- Cruz, E.V. (1982). *The terno: Its development and identity as the Filipino women's national costume*. Quezon City: University of the Philippines College of Home Economics.
- Curran, L. (2009). *Embroidery as identity: The visual culture of Lune Nunnery*. Research paper, Harvard University Extension School. Retrieved April 12, 2011 from <http://sites.google.com/site/curran26/lune-nunnery>
- De la Torre, V. (1986). *The barong Tagalog: The Philippine national wear*. Manila: A. Bautista Press.
- Gergen, K.J. (1991). *The saturated self: Dilemmas of identity in contemporary life*. Park Avenue South, New York, USA: Basic Books.
- Handout on Lumban Embroidery. (n.d.). Office of the Mayor, Lumban, Laguna.

- Harris, S.G. (1994). Organization culture and individual sensemaking: A schema-based perspective. *Organization Science*, 5(3), 309-321.
- Hila Alejo, M.C., Aguilar Reyes, M.M., & Feleo, A. (2008). *Garment of honor: Garment of identity*. Quezon City: En Barong Filipino.
- Leary, M.R. & Tangney, J.P. (2012). The self as an organizing construct in the behavioral and social sciences. In M. Leary & J. Price Tangney (Eds.), *Handbook of self-identity* (2nd ed.) (pp. 1-25). New York: Guilford Publications.
- Melkert, M. & Vos, K. (2010). A comparison of qualitative and quantitative approaches: Complementarities and trade-offs. In G. Richards & W. Munsters (Eds.), *Cultural tourism research methods* (pp. 33-40). Wallingford, Oxfordshire, UK: CAB International.
- Municipality of Lumban. (2012). Tourism Report. Municipal Tourism Office, Lumban, Quezon.
- NSCB-ActiveStats – PSGC Interactive – Municipality: Lumban. (n.d.). Retrieved March 8, 2012, from <http://www.nscb.gov.ph/activestats/psgc/municipality.asp?muncode=043413000®code=04&provcode=34>
- Ott, J. S. (1989). *The organizational culture perspective*. Pacific Grove, CA: Brooks/Cole Publishing.
- Phillips, R.B. & Steiner, C.B. (1999). Art authenticity and the baggage of cultural encounter. In R.B. Phillips & C.B. Steiner (Eds.), *Unpacking culture: Art and commodity in colonial and postcolonial worlds* (pp. 3-19). Berkeley and Los Angeles: University of California Press.
- Phipps, A. (2007). *Languaging, tourism, life*. Clevedon, England: Channel View Publications.
- Piantanida, M. & Garman, N.B. (1999). *The qualitative dissertation: A guide for students and faculty*. Thousand and Oaks, California: Corwin Press.
- Richards, G. (2010). The traditional quantitative approach: Surveying cultural tourists, Lessons from the ATLAS cultural tourism research project. In G. Richards & W. Munsters (Eds.), *Cultural tourism research methods* (pp. 13-32). Wallingford, Oxfordshire: UK CAB International.
- Richards, G. & Munsters, W. (2010). Developments and perspectives in cultural tourism research. In G. Richards & W. Munsters (Eds.), *Cultural tourism research methods* (pp. 1-12). Wallingford, Oxfordshire, UK: CAB International.
- Riggs, C. (2009, May 15). Philippines 1916, (Wells Fargo – Guided by history blog: Asian Pacific American Heritage Archives). Retrieved April 20, 2011, from http://blog.wellsfargo.com/guidedbyhistory/asian_pacific_american_heritag
- Robbins, S.R. & Coulter, M. (2009). *Management* (10th ed.). New Jersey, USA: Pearson Education.
- Schein, E. (2004). *Organization culture and leadership* (3rd ed.). San Francisco, CA: Jossey Bass Publishers.

Stewart, S. (1984). *On longing: Narratives of the miniature, the gigantic, the souvenir, the collection*. Baltimore: Johns Hopkins University Press.

The Gridcrosser Files. (2009). Travel, food, art, culture, life. Retrieved April 4, 2011, from <http://gridcrosser.blogspot.com/2009/10/heritage-in-stitches-celebrating.html>

Traveler on foot: A travel journal. (2008). Retrieved May 7, 2011, from <http://travelleronfoot.wordpress.com/2008/07/29/lumban-embroidery>

University of the Philippines – STFAP Application Online. (2009). Retrieved September 3, 2012, from <http://stfap.up.edu.ph/stfaponline>

Weick, K. E. (1995). *Sensemaking in organizations*. Thousand Oaks, California, USA: Sage Publications.

