

Assessing the Influence of Heritage Attractions Authenticity on Tourist Motivation in Tjong A Fie Mansion, Medan, Indonesia

Riva Mohamad Fadhilah Daulay¹, Rachmat Syam², Sumaryadi³

BINUS University, Jakarta, Indonesia¹

NHI Bandung Tourism Polytechnic, Bandung, Indonesia^{2,3}

riva.daulay@binus.edu

Abstract

The purpose of this study was to determine the attraction's authenticity in Tjong A Fie Mansion, tourist's motivation to visit, and to find out the relationship between authenticity of the attraction to the motivation of tourist visits in Tjong A Fie Mansion. This study used a descriptive method with a quantitative approach using simple linear regression analysis. Data collection was carried out by distributing questionnaires to 103 respondents online with the target tourist respondents who had visited Tjong A Fie Mansion within a maximum period of 2 years after the time the study was conducted. Based on the results of the study, it was found that the authenticity of tourist attraction has a positive effect on tourist motivation of 56.9%. The implication of this research is that the authenticity of the attraction is a vital element for a tourist attraction such as museum. Therefore, efforts to present authenticity are deemed very important. The better the presentation and proof of the authenticity of the attraction, the greater the motivation of tourists to visit and see the attraction.

Keywords: Authenticity of Tourism Attraction, Tourist Motivation, Cultural Tourism, Heritage Tourism

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INTRODUCTION

Medan City is the capital of North Sumatra Province, the 3rd largest city in Indonesia, and the largest city outside Java. Through a very long history, Medan City, known today, began from several small villages, scattered around the banks of the Deli River. The development of this area into a city is a unique moment in the history of urban development in Indonesia because this city developed not because of the planning of the Dutch colonial government, like other cities in the Dutch East Indies, but because the formation of this city was due to the interests of plantation capitalists to make this area a center of plantation economic activities on the east coast of Sumatra Island (Nasution, 2018:66). As the center of the largest economic growth on Sumatra Island, Medan City has become a favorite for various entrepreneurs from various parts of the world to invest there. One of the big entrepreneurs who played a big role in the development of Medan City was Tjong A Fie. He was a big entrepreneur from the Chinese ethnic group who had close ties with the Dutch Colonial leaders in Medan and the Sultan of Deli who was in power at that time. Tjong A Fie is a highly respected figure in all circles in Medan City to this day. One of Tjong A Fie's legacies that is still visible today is the Tjong A Fie Mansion (Tjong A Fie Residence).

Tjong A Fie Mansion is one of the real shreds of evidence of the best architectural heritage of the colonial era in Medan City. This building was completed in 1900, stands on 8000 m² of land, and has 2 floors and 35 rooms and spaces. This building has a unique architectural style, combining Chinese, Malay, and European architectural elements. This building was first opened to the public and turned into a museum in 2009. Since the opening of this building as a museum, the number of tourist visits to this place has increased. Tourists' enthusiasm is attracted by the history and story behind Tjong A Fie and his residence (Nababan, 2013:3).

Ashwort (in Ginting & Rahman, 2016:332) stated that the identity of a cultural site is the attraction of the site and the identity that has been embedded in an attraction is certainly closely related to authenticity. Authenticity is considered an important factor in building the values, drives, motives, and interests of tourists, thinking that tourists' perceptions of authenticity have grown in the last decade (Nguyen & Cheung, 2016:2). Through this statement, authenticity is one of the considerations for tourists in making decisions to visit one of the tourist attractions, especially certain markets such as cultural tourists. The authenticity of a tourist attraction is currently very important in determining the attractiveness of a destination for tourists. Along with the development of the global tourism industry, tourists are increasingly looking for more authentic, unique, and local culture-based experiences. Unfortunately, with the dynamics that occur in a heritage tourism area, there is often a degradation of historical value and erosion of the authenticity of the site. This is what sometimes causes the loss of the original value of a heritage tourist attraction or even the permanent loss of the site. (Ginting & Rahman, 2016)

The purpose of this study was to find out tourists' perceptions of the authenticity of Tjong A Fie Mansion as a cultural tourist attraction, the

motivation of tourists to visit Tjong A Fie Mansion and the relationship between the perception of the authenticity of the attraction and the motivation of tourists to visit Tjong A Fie Mansion.

LITERATURE STUDY

Tourist Attraction Authenticity

Boyd (2001:221), explains that authenticity is the center of the implementation of cultural tourism, considering that the products/attractions displayed are reconstructions of the reflection of a place's past, both in terms of appearance (built landscape) and in appearance (cultural landscape). As the trend of cultural tourism develops, the idea of ensuring the authenticity of attractions has become important in evaluating the cultural heritage assets owned by the attraction. However, there are many views on authenticity itself, based on who sees what (Mckercher & Du Cros, 2015:77-78). In this study, the perspective that will be used is from the perspective of tourists.

Kolar & Zabkar (2010:656), explain that there are 2 views on the authenticity of a tourist attraction by tourists, namely object-based authenticity and existential authenticity. Object-based authenticity is a view that sees that authenticity is assessed from the visible form (tangible) of an attraction, while existential authenticity is a view that refers to the state of mind of tourists (tourist's state of mind). The object-based authenticity view is the most commonly accepted view by tourists, considering that this view is based on the physical form of objects that can be observed by tourists (Reisinger & Steiner, 2006:69). Chhabra (2012:499) added that this view is often the basis for the motivation for tourists to travel and visit an attraction.

In contrast to the object-based authenticity view seen by tourists, existential authenticity focuses on understanding authenticity based on activities at attractions that are closely related to tourists' daily lives (Jamal & Hill, 2002:89; Rickly & Vidon, 2018:6). Wang (in Knudsen & Waade, 2010:11) explains that existential authenticity refers to the physical condition that a person has and must be activated through tourism activities. In line with that, authentic experiences in tourism are used to activate a person's existential condition.

Tourist Motivation

Morrison (2019:480), explains that there are 2 types of travel undertaken by a person, namely business travel and leisure travel. Business travel is carried out based on the needs of organizations and companies. While leisure travel is carried out based on the needs and desires of individuals (personal). Mill and Morrison (in Morrison, 2019:486), divide the motivation for traveling into 7 categories, which are based on the needs of tourists, namely physiological, safety, belonging, esteem, self-actualization, to know and understand, and aesthetics. Mckercher and Du Cros (2002:1) explain that one of the motives for travel carried out by tourists is to see cultural tourism attractions. The main motivation in cultural tourism is to learn, experience, and consume cultural tourism products (Richards 2018:13). To see the motivation of cultural tourists, Mckercher (2002:32) classifies cultural tourists themselves into 5 groups which are ranked based on

the level of importance of cultural tourism for tourists in visiting and the level of depth of cultural tourism experience sought by tourists. The 5 groups are as follows:

- 1) The purposeful cultural tourist (high level of interest/deep depth of experience)
- 2) The sightseeing cultural tourist (high level of interest/shallow depth of experience)
- 3) The casual cultural tourist (medium level of interest/shallow depth of experience)
- 4) The incidental cultural tourist (low level of interest/shallow depth of experience)
- 5) The serendipitous cultural tourist (low level of interest/deep depth of experience)

METHOD

This research method uses a descriptive method with a quantitative approach. The population determined is domestic tourists who have visited Tjong A Fie Mansion, while the samples taken are tourists who have visited Tjong A Fie Mansion within a maximum period of 2 years since this research was conducted (2020). The determination of the number of samples taken in this study was determined using the Lemeshow formula, this is because the population is unknown. The samples obtained amounted to 103. Data collection in this study was carried out by distributing questionnaires and online interviews, as well as literature studies. The stages of analysis carried out are normality test, heteroscedasticity test, simple linear regression test, correlation analysis, coefficient of determination, and hypothesis testing. Data collected from respondents were first processed using the method of successive interval (MSI). The analysis stages were carried out using a tool in the form of the IBM SPSS Statistics ver 2.3 application. 64 bit. In this study, the hypotheses tested are:

H0: The authenticity of the attraction does not affect the motivation of tourists to visit Tjong A Fie Mansion

H1: The authenticity of the attraction affects the motivation of tourists to visit Tjong A Fie Mansion

RESULT AND DISCUSSION

Tjong A Fie Mansion Profile

Tjong A Fie Mansion is one of the historical buildings in Medan City. As the name suggests, this building was once the residence of one of the figures, philanthropists, businessmen, and leaders of the Chinese community in Medan City during the Dutch colonial era, namely Tjong A Fie. This building was completed in 1900 and was inhabited by Tjong A Fie and his extended family. Tjong A Fie died in 1921, and since his death, there have been few historical records regarding the development of this building.

In 2009, one of Tjong A Fie's grandchildren, Mr. Fon Prawira, decided to convert the Tjong A Fie Mansion building into a museum. The conversion of this building's function was also intended as a manifestation of the will written by Tjong A Fie himself, which he wanted that after his death this building could be enjoyed by people from various circles regardless of ethnicity, race, culture, and

religion (Rudiansyah, personal communication. 2020, June 10). This building stands on an area of 8000 m² and is located at Jalan Jenderal Ahmad Yani No. 105, Medan City. Tjong A Fie Mansion is located in the old city area of Kesawan, where there are many buildings with art deco architectural style, a legacy of the Dutch colonial era.

Structurally, this building consists of 2 floors and 35 rooms. Most of the rooms in Tjong A Fie Mansion still maintain their shape, function, and layout of the furniture in the rooms. This is done so that tourists who visit can see the actual condition and atmosphere of the rooms in Tjong A Fie Mansion in the past. In this museum itself, there are approximately 160 collections of artifacts on display. The artifacts displayed include household items used since the Dutch colonial era and personal items belonging to Tjong A Fie and his family, such as award certificates, honorary stars, paintings, a collection of urns, statues, and various old photos of the conditions of the city of Medan in the colonial era, portraits of Tjong A Fie and his family, portraits of Sultan Ma'moen Al Rashid Perkasa Alamsyah and other figures.

Authenticity of Attraction at Tjong A Fie Mansion

In this study, it was found that the average value for each dimension of the authenticity variable of the attraction was 4.519 in the object-based authenticity dimension and 4.379 in the existential authenticity dimension. This indicates that tourists' perceptions of the authenticity of the attraction at Tjong A Fie Mansion are obtained from the perspective of seeing the physical appearance of the object displayed. Of course, this perspective is the most common thing for tourists visiting a museum in general (Kolar & Zabkar, 2010).

The average value of 4.519 can be interpreted as where tourists understand enough by seeing the authenticity of an object/artifact from the physical appearance displayed. Meanwhile, the average value of 4.379 in the existential authenticity dimension approaches the direction of understanding tourists who are less likely to see the authenticity of tourist attractions from an existential perspective. In the object-based authenticity dimension, it was found that the highest average value was found in the object's uniqueness indicator with a value of 4.631. This value can be interpreted that tourists have a good understanding of authenticity in terms of the uniqueness of the attraction, considering that this number is heading towards the number 5, which is a very good understanding.

Tjong A Fie Mansion is one of the historical buildings in Medan City. The building, which has a unique architectural style and striking shape compared to other buildings around it, makes it unique among other tourist attractions in Medan City. In seeing the tourist attraction at a glance, tourists can understand that the Tjong A Fie Mansion building has an unusual building shape, without understanding that the building has a combination of different architectural styles (Peranakan).

Meanwhile, in the existential authenticity dimension, the indicator with the highest average value is bodily feelings with a value of 4,563 followed by the sense of community belonging indicator with a value of 4,417. Tjong A Fie Mansion was built by carrying the principles of togetherness, diversity, and

tolerance between people, races, and cultures. The museum management arranges the appearance and placement of objects and the environment exhibited in the museum in such a way that it can show tourists the feeling and spirit of togetherness, diversity, and tolerance in Tjong A Fie Mansion.

Referring to the results of the average value of these two indicators, it can be seen that tourists who have visited Tjong A Fie Mansion can still feel the authenticity of the attraction based on the invisible feelings in the museum but do not get too deep an impression.

Tourists' Motivation to Visit Tjong A Fie Mansion

The variables of tourist visiting motivation in this study are divided into 2 dimensions, namely experience sought and the importance of cultural tourism in decision-making (Mckercher, 2002:32), where each dimension is divided into several indicators. It was found that the average value of the importance of cultural tourism in the decision-making dimension was greater than the experience sought dimension.

The highest average dimension value obtained was 4,495. From the average value found, it can be interpreted that tourists who have visited Tjong A Fie Mansion tend to make cultural tourism destinations or attractions their main choice to visit. The highest average dimension value is not enough to say that tourists always make cultural tourism attractions their main choice. However, this figure is approaching the number 5, where at that number tourists are sure to always make cultural tourism attractions their main choice.

Meanwhile, the dimension with the lowest average value, namely experience sought with a value of 4,006. A fairly low value, considering that this value tends towards the number 3, where tourists tend not to pay attention to the level of depth of experience sought while at the tourist attraction. To better understand the motivation of tourists in visiting an attraction (in this case a cultural tourism attraction), Mckercher (2002) classifies tourists into 5 groups based on the two dimensions of motivation.

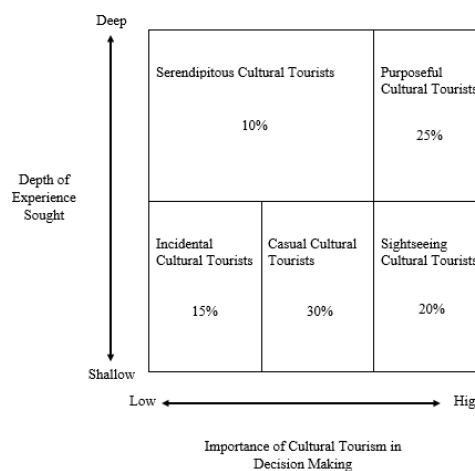


Figure 1. McKercher's cultural tourist classification diagram

Based on the presentation in the diagram, it can be found that tourists who visit Tjong A Fie Mansion are dominated by casual cultural tourists with a figure of 30%. In the classification of casual cultural tourists, Mckercher (2002) explains that tourists in general, tourists from this group still have a tendency to consider visiting cultural tourist attractions, although the influence is very small, and when they are at the attraction, they tend to receive little experience. This is a common example of a tourist attraction in the form of a museum. However, in the diagram, a fairly high figure was also found in the category of purposeful cultural tourists, namely 25%.

Purposeful cultural tourists are tourists who have a special intention to learn new things during their visit to the attraction. In this case, cultural tourism has a very large role in determining the choice of tourist attractions that will be visited by tourists. Meanwhile, tourists who are included in this category get a deeper level of experience than tourists in other categories. This finding is certainly reinforced by the statement from the management, where in an interview it was said that many tourists come to Tjong A Fie Mansion because they want to learn about Peranakan culture through the architectural style of the building, as well as the history of Tjong A Fie itself.

The Influence of Authenticity of Attraction on Tourists' Visiting Motivation at Tjong A Fie Mansion

As mentioned in the research method, in this study to test the previously established hypothesis, several tests were carried out, such as simple linear regression tests, correlation analysis, coefficient of determination, and hypothesis testing by finding the calculated t value.

In the simple linear regression test, the equation used is:

$$Y = a + bX.$$

The equation made is:

$$Y = 8.051 + 0.552X$$

Thus, through the equation, the values in the equation can be interpreted as follows:

a= 8.051, which means that if the authenticity of the attraction is worth 0 units, then the motivation of tourists will be worth 8.051 units.

b= 0.552, which means that if the authenticity of the attraction increases by one unit, then the motivation of tourists will also increase by 0.552 units.

In the correlation test, after conducting the test, the correlation coefficient value between the authenticity of the tourist attraction and the motivation of tourists to visit was 0.754. The relationship between these variables is positive, which can be interpreted that the better the authenticity of the tourist attraction, the more the motivation of tourists to visit will increase. If we look at the guidelines for interpreting the correlation coefficient according to Sugiyono (2015), it can be found that the correlation coefficient figure of 0.754 is at a strong relationship level.

As for the results of the determination coefficient test, it was found that the determination coefficient value was at the R square value or R² value of 0.569.

This figure can be interpreted that the authenticity of the tourist attraction influences the tourist motivation variable of 56.9%. Meanwhile, $100\% - 56.9\% = 43.1\%$ of the remainder is the influence of other variables that were not examined in this study.

Hypothesis testing in this study was carried out by testing the t value. After processing, it was found that the calculated t value for the authenticity of the tourist attraction variable was 11,545. This value will be compared with the t table value in the t distribution table, where with $\alpha = 0.05$, $df = n - k - 1 = 103 - 2 - 1 = 100$. So for the two-sided test, the value in the t table is 1.983. The calculated t value on the authenticity of the attraction variable is $11.545 > t$ table (1.983), so it is found that H1 where the authenticity of the attraction affects the motivation of tourists to visit Tjong A Fie Mansion is accepted.

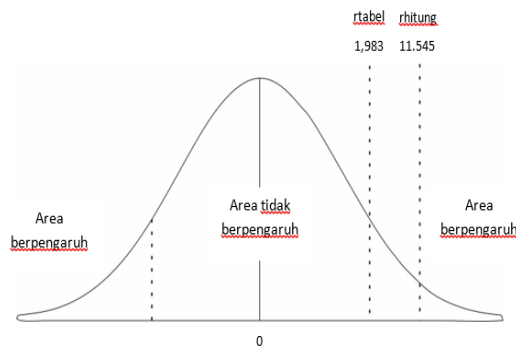


Figure 2. Hypothesis test curve

In the curve above, it can be seen that the calculated t value is greater than the t table and is in the influential area. This means that the authenticity variable of tourist attractions has an effect on the variable of tourist motivation. According to the results of interviews conducted with the management of Tjong A Fie Mansion, it was found that there had been an increase in the number of visitors in the last 2 years. Although the number of visits had stopped due to the COVID-19 pandemic that was hitting, since the management reopened the doors for tourist visits to Tjong A Fie Mansion, it was found that the enthusiasm of tourists to visit was very high.

This assessment is seen from the responses of tourists to the questionnaire results, wherein the authenticity variable, an average value of 4.519 and 4.319 was found in both dimensions of this variable, namely object-based authenticity and existential authenticity. These results indicate that the authenticity of the attraction at Tjong A Fie Mansion is dominated by the views of tourists who tend to see it from the perspective of object-based authenticity. This indicates that tourists have not been able to feel the authenticity of the attraction based on the values of the attractions displayed (existential perspective). In this study, a significant difference in the average value was found in the dimensions of measuring tourist motivation. The average value for each dimension in this variable is 4.006 in the experience sought dimension and 4.495 in the importance of cultural tourism in the decision-making dimension. To facilitate the assessment of tourist motivation, tourists are classified based on motivation using the classification of cultural tourists Mckercher (2002). It was found that

the majority of tourists visiting Tjong A Fie Mansion can be classified as purposeful cultural tourists with a figure of 25%. Tourists who fall into this group generally visit cultural tourist attractions intending to gain as much experience and learn as possible. This is in line with the results of the manager's statement stating that the majority of tourists who come to Tjong A Fie Mansion are students who are conducting research or come to the Tjong A Fie library.

The results of the analysis in this study indicate that the authenticity of tourist attractions influences the variable of tourist motivation by 56.9%. Meanwhile, $100\% - 56.9\% = 43.1\%$ of the remainder is the influence of other variables that were not examined in this study. This influence is obtained from the authenticity of the attraction which is still maintained by the management of the Tjong A Fie Mansion Museum. Therefore, maintaining and proving authentic values is important in increasing tourist motivation to visit in this case tourist attractions in the form of museums.

CONCLUSION AND SUGGESTION

In this study, the perception of the authenticity of tourist attractions is considered quite good. The results of the analysis in this study indicate that the authenticity of tourist attractions influences the variable of tourist motivation by 56.9%. Meanwhile, $100\% - 56.9\% = 43.1\%$ of the remainder is the influence of other variables that were not examined in this study. This influence is obtained from the authenticity of the attraction which is still maintained by the management of the Tjong A Fie Mansion Museum. Therefore, maintaining and proving authentic values is important in increasing tourist motivation to visit in this case tourist attractions in the form of museums

Based on the conclusions that have been presented, the suggestion that can be conveyed is that the manager should continue to maintain the authenticity of the tourist attractions in Tjong A Fie Mansion. The results of the study also show that the better the authenticity of the attraction is maintained, the higher the motivation of tourists to visit. It is better for the manager to also display or hold new activities at the attraction, where tourists can be directly involved. The suggestion to hold direct involvement of tourists in activities at the attraction refers to the smaller existential authenticity dimension figure compared to the object-based authenticity dimension. By holding new activities that can support the appearance of the authenticity of other attractions at Tjong A Fie Mansion, it is hoped that the motivation of tourists to visit will also increase. For the types of activities and appearances of new objects to increase the existential authenticity dimension, further research is needed that will provide recommendations regarding this.

Because the results of the study show that there is a significant influence of the authenticity of the attraction on the motivation of tourists at tourist attractions in the form of museums, further research is needed regarding authenticity and other factors that influence tourist motivation at other cultural

tourist attractions. As for further research on the authenticity of the attractions and motivations of tourists, both at Tjong A Fie Mansion itself and other cultural tourist attractions, it would be good to also examine the perception of authenticity of foreign tourists, considering that the perception of the authenticity of the attractions of foreign tourists is different from the perception of the authenticity of the attractions of domestic tourists who are the subjects of this study.

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