Ma. Corazon P. Rodriguez, DPA <corarod2014@yahoo.com> has a doctorate in Public Administration from the University of the Philippines Diliman. Her association with tourism stakeholders to promote community-based tourism started in 2001 when she was appointed Director for Research and Extension Services of the Asian Institute of Tourism (AIT). In 2006, she managed an interdisciplinary research team that looked at interpretations of culture and how these can be used by local stakeholders to promote tourism. She served as Dean of AIT from 2004 to 2010.

Giovanni Francis A. Legaspi <gflegaspi@yahoo.com> graduated from UP-AIT in 1992 with a B.S. Tourism degree. He worked in the resort and airline industry for almost 15 years. He joined UP-AIT in 2007 as a lecturer. He is currently pursuing graduate studies at the UP School of Labor and Industrial Relations.

APPENDIX 1

Pre-trip Questionnaire

Cultural Artifacts (1–strongly disagree, 2–disagree, 3–don’t know, 4–agree, 5–strongly agree)

	STRONGLY DISAGREE	DISAGREE	I DON'T KNOW	AGREE	STRONGLY AGREE
1. Stories about the history of embroidery are known by the locals in Lumban.	1	2	3	4	5
2. I know the different activities involved in the embroidery of cloth in Lumban.	1	2	3	4	5
3. There are words spoken by the locals denoting the status of embroiderers in Lumban.	1	2	3	4	5
4. Not all locals in Lumban are involved in the entire process of sourcing raw materials, design making, actual embroidery, cleaning/ironing, and selling of embroidered products.	1	2	3	4	5
5. There are locals who have an extensive network of hired workers, diverse network of local and foreign customers, and those who own small workshops with few employees and local buyers.	1	2	3	4	5
6. There is a distinction between male and female embroiderers in Lumban.	1	2	3	4	5
7. There are persons associated with excellent work and persons associated with poor quality of embroidered products in Lumban.	1	2	3	4	5
8. Embroidery is the main source of income of locals in Lumban.	1	2	3	4	5
9. There are young, middle aged, and old embroiderers in Lumban.	1	2	3	4	5
10. Embroidery as a business concern in Lumban is affected by the availability of raw materials including skilled laborers as well as substitutes of finished products in the domestic and foreign markets.	1	2	3	4	5

Value Systems and Taken-for-Granted Assumptions (1–strongly disagree, 2–disagree, 3–don't know, 4–agree, 5–strongly agree)

	STRONGLY DISAGREE	DISAGREE	I DON'T KNOW	AGREE	STRONGLY AGREE
1. Good quality embroidered products are encouraged in Lumban.	1	2	3	4	5
2. Given other means for earning a living, locals in Lumban will prefer other professions.	1	2	3	4	5
3. Embroidery work that is “rushed” with tight deadlines usually end up as a low quality product.	1	2	3	4	5
4. Many good quality embroidered products are produced by locals who developed their skills for a considerable period of time.	1	2	3	4	5
5. Good and excellent embroiderers share common attitudes about their work.	1	2	3	4	5
6. Good and excellent embroiderers can identify reasons behind their quality outputs.	1	2	3	4	5
7. Good and excellent embroidery work outputs are diminishing and will probably not last longer.	1	2	3	4	5

Personal Data

Name:

Course:

Year Level:

Age as of last birthday:

Gender:

STFAP Bracket No.:

Province/Municipality/City/ where you spent most of your adult life:

Will you recommend other students to visit Lumban to learn about embroidery

Appendix 2
Post-trip Questionnaire

Cultural Artifacts (1–strongly disagree, 2–disagree, 3–don't know, 4–agree, 5–strongly agree)

	STRONGLY DISAGREE	DISAGREE	I DON'T KNOW	AGREE	STRONGLY AGREE
1. Stories about the history of embroidery are known by the locals in Lumban.	1	2	3	4	5
2. I know the different activities involved in the embroidery of cloth in Lumban.	1	2	3	4	5
3. There are words spoken by the locals denoting the status of embroiderers in Lumban.	1	2	3	4	5

Please enumerate words you heard and the meanings you understood:

Words	Meanings

4. Not all locals in Lumban are involved in the entire process of sourcing raw materials, design making, actual embroidery, cleaning/ironing, and selling of embroidered products.	1	2	3	4	5
5. There are locals who have an extensive network of hired workers, diverse network of local and foreign customers, and those who own small workshops with few employees and local buyers.	1	2	3	4	5
6. There is a distinction between male and female embroiderers in Lumban.	1	2	3	4	5
7. There are persons associated with excellent work and persons associated with poor quality of embroidered products in Lumban.	1	2	3	4	5
8. Embroidery is the main source of income of locals in Lumban.	1	2	3	4	5
9. There are young, middle aged, and old embroiderers in Lumban.	1	2	3	4	5
10. Embroidery as a business concern in Lumban is affected by the availability of raw materials including skilled laborers as well as substitutes of finished products in the domestic and foreign markets.	1	2	3	4	5

Value Systems and Taken-for-Granted Assumptions (1–strongly disagree, 2–disagree, 3–don't know, 4–agree, 5–strongly agree)

	STRONGLY DISAGREE	DISAGREE	I DON'T KNOW	AGREE	STRONGLY AGREE
1. Good quality embroidered products are encouraged in Lumban. Please explain how good quality products are encouraged in Lumban: _____	1	2	3	4	5
2. _____ Given other means for earning a living, locals in Lumban will prefer other professions.	3	4	5	1	2
3. Embroidery work that is "rushed" with tight deadlines usually end up as a low quality product.	1	2	3	4	5
4. Many good quality embroidered products are produced by locals who developed their skills for a considerable period of time. Based on your discussions with the locals in Lumban, how long did it take to develop good embroidery skills?_____	1	2	3	4	5
5. Good and excellent embroiderers share common attitudes about their work. Based on your interaction with the locals what are common characteristics/ attitudes do good embroiderers possess? _____	1	2	3	4	5
6. Good and excellent embroiderers can identify reasons behind their quality outputs. Based on your discussions with the locals what reasons were enumerated that explain why quality products are produced? _____	1	2	3	4	5
7. Good and excellent embroidery work outputs are diminishing and will probably not last longer.	1	2	3	4	5

Personal Data

Name:

Course:

Year Level:

Age as of last birthday:

Gender:

STFAP Bracket No.:

Province/Municipality/City/ where you spent most of your adult life:

Will you recommend other students to visit Lumban to learn about embroidery?

Appendix 3

Questionnaire for Lumban Embroidery Stakeholders

Ang questionnaire na ito ay ginawa upang malaman ang kuro-kuro ng mga tourism stakeholders sa Lumban tungkol sa naiambag ng mga estudyante mula sa University of the Philippines na nakibahagi sa Burdang Lumban Festival.

Lagyan ng marka (✓) ang numero na nagsasaad ng sagot sang-ayon sa inyo.

	Malakas ang hindi pagsang- ayon	Hindi sang-ayon	Walang sagot	Sang-ayon	Malakas ang pagsang- ayon
Mga tanong	1	2	3	4	5
1. Ang mga estudyante sa UP ay nakipaghuntahan sa amin tungkol sa aming buhay-buhay sa Lumban.					
2. Ang mga estudyante sa UP ay nagtanong sa amin tungkol sa kasaysayan ng pagbuburda sa Lumban.					
3. Ang mga estudyante sa UP ay nagtanong tungkol sa iba't ibang aspetong pagbuburda sa Lumban.					
4. Ang mga estudyante sa UP ay nagburda habang sila ay nasa Lumban.					
5. Ang mga estudyante sa UP ay nagtanong kung ano ang sikreto ng magandang burda sa Lumban.					
6. Ang mga estudyante sa UP ay nagpamalas ng hangaring malaman ang mga bagay-bagay tungkol sa pagbuburda sa Lumban.					
7. Ang mga estudyante sa UP ay may natutunan sa Lumban na maaaring gamitin sa kanilang buhay-buhay.					
8. Nakita naming base sa kanilang ugali habang nandito sa Lumban na ang mga estudyante sa UP ay may mabuting asal.					
9. Sana sa susunod na Burdang Lumban Festival ay may mga estudyante na makikibahagi upang lumalim ang kaalaman ng mga kabataan tungkol sa ikinabubuhay namin sa Lumban.					
10. Ano sa tingin ninyo ang maaaring gawin upang lumawak pa ang partisipasyon ng mga estudyante sa Burdang Lumban Festival? _____					

Pangalan:

Edad:

Kasarian:

Trabaho/katungkulan:

Organisasyon na kasapi sa Lumban: