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COMMUNICATIVE PRACTICES FOR CULTURAL ENGAGEMENT IN DIGITAL PLATFORMS OF A PRIVATE HIGHER EDUCATION INSTITUTION: AN ETHNOMETHODOLOGICAL STUDY OF A CULTURAL AFFAIRS OFFICE

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Acceptance Page

This paper prepared by **TEODORO P. DANGARANG JR.** with the title: **"COMMUNICATIVE PRACTICES FOR CULTURAL ENGAGEMENT IN DIGITAL PLATFORMS OF A PRIVATE HIGHER EDUCATION INSTITUTION: AN ETHNOMETHODOLOGICAL STUDY OF A CULTURAL AFFAIRS OFFICE"** is hereby accepted by the Faculty of Information and Communication Studies, U.P. Open University, in partial fulfillment of the requirements for the degree, Master of Development Communication.

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Biographical Sketch

Tj P. Dangarang Jr. currently serves as the Officer-in-Charge of the Cultural Affairs Office at Adamson University, where he oversees cultural programs, artistic groups, and major university events. He completed the degree requirements for the Master of Development Communication at the University of the Philippines Open University.

He earned his Bachelor of Arts in Communication from Adamson University, where he was recognized as an Academic Awardee and received leadership distinctions, including the Adamson University Leadership Award and the Gerry Roxas Leadership Award.

He serves as the adviser of Silip@Lente-AdU, the university's official film and photography organization, and is also a faculty member at the University of Perpetual Help System – Manila, where he teaches theater and performance-related courses. His experience in theater, performance, visual storytelling, and event management has enabled him to work closely with student performers, artists, and production teams.

He is a member of the Board of Directors of the Association of Cultural Offices of Philippine Educational Institutions and the Association of Philippine Performing Arts Spaces. Through his work in arts management, theater, and cultural programming, he continues to support the development of young artists, performers, and student leaders.

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Dedication

This study is dedicated to my family, whose unwavering support, patience, and encouragement have been my constant source of strength throughout this journey. Their belief in my abilities has inspired me to persevere and strive for excellence.

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Abstract

This study examines the communicative practices of a Cultural Affairs Office (CAO) in sustaining cultural engagement through digital platforms within a Private Higher Education Institution (PHEI) in the Philippines. Guided by an ethnomethodological perspective and informed by Development Communication, the study investigates how cultural engagement is routinely accomplished through institutional communication and examines which Development Communication principles are reflected in these communicative practices. The study addresses the increasing shift of cultural engagement into digital spaces by examining whether and how established Development Communication principles continue to operate within digitally mediated institutional communication.

The study utilized naturally occurring digital communication materials produced and disseminated by the CAO during one academic semester. Primary data included official social media posts, captions, announcements, promotional and visual materials, livestream recordings, and publicly posted documentation of cultural activities, while institutional documents and related materials provided contextual support for interpretation. The data were analyzed using Braun and Clarke's Thematic Analysis, guided by an ethnomethodological perspective that focused on the recurring and routine nature of the CAO's communicative practices rather than the chronological sequence of cultural activities.

The findings identified three recurring communicative practices that sustain cultural engagement: **(1) celebrating Filipino culture, (2) promoting cultural programs and institutional engagement, and (3) showcasing and documenting cultural performances and values.** These practices reflected three Development

Communication principles: **participation, collaboration, and shared meaning-making.** The findings demonstrate that digital platforms function not merely as channels for promoting cultural activities but as communicative environments in which cultural engagement is routinely organized, documented, represented, and sustained.

The study concludes that cultural engagement is continuously accomplished through routine communicative practices rather than through isolated cultural events alone. Conceptually, the study contributes to Development Communication by providing empirical evidence of how participation, collaboration, and shared meaning-making operate within digitally mediated cultural engagement in a PHEI. Methodologically, it demonstrates the use of Ethnomethodology, together with Thematic Analysis, in uncovering how cultural engagement is routinely accomplished and made meaningful through naturally occurring digital communication. The study thus extends the application of Development Communication to the intersection of digital communication, cultural engagement, and higher education.

Keywords: cultural engagement; communicative practices; ethnomethodology; Development Communication; digital communication; Private Higher Education Institution

Chapter I

RATIONALE

Effective communication is essential for higher education institutions to cultivate and maintain cultural engagement. In addition to the organization of cultural activities and creative initiatives, cultural meanings are continuously shaped through everyday communicative practices, including the ways in which activities are announced, documented, communicated, and shared among stakeholders. Cultural engagement encompasses more than performances or exhibitions; it is also shaped by the communicative processes through which stakeholders encounter, interpret, and respond to cultural initiatives. As these communicative processes increasingly move into digital spaces, questions arise regarding how cultural engagement is sustained and whether established principles of Development Communication remain evident within these digitally mediated forms of engagement.

Within the context of higher education, the Cultural Affairs Office (CAO) stands as a crucial institutional unit committed to nurturing artistic expression, facilitating cultural involvement, and enhancing the appreciation of heritage in alignment with the university's broader mission and vision. In the Philippines, CAOs serve not only as organizers of cultural events but also as communicators of institutional values, connecting the university, students, and the wider community through cultural initiatives.

The researcher’s subject position is particularly relevant to this inquiry, as the researcher serves as the Officer-in-Charge of the Cultural Affairs Office examined in the study. This position provides familiarity with the institutional and cultural context in

which the communicative practices under investigation occur. As an insider researcher, this proximity offers contextual sensitivity in understanding the routine institutional environment surrounding the communication materials. At the same time, the researcher recognizes that such familiarity may shape how the data are approached and interpreted. The study therefore treats the researcher's position reflexively, acknowledging both the contextual understanding it brings to the inquiry and the need to distinguish institutional familiarity from interpretations grounded in the empirical data. This positioning is particularly significant to the qualitative and ethnomethodological orientation of the study, which seeks to understand routine communicative practices within the social and institutional context in which they naturally occur.

From a Development Communication perspective, communication is understood as more than the transmission or dissemination of information. Development Communication has traditionally emphasized communicative processes that create opportunities for stakeholder participation, dialogue, collaboration, and the negotiation of shared meanings. These principles provide a way of understanding communication as a process through which people become involved in matters that affect their communities and social environments.

However, the increasing shift of communication into digital spaces raises an important conceptual question for Development Communication. As cultural engagement becomes increasingly mediated through social media and other digital platforms, do established Development Communication principles still hold in these environments? If so, how are these principles manifested through routine digital communicative practices? The presence of digital communication alone cannot be assumed to

constitute participation, collaboration, or shared meaning-making. Whether these principles are actually reflected in digitally mediated cultural engagement remains an empirical matter that must be established through analysis.

Notably, contemporary cultural engagement is increasingly manifested through digital platforms. Social media posts, captions, livestreams, online announcements, photographs, videos, and other digital materials have become routine channels through which cultural initiatives are communicated and made accessible to stakeholders. These digital forms of communication allow cultural activities and institutional narratives to extend beyond conventional physical spaces and the actual duration of cultural events.

Digital platforms, however, should not automatically be understood as participatory spaces simply because they provide opportunities for communication and interaction. Rather, they constitute communicative environments in which different forms of engagement may emerge. This distinction is important from a Development Communication perspective because it creates the need to examine the actual communicative practices occurring within digital spaces before determining whether principles associated with Development Communication are present.

The increasing digital mediation of cultural engagement therefore presents both a conceptual and an empirical area of inquiry for Development Communication. While Development Communication provides established principles for understanding participatory and collaborative communication, there remains a need to examine how these principles operate when engagement is mediated through routine digital institutional communication. Examining this within a Private Higher Education Institution (PHEI) also provides an opportunity to explore the relevance of

Development Communication in an institutional and cultural context beyond its more commonly examined development settings.

Given the growing reliance on digital platforms, existing studies have examined digital communication in higher education in relation to outcomes such as audience reach, visibility, participation, and stakeholder engagement. However, relatively limited attention has been given to the ways Cultural Affairs Offices sustain cultural engagement through their routine communicative practices, particularly within digital environments and from a Development Communication perspective.

While prior research has explored digital communication, stakeholder engagement, and cultural participation in higher education, there has been relatively limited focus on how Cultural Affairs Offices maintain cultural engagement through regular communicative practices. More specifically, there remains a conceptual gap in understanding the relationship between Development Communication principles and digitally mediated cultural engagement. While the principles of Development Communication provide a framework for understanding participatory communication, their manifestation within the routine digital communication of cultural institutions in higher education requires further empirical examination.

This underscores the significance of analyzing communication not merely as a tool for promoting cultural activities but as a routine institutional practice through which cultural engagement may be continuously generated and sustained. Rather than presuming that Development Communication principles are inherently present in the digital communication of Cultural Affairs Offices, there is a need to first examine the communicative practices themselves and subsequently determine which Development Communication principles, if any, are reflected in these practices.

Informed by this perspective, the current study examines the communicative practices of a Cultural Affairs Office within a Private Higher Education Institution in the Philippines. It investigates how these routine communicative practices sustain cultural engagement through digital platforms and subsequently analyzes the Development Communication principles reflected in them. In doing so, the study addresses the question of whether and how Development Communication principles continue to operate as cultural engagement becomes increasingly mediated through digital communication.

The significance of the study therefore lies not only in describing the digital communicative practices of a Cultural Affairs Office but also in examining the continuing relevance of Development Communication within contemporary forms of cultural engagement. By empirically examining the communicative practices first and interpreting the Development Communication principles that emerge from them, the study extends the application of Development Communication to the intersection of culture, digital communication, and higher education. It contributes to understanding how established Development Communication principles may be manifested, adapted, or sustained within digitally mediated institutional contexts.

Digital Platforms Have Transformed Cultural Engagement

The rise of digital communication has profoundly altered the ways in which higher education institutions implement and maintain cultural engagement. Online platforms, digital collections, and livestreamed events have emerged as important venues for the communication, interpretation, and experience of cultural activities. According to Johnson and Weimann (2021), digital communication enhances universities' ability to connect with audiences beyond campus limits, facilitating hybrid participation and

fostering intercultural interaction. Concurrently, these platforms pose challenges concerning authenticity, audience interaction, and the consistency of institutional communication.

In the Philippine context, this transition is particularly evident as universities increasingly depend on digital platforms to connect with student populations across various geographical locations. Chen and Hsiao (2023) highlight that the integration of physical and digital engagement in cultural participation can broaden opportunities for involvement, while also requiring more deliberate communication strategies from institutional actors. As cultural involvement moves into digital realms, institutional communication must therefore respond to changing forms of interaction and engagement.

For Cultural Affairs Offices, digital platforms have evolved into more than instruments for promotion. They have become regular settings for communication where cultural initiatives are announced, documented, represented, and shared through captions, photographs, videos, livestreams, and other digital materials. The routine use of these platforms influences how cultural initiatives remain visible and accessible beyond the duration of physical activities.

However, increased visibility and accessibility do not necessarily demonstrate meaningful participation or engagement. From a Development Communication perspective, it is therefore necessary to examine what actually occurs through these communicative practices: whether they merely disseminate cultural information or whether they also reflect broader communicative processes associated with stakeholder participation, collaboration, and the creation of shared meanings. These

relationships cannot be assumed based solely on the use of digital platforms but must be established through empirical analysis.

Communication Sustains Cultural Engagement

This investigation enhances the understanding of institutional communication, cultural engagement, and Development Communication by examining the ways in which Cultural Affairs Offices maintain cultural engagement through routine communicative practices. Rather than focusing exclusively on event outcomes, audience reach, or the frequency of digital communication, the study approaches communication as an ongoing institutional process through which cultural activities and experiences are communicated, documented, interpreted, and sustained.

From a Development Communication perspective, this provides an opportunity to examine whether its established principles continue to hold when cultural engagement takes place within digitally mediated environments. The study does not begin with the assumption that participation, collaboration, or shared meaning-making necessarily occurs simply because communication is digital. Instead, it examines the communicative practices evident in the data and subsequently determines which Development Communication principles are reflected in those practices.

This distinction is central to the contribution of the study. It bridges Development Communication and digital cultural engagement empirically rather than assuming a conceptual connection between them. By examining how Development Communication principles emerge—or do not emerge—from routine communicative practices, the study provides evidence regarding the continuing relevance of Development Communication in contemporary digital communication environments.

In this sense, the study advances Development Communication by extending its application to cultural engagement within a Private Higher Education Institution and by examining how its principles operate in an increasingly digital communication environment. The study therefore contributes not only to understanding how Cultural Affairs Offices sustain cultural engagement but also to the broader discussion of how Development Communication may remain relevant as forms of communication, participation, and engagement continue to evolve in digital spaces.

The findings seek to provide insights for Cultural Affairs Offices and cultural communication practitioners regarding the enhancement of communication practices for sustaining cultural engagement in higher education settings. At the same time, the study contributes to Development Communication scholarship by providing an empirical basis for understanding how its principles may operate within digitally mediated cultural engagement rather than assuming that such principles are automatically present in digital communication.

Chapter II

REVIEW OF RELATED LITERATURE

Effective communication is crucial for maintaining cultural engagement within higher education institutions. In addition to sharing information, communication allows universities to promote engagement, enhance collaboration, cultivate common understanding, and reinforce relationships among students, faculty, staff, and the wider community. As higher education institutions progressively embrace digital platforms, communication has emerged as an essential tool for promoting cultural participation, enabling interaction, and maintaining cultural engagement beyond conventional physical settings.

In alignment with the objectives of this study, this review is structured around three primary themes: (1) Digital Communication, which investigates the role of digital platforms in enhancing interaction, participation, and institutional communication; (2) Cultural Engagement, which analyzes how communication upholds culture through inclusive, collaborative, and symbolic practices within higher education institutions; and (3) Ethnomethodological Studies of Communication Practices, which offers a theoretical framework for comprehending how routine communicative practices shape and maintain institutional culture. Together, these themes create a solid conceptual and theoretical framework for analyzing the communicative practices of Cultural Affairs Offices in promoting cultural engagement within higher education institutions.

Digital Communication

The advancement of digital technologies has significantly altered the landscape of communication in higher education institutions. Digital platforms have transformed into sophisticated mediums for the distribution of announcements and institutional information. They have evolved into dynamic platforms for interaction, facilitating the exchange of content among universities and their stakeholders, fostering collaboration, participation, and engagement in both institutional and cultural activities. As higher education institutions progressively incorporate digital technologies into their communication strategies, these platforms have similarly emerged as vital environments for the promotion, experience, and maintenance of institutional culture through ongoing interactions among members of the academic community.

Simancas-González and García-López (2019) emphasized the importance of participatory communication in public universities. Their study posited that institutional communication ought to evolve beyond one-directional and hierarchical frameworks by fostering opportunities for members of the academic community to engage actively in communication processes. This participatory approach empowers stakeholders to engage as active contributors to institutional communication, rather than remaining passive recipients of information.

The utilization of social media has significantly broadened the communicative avenues accessible to higher education institutions. Capriotti et al. (2024) conducted an analysis of over 90,000 social media posts originating from 70 universities in Europe, the United States, and Latin America. It was observed that universities typically utilized social media for information dissemination, yet often did not fully leverage its interactive capabilities. Their findings highlight the significance of implementing

communication strategies that promote responsiveness, interaction, and stakeholder engagement, illustrating that digital platforms serve not merely as channels for information distribution but also as spaces where institutional relationships and shared understandings are perpetually cultivated.

In the context of the Philippines, Dumpit and Fernandez (2017) conducted an examination of social media usage among students in both public and private higher education institutions. Their findings indicated that perceived usefulness, ease of use, social influence, and enjoyment had a significant impact on students' utilization of social media. The research acknowledged the ability of social media to enhance communication, collaboration, and interaction in higher education, while also noting that issues surrounding internet accessibility and connectivity are significant factors to consider.

Roblyer et al. (2010) similarly identified distinctions between faculty members and students regarding their perceptions and utilization of Facebook in the context of higher education. Their study indicated that students tended to be more open than faculty members to utilizing Facebook for educational and institutional communication. This finding indicates that institutions of higher education ought to take into account the communication preferences and practices of various stakeholder groups when formulating digital engagement strategies.

In a similar vein, Tess (2013), by reviewing the literature on social media in higher education, highlighted that social networking platforms facilitate opportunities for interaction, collaboration, content sharing, and learner engagement. Nonetheless, the success of these technologies is significantly influenced by the manner in which

institutions incorporate them into their communication and learning strategies, aiming to foster meaningful engagement rather than merely conveying information.

Bruguera et al. (2022) illustrated that social media platforms have become essential elements of university communication environments, facilitating collaboration, networking, flexibility, and participation in both formal and informal learning contexts. Their findings indicate that digital communication transcends mere information sharing, fostering ongoing interaction among institutional stakeholders.

These studies collectively demonstrate that digital communication has become a fundamental component of communication processes within higher education institutions. Digital platforms have transitioned from being simple channels for distributing institutional information to becoming interactive spaces that facilitate engagement, collaboration, and the ongoing construction of shared meanings among stakeholders. In these environments, communication encourages participation, enhances relationships among members of the academic community, and facilitates the continuous process of cultural engagement. For Cultural Affairs Offices, these platforms serve a purpose that transcends mere promotion of cultural programs; they act as essential communicative spaces that nurture cultural engagement by fostering participation, facilitating collaboration, and enabling the ongoing co-construction of shared cultural meanings within the university community.

Cultural Engagement

These studies collectively demonstrate that digital communication has become a fundamental component of communication processes within higher education institutions. Digital platforms have transitioned from being simple channels for distributing institutional information to becoming dynamic interactive spaces where

stakeholders actively engage, collaborate, and continuously develop shared meanings. In these environments, communication enhances participation, fortifies relationships among members of the academic community, and facilitates the continuous process of cultural engagement. For Cultural Affairs Offices, these platforms serve a purpose that transcends mere promotion of cultural programs; they act as essential communicative spaces that nurture cultural engagement by fostering participation, facilitating collaboration, and enabling the ongoing co-construction of shared cultural meanings within the university community.

Gilmore and Comunian (2016) investigated the interplay between higher education, cultural policy, and the creative economy, positing that universities serve not merely as educational entities but also as influential cultural participants. Their study emphasizes the significance of universities in fostering cultural production, establishing partnerships, engaging communities, and enabling knowledge exchange beyond the confines of the campus. This viewpoint regards higher education institutions as significant environments where culture is perpetually generated, exchanged, and maintained.

Cultural engagement is enhanced through community-focused and collaborative artistic practices. Peters et al. (2024) investigated the significance of community-engaged creative practice within higher education, highlighting that arts-based activities link institutional learning with community involvement, cultural policy, and public participation. Instead of perceiving cultural activities merely as performances or exhibitions, they contended that these initiatives offer avenues for dialogue, collaboration, and critical engagement among stakeholders.

LeRoux and Bernadska (2014) also identified a positive correlation between involvement in the arts and civic engagement. Their study indicates that engagement in creative activities enhances social connections, fosters collective participation, and promotes active citizenship. While their investigation encompasses areas beyond higher education, it underscores the significance of cultural engagement in cultivating meaningful connections among community members.

In a similar vein, Geagea et al. (2019) illustrated that outreach initiatives in the creative arts significantly boost students' cultural participation by broadening their exposure to university settings and enhancing access to cultural experiences. In addition to this, Felton et al. (2016) discovered that arts-based education fosters social inclusion by generating opportunities for individuals and communities that may otherwise face obstacles to engaging with higher education and cultural institutions.

These studies collectively illustrate that cultural engagement is maintained through active participation, collaboration, creative expression, community connections, and inclusive access to cultural activities. In higher education institutions, performances, exhibitions, workshops, commemorative activities, and cultural partnerships serve as valuable opportunities for stakeholders to engage with, preserve, and collaboratively shape cultural significance. In the realm of Cultural Affairs Offices, effective communication is essential for ensuring that opportunities are not only visible but also meaningful and accessible to all. Through announcements, photographs, captions, videos, event narratives, and institutional documentation, communication transcends mere program promotion by fostering participation, reinforcing cultural values, preserving institutional and cultural memory, and sustaining cultural engagement beyond the lifespan of individual events.

Ethnomethodological Studies of Communication Practices

Ethnomethodology, as established by Garfinkel in 1967, investigates the everyday techniques individuals employ to interpret situations and create discernible structures of social order. It does not regard social order as a phenomenon that exists autonomously from human activity. It examines how individuals consistently achieve order through practical reasoning, interaction, language, and routine activities.

From this perspective, communication transcends the simple act of transmitting information. It serves as a fundamental method by which individuals clarify their actions, align their behaviors, and create common understandings of daily circumstances. Ethnomethodological inquiry concentrates on everyday practices, including speaking, writing, describing, categorizing, documenting, explaining, and responding.

Heritage (1984) elucidated that ethnomethodology examines the ways in which social actors employ everyday knowledge and practical methods to render social situations organized and comprehensible. This perspective is valuable for analyzing institutions, as organizational routines are maintained through repetitive forms of communication, documentation, coordination, and writing.

Rawls (2008) similarly highlighted that Garfinkel's work regards social order as a continuous achievement generated through context-specific practices. Meanings cannot be entirely divorced from the contexts in which communication takes place, as participants interpret language and actions in relation to particular institutional and interactional settings.

In higher education institutions, routine activities like preparing announcements, documenting performances, writing captions, producing reports, coordinating events, and responding to stakeholders can be analyzed as communicative practices that continuously shape institutional realities.

This perspective directly supports the current study by enabling an examination of the communicative materials produced by a Cultural Affairs Office not merely as completed texts or promotional outputs, but as indicators of the practical methods employed to maintain cultural engagement. By consistently engaging in promotion, celebration, documentation, recognition, and institutional coordination, the Cultural Affairs Office enhances the visibility and significance of cultural activities for its stakeholders.

Synthesis

The literature reviewed consistently indicates that communication plays a crucial role in maintaining cultural engagement within higher education institutions. Across the three major themes, the studies demonstrate that communication transcends mere information sharing and operates as a collaborative and developmental process. This process enables institutions to foster interaction, enhance institutional culture, create shared meanings, and fortify relationships among students, faculty, staff, alumni, and the wider community. The literature collectively underscores the importance of communication in shaping environments within higher education institutions that foster participation, collaboration, and a collective cultural identity.

The body of work on digital communication underscores the growing significance of digital platforms as arenas where institutional communication, stakeholder engagement, and cultural participation intersect. Digital platforms serve not only as

channels for announcements and publicity but also as avenues for dialogue, collaboration, and ongoing engagement between universities and their stakeholders. The studies reviewed consistently demonstrate that the effectiveness of digital communication relies not only on technological accessibility but also on the capacity of institutions to adopt participatory communication strategies that foster interaction, responsiveness, and ongoing stakeholder engagement. These viewpoints highlight the changing significance of digital communication as a crucial element of institutional involvement in higher education.

Likewise, the body of work on cultural engagement illustrates that communication plays a crucial role in maintaining culture within academic institutions. The studies reviewed indicate that cultural engagement encompasses more than just involvement in performances, exhibitions, workshops, and institutional celebrations. Rather, it entails facilitating opportunities for stakeholders to engage with culture, recognize common values, enhance their sense of belonging, and take an active role in shaping institutional culture. Effective communication highlights cultural opportunities, making them visible, meaningful, and accessible. This process allows higher education institutions to strengthen cultural identity and cultivate more robust relationships both within the university community and beyond. In this context, communication functions as the means by which cultural experiences are perpetually exchanged, analyzed, and valued.

The ethnomethodological perspective enhances these discussions by elucidating that institutional realities are perpetually constructed through routine communicative practices. Instead of perceiving communication as discrete messages or completed texts, ethnomethodology highlights that routine activities like preparing

announcements, documenting events, writing captions, coordinating programs, and engaging with stakeholders serve as practical means through which members of an institution collaboratively create, sustain, and reproduce social order. This perspective redirects the analysis to comprehend communication as a continuous social achievement integrated into the everyday activities of institutional participants. As a result, regular communication serves as a crucial framework for analyzing the ongoing production and maintenance of institutional culture.

The literature reviewed offers a comprehensive understanding of the connections between digital communication, cultural engagement, and ethnomethodology within the context of higher education. The studies collectively illustrate that digital communication fosters opportunities for interaction and participation, while cultural engagement imparts meaning and purpose to institutional communication. Furthermore, ethnomethodology serves as a valuable framework for analyzing how everyday communicative practices uphold institutional realities. These complementary perspectives create a robust conceptual and theoretical framework for comprehending communication as a participatory process that fosters cultural engagement within higher education institutions.

Simultaneously, the literature under review highlights the significance of analyzing communication not merely as an institutional function, but also as a daily practice that perpetuates cultural engagement. Previous studies have thoroughly examined digital communication, stakeholder participation, cultural engagement, and routine social interaction; however, these concepts have typically been analyzed in isolation from one another. The existing literature provides limited insight into the routine communicative practices of Cultural Affairs Offices, especially in the context of

Philippine higher education institutions, where digital platforms are becoming primary venues for institutional and cultural engagement. These observations underscore the importance of investigating the role of routine institutional communication in fostering cultural engagement within digital contexts.

Building upon these perspectives, the current study investigates the communicative practices of a Cultural Affairs Office within a Philippine higher education institution through an ethnomethodological lens. It examines how regular communication practices on digital platforms support cultural engagement and embody the principles of Development Communication. By integrating the concepts of digital communication, cultural engagement, and ethnomethodology, this study enhances the understanding of communication as a participatory and developmental process. It illustrates how Cultural Affairs Offices actively cultivate institutional culture and maintain cultural engagement within higher education.

Chapter III

RESEARCH FRAMEWORK AND RESEARCH QUESTIONS

A. Research Framework

This investigation is grounded in Ethnomethodology and guided by principles of Development Communication (DevCom) to explore the ways in which cultural engagement is maintained through everyday communicative practices within a Cultural Affairs Office (CAO).

Ethnomethodology, as presented by Garfinkel in 1967, examines the processes through which social order and meaning emerge from daily interactions and habitual practices. This perspective reframes culture not as a static institutional artifact, but as a dynamic achievement—constantly created and upheld through the process of communication. Within an institutional framework, understanding is constructed through repeated communicative actions including documentation, digital postings, announcements, and symbolic representations.

In this context, the Cultural Affairs Office is perceived as a location where institutional culture is manifested through regular communicative practices, especially on digital platforms. The activities encompass the creation of official documents, social media posts, and publicly available cultural resources that influence the interpretation and interaction with cultural initiatives by students and stakeholders.

Informed by Development Communication, this investigation positions cultural engagement as a process focused on development, emphasizing participation, inclusivity, empowerment, and the co-creation of meaning. DevCom highlights communication as a participatory process rather than a mere one-way flow of

information, enabling communities to negotiate meaning and promote social development. This investigation examines cultural engagement as a mechanism for fostering institutional growth that promotes participation, expression, and a sense of belonging within the academic community.

By combining ethnomethodology with development communication, the framework facilitates an examination of how communicative practices—particularly in digital environments—support cultural engagement through routine, publicly accessible, and participatory communication forms.

This framework is grounded on the following assumptions:

- Social order and institutional culture are achieved through routine communicative practices.
- Cultural engagement is a dynamic and negotiated process rather than a static outcome.
- Digital platforms function as key sites for participation, meaning-making, and cultural sustainability.
- Development communication principles underpin communicative practices that foster inclusive and sustained engagement.

B. Research Questions

1. What communicative practices of Cultural Affairs Offices that sustain cultural engagement in digital platforms?
2. What development communication perspective and principle underlie these communicative practices?

Chapter IV

RESEARCH METHODOLOGY

A. Research Design

This study utilized a qualitative ethnomethodological methodology, informed by development communication principles, to investigate how cultural engagement was maintained through routine communicative practices within a Cultural Affairs Office (CAO).

Ethnomethodology investigates how social order and shared comprehension are established via habitual acts and interactions (Garfinkel, 1967). This methodology emphasized comprehending how institutional actors constructed and sustained meaning through their routine communication, rather than evaluating results or quantifying efficacy. The study conceptualized cultural participation as a dynamic communicative process rather than a static result of cultural endeavors.

The study examined cultural engagement as a participatory and inclusive activity from a development communication standpoint. It analyzed how routine communication patterns, especially on digital platforms, fostered participation, enhanced shared knowledge, and maintained institutional culture.

This methodology was suitable as the study aimed not to assess audience impact or participation levels, but to investigate how communicative practices served as mechanisms for maintaining cultural involvement.

B. Research Site and Data Collection

The study was conducted at the Cultural Affairs Office (CAO) of Adamson University, a **Private Higher Education Institution (PHEI)** in the Philippines with established cultural and artistic initiatives. The PHEI served as the institutional setting of the study, while the routine communicative practices of the Cultural Affairs Office constituted the primary focus of the investigation.

Consistent with the ethnomethodological orientation of the study, the research utilized naturally occurring communication materials produced within the routine institutional activities of the CAO. No direct human participants were involved in the study. The materials were gathered from digital platforms and electronic sources and were examined in the form in which they naturally occurred.

To clarify their respective roles in the analysis, the materials gathered for the study were classified into **primary data sources** and **supporting documents and materials**. The primary data sources constituted the main body of digital communication materials subjected to coding and thematic analysis, while the supporting documents and materials provided institutional and contextual information that aided the interpretation of the primary data.

Primary Data Sources

The primary data consisted of publicly accessible digital communication materials produced and disseminated by the Cultural Affairs Office through its official digital platforms. These materials were directly analyzed to identify recurring communicative practices related to cultural engagement.

The primary data sources included:

- official CAO social media posts;
- captions and announcements;
- digital promotional and publicity materials;
- digital posters and other visual communication materials;
- livestream recordings; and
- publicly posted photographs, videos, and other digital documentation of cultural activities.

These materials constituted the primary dataset because they directly reflected the routine communicative practices of the CAO within digital spaces. They provided naturally occurring communication through which cultural activities were announced, represented, documented, and communicated to stakeholders. These materials were subjected to familiarization, coding, categorization, theme development, and interpretation using Braun and Clarke's Thematic Analysis, guided by the ethnomethodological perspective of the study.

Supporting Documents and Materials

Supporting documents and materials were used to provide institutional and contextual information relevant to the interpretation of the primary data. These materials were not treated as equivalent to the primary digital communication dataset and were not used as the principal basis for identifying the recurring communicative practices.

The supporting documents and materials included:

- digitally accessible institutional memoranda;
- event programs published online;
- official reports related to cultural activities; and

- other publicly accessible institutional materials that provided contextual information about the cultural programs and initiatives represented in the primary data.

These supporting materials were used to clarify the context, purpose, and institutional significance of the cultural activities represented in the primary communication materials. They also helped situate the identified communicative practices within the broader institutional and cultural context of the CAO and the PHEI.

All materials were gathered and examined in their digital format. The distinction between primary data sources and supporting documents and materials ensured that the analysis remained centered on the naturally occurring digital communication practices of the CAO, while institutional documents provided contextual support for interpreting these practices. This approach was consistent with the study's focus on understanding how routine communicative practices operate in sustaining cultural engagement within the digital environment of a Private Higher Education Institution.

C. Data Collection Procedures

Data collection involved the organized acquisition of institutional and digital communication materials generated by the Cultural Affairs Office (CAO) over the course of one academic semester. To maintain a focused and manageable scope of analysis, **purposive selection** was employed in identifying the materials to be included in the study.

Materials were selected based on their relevance to the research questions and their capacity to demonstrate the communicative practices associated with cultural engagement. Specifically, materials were included if they: **(1)** were produced,

published, or disseminated by the CAO within the identified academic semester; **(2)** were directly related to cultural programs, activities, or initiatives facilitated by the office; **(3)** contained communicative elements that demonstrated how cultural activities were presented, framed, promoted, or documented; and **(4)** were accessible through authorized institutional sources or publicly available digital platforms.

The following procedures were carried out:

- Gathering institutional communication materials related to the presentation, justification, and documentation of cultural activities;
- Collecting digital artifacts, such as posts, captions, and announcements, that communicated cultural programs and encouraged engagement;
- Conducting non-participant observation of publicly accessible cultural materials without direct interaction or intervention; and
- Systematically organizing and classifying the selected materials in preparation for coding, thematic analysis, and interpretation.

No interviews, surveys, or experimental procedures were conducted, as the study focused on naturally occurring communicative practices embedded in the routine operations and digital communication of the CAO.

D. Data Analysis

The data were analyzed using Braun and Clarke's Thematic Analysis, guided by an ethnomethodological perspective. Thematic Analysis was employed to systematically identify, organize, and interpret recurring patterns across the institutional documents, digital artifacts, and publicly accessible cultural materials included in the study. Rather than examining the communication materials according to the sequence or chronology

of cultural activities, the analysis focused on the routine nature of the communicative practices of the Cultural Affairs Office (CAO). Specifically, the analysis examined what the CAO repeatedly does through communication and how these recurring communicative practices contribute to sustaining cultural engagement.

The analysis was conducted through the following stages:

- **Familiarization with the Data.** Institutional documents, digital artifacts, and publicly accessible cultural materials were repeatedly reviewed to develop familiarity with the dataset. Particular attention was given to recurring communicative actions and patterns across the materials rather than to the chronological order in which individual cultural activities occurred.
- **Initial Coding.** Significant excerpts were identified and assigned descriptive codes representing the communicative actions and functions evident in the data. Coding focused on what the CAO routinely accomplished through communication rather than on the sequence of individual cultural activities. The coded excerpts were subsequently compared across the dataset to identify similarities, differences, and recurring communicative actions. This comparison provided the basis for understanding how particular communicative actions functioned in relation to cultural engagement rather than merely identifying the content of individual communication materials.
- **Categorization.** Related codes were grouped according to their shared communicative functions and recurring patterns across the dataset. Materials from different cultural activities and periods were compared to determine whether similar communicative actions occurred repeatedly across different contexts. This process allowed the analysis to move beyond individual

communication outputs and identify broader patterns in the routine communication of the CAO.

- **Theme Development.** Categories were examined and organized into broader themes representing the recurring communicative practices through which the CAO sustained cultural engagement. Themes were developed based on patterned communicative practices across the dataset rather than on the temporal or chronological sequence of cultural activities.
- **Theme Refinement and Interpretation.** The emerging themes were reviewed and refined to ensure internal coherence, distinction from one another, and alignment with the research questions. The coded data and emerging themes were interpreted by examining what the recurring communicative actions collectively revealed about the routine practices through which the CAO sustained cultural engagement. For the first research question, interpretation focused on how recurring patterns across different communication materials represented the routine communicative practices of the CAO. Rather than treating individual posts, documents, or digital artifacts as isolated outputs, the analysis considered how similar communicative actions repeatedly appeared across the dataset and what these patterns revealed about the ways cultural engagement was routinely accomplished. For the second research question, the communicative practices identified through the thematic analysis were subsequently interpreted from a Development Communication perspective to determine which Development Communication principles were reflected in these practices. The presence of these principles was not assumed beforehand but was established through recurring patterns and supporting evidence found in the coded data and

developed themes. The ethnomethodological perspective further guided the interpretation by focusing on how these recurring communicative practices functioned as routine methods through which cultural engagement was organized, accomplished, and made meaningful in everyday institutional communication. Thus, the interpretation moved beyond identifying what the CAO communicated to explaining how its recurring communicative practices contributed to sustaining cultural engagement.

To facilitate a systematic examination of the gathered data, an analytical table was developed to organize the excerpts, codes, categories, and emerging themes. The analytical table served as the central framework for tracing the development from the raw communication materials to the thematic findings presented in the study. The excerpts presented in the table were not intended to encompass the entire dataset; rather, they were selected as illustrative examples of recurring communicative practices observed across a broader collection of institutional documents, digital artifacts, and publicly accessible cultural materials.

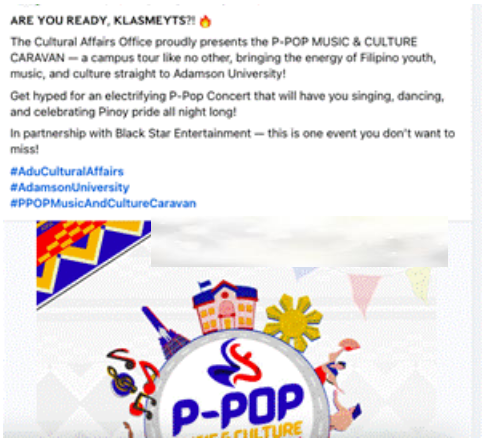
Consistent with the ethnomethodological orientation of the study, the analytical process emphasized recurrence and routinization rather than chronology. The analysis did not seek to reconstruct the sequence of cultural activities or determine what occurred before, during, and after particular events. Instead, communication materials across different activities and periods were examined comparatively to identify the communicative practices that the CAO routinely performed and through which cultural engagement was continuously organized and sustained.

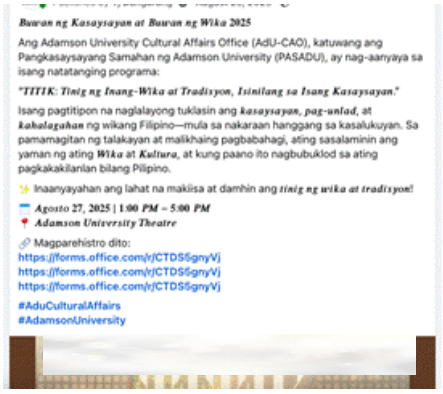
Through this analytical process, Braun and Clarke's Thematic Analysis provided the systematic procedure for identifying and developing recurring patterns from the data,

while Ethnomethodology provided the interpretive perspective for understanding these patterns as routine communicative practices through which cultural engagement was accomplished. The Development Communication perspective was subsequently used to examine the principles reflected in these identified communicative practices.

Table 1

Analytical Matrix of Communicative Practices and Development Communication Principles in Digital Cultural Engagement

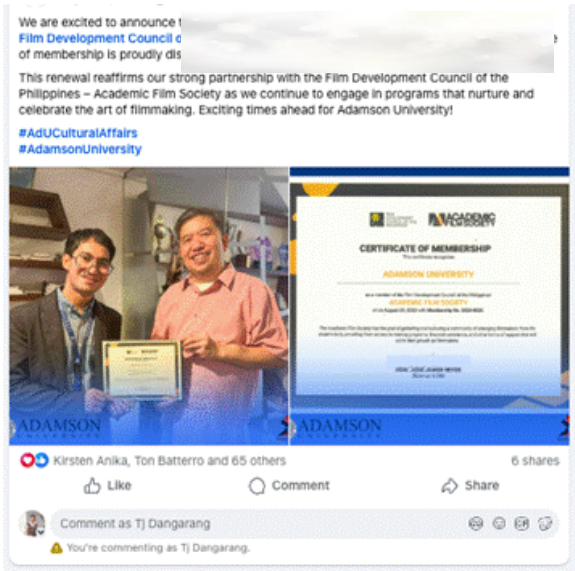
Excerpt	Code	Sub-theme	Theme
The Cultural Affairs Office proudly presents the P-POP Music & Culture Caravan — a campus tour bringing the energy of Filipino youth, music, and culture to University, inviting students to celebrate Pinoy pride through music and performance.  Link: https://www.facebook.com/share/p/1ZrkrW1tgN/	Celebrating Pinoy Pride through Music and Performance	Cultural Celebration and Participation	Celebrating Filipino Culture

Ang Cultural Affairs Office, katuwang ang PASADU, ay nag-aanyaya sa isang natatanging programa na tuklasin ang kasaysayan at kahalagahan ng wikang Filipino.  ***Buwan ng Kasaysayan at Buwan ng Wika 2025*** Ang Adamson University Cultural Affairs Office (AdU-CAO), katuwang ang Pangkasaysayang Samahan ng Adamson University (PASADU), ay nag-aanyaya sa isang natatanging programa: ***"TITIK: Tinig ng Inang-Wika at Tradisyon, Isinilang sa Isang Kasaysayan."*** Isang pagtitipon na naglalayong tuklasin ang ***kasaysayan, pag-unlad,*** at ***kahalagahan*** ng wikang Filipino—mula sa nakaraan hanggang sa kasalukuyan. Sa pamamagitan ng talakayan at malikhaing pagbabahagi, ating sasalaminin ang yaman ng ating ***Wika*** at ***Kultura***, at kung paano ito nagbubuklod sa ating pagkakakilanlan bilang Pilipino. ✨ Inaanyayahan ang lahat na makiisa at damhin ang ***tinig ng wika at tradisyon***! 🗓️ ***Agosto 27, 2025	1:00 PM – 5:00 PM*** 📍 ***Adamson University Theatre*** 🔗 Magparehistro dito: https://forms.office.com/r/CTDS5gnyVj https://forms.office.com/r/CTDS5gnyVj https://forms.office.com/r/CTDS5gnyVj #AduCulturalAffairs #AdamsonUniversity Link: https://www.facebook.com/share/p/1FkFjzS55o/	Promoting Appreciation of Filipino Language and History		
Dear University Community, we warmly invite you to “Divine Expressions,” an art exhibition that explores the intersection of faith, creativity, and cultural expression.  Outlook **[CAO] Invitation: "Divine Expressions" Art Exhibition at Adamson University Art Gallery** From AdU CAO <cao@adamson.edu.ph> Date Mon 10/13/2025 10:58 AM Cc TEODORO P. DANGARANG <teodoro.dangarang.jr@adamson.edu.ph> Bcc College Students <college.students@adamson.edu.ph>; AdU Administrators <aduadministrators@adamson.edu.ph>; Basic Education Teachers and Employees <basic.education.faculty@adamson.edu.ph>; Faculty Partime Permanent <faculty.permanent.partime@adamson.edu.ph>; Faculty Fulltime Contractual <faculty.contractual.fulltime@adamson.edu.ph>; NEA A. SUALOG <nea.sualog@adamson.edu.ph>; Geraldine Pancho <geraldine.pancho@adamson.edu.ph>; Co Academic Probationary Staff <coacademic.probationary.staff@adamson.edu.ph>; Co Academic Permanent Staff <coacademic.permanent.staff@adamson.edu.ph> **Dear** The **A** invites you to **"Divine Expressions,"** an extraordinary art exhibition that explores the profound intersection of **faith, revelation, and creativity**. 📍 *Adamson University Art Gallery* 🎉 *Launching on October 14, 2025	3 PM* 🗓️ *Exhibit runs until November 14, 2025* Inspired by the *Book of Revelation*, this exhibition transforms sacred Scripture into captivating visual narratives that lead viewers through themes of **prophecy, fulfillment, and divine truth.** ✨ On the **second floor**, immerse yourself in a remarkable collection of paintings from **Korea**, each vividly depicting chapters 1–22 of Revelation — turning faith into a visual experience of reflection and wonder. 🎨 On the **first floor**, explore masterpieces by both **Filipino and international artists**, many of which are available for acquisition. These works celebrate the power of art to transcend boundaries and unite diverse perspectives of faith and imagination. 🎶 The exhibit also features a **Live Dancing Fingers** performance by international artist **Amangpintor**, hosted by the esteemed **Ms. Sam Oh**. Join us as we celebrate the union of **art, music, and spirituality** — a heartfelt reflection of the sacred and the creative as intertwined expressions of the divine. We look forward to seeing you at **"Divine Expressions."** Warm regards, **Adamson University Cultural Affairs Office** Divine Expressions October 14, 2025 | 3:00 PM Adamson University Art Gallery	Exploring Faith and Cultural Expression through Art		

 Link: https://www.facebook.com/share/p/1B5u27rptr/	Celebrating Cultural Heritage through Performance Arts		
Maging bahagi ng karanasang magpapaalab ng iyong imahinasyon at magpapaalala ng kayamanan ng ating wika at kultura sa isang natatanging eksibit bilang pagdiriwang ng Buwan ng Wika.  Link: https://www.facebook.com/share/p/1Ma7Gq6VYN/	Celebrating Filipino Culture and Language through Cultural Exhibit		

The University Theater came alive with color, music, and storytelling as the community gathered to celebrate the Feast of St. Vincent de Paul through a cultural production.  Link: https://www.facebook.com/share/p/18AD7bxthA/	Celebrating Vincentian Values through Cultural Performance	Cultural Memory and Institutional Narrative	Showcasing and Documenting Cultural Performances and Values

Here are some highlights from “San Vicente: Isang Sarswela” We extend our heartfelt gratitude to the community, our guests, and all who supported this meaningful production. Special thanks to the Philippine Stagers Foundation (PSF) for their invaluable partnership in bringing this sarsuela to life.  Link: https://www.facebook.com/AdUCulturalAffairs/videos/864293459255309/	Showcasing Cultural Performance and Community Participation		
The annual staging of “San Vicente: Isang Sarswela” featured multiple performances attended by thousands, reinforcing Vincentian values through artistic expression. • **September 19 & 30, 2025 – “San Vicente: Isang Sarswela”** The annual staging of *San Vicente: Isang Sarswela* featured **five shows** with **2,513 attendees**. The production depicted the life and virtues of St. Vincent de Paul, reinforcing Vincentian values among students and staff. It remains one of CAO’s most anticipated events that bridges art, faith, and education. Link: CAO_Accomplishment Report (1)	Demonstrating Cultural Impact through Artistic Production		

We are excited to announce the renewal of the University's official membership in the Film Development Council of the Philippines, strengthening its engagement in filmmaking and cultural programs.  Link: https://www.facebook.com/AdUCulturalAffairs/posts/pfbid02k8KsFbSyWWYToqbTWHmnpNwVxJwTPiGN8mCDwBEHcKmz8VFBp9QDUsNYV92hqkkKl	Strengthening Institutional Engagement in Cultural Production	Institutional and Programmatic Cultural Engagement	Promoting Cultural Programs and Institutional Engagement

The P-Pop Music and Culture Caravan is a dynamic event designed to celebrate Filipino music and culture through performances, workshops, and student participation.  *Falcons, Are You Ready to Experience the P-POP Takeover at Adamson?* P-POP MUSIC & CULTURE CARAVAN August 28, 2025 | Adamson University Gates open at 2:00 PM. Falcons, get ready to soar high with sound, culture, and creativity! The P-POP Music & Culture Caravan is coming to Adamson University—featuring performances by KAIA, 1ST.ONE, HORI7ONofficial, and New:ID. Activities to look forward to: Indak Dance Competition Pop Marketplace P-Pop Concert Creative Workshops: Moda, Baybayin, Indak, Tunog Limited slots only. Don't miss out! Register here: https://forms.office.com/r/a3KW2ktJGH Supported by: National Commission for Culture and the Arts & DTI Malikhaing Pinoy (DTI-PCIDCS) Co-presented by: KO-PH World Foundation Powered by: Sanicare – Tiayu, Bioderm, Great Lengths: Argan Beauty & iColor Plus Shampoo-In Hair Color, iWhite Korea, KFC Philippines, Havaianas, OTTO SHOES, Defenail, and BigBrew Official Media Partners: MYX & Wish 107.5 Exclusively for Adamson University Students #AduCulturalAffairs #AdamsonUniversity P-POP MUSIC & CULTURE CARAVAN KAIA 1STONE HORI7ON NEW:ID P-POP CONCERT POP MARKETPLACE INDAK COMPETITION WORKSHOPS: INDAK TUNOG BAYBAYIN MODA AUGUST 28, 2025 You, Chris M. Guerrero, Cloud Fernandez and 481 others 30 comments 159 shares Love Comment Share Link: https://www.facebook.com/share/p/1BpWyXq9pH/	Promoting Filipino Music and Culture through Performance-Based Program		

The event provided students with opportunities to interact with industry professionals, enhancing their appreciation of Filipino storytelling and strengthening institutional partnerships.  [CAO] Invitation to the Launch of "Hugis ng Gunita" Art Exhibition – November 20, 2025 Dear Adamson University Community, We are pleased to invite you to the official launching of Hugis ng Gunita (Shapes of Memories), the first solo exhibition of our featured artist, Mr. Aron Ray Carandang, on November 20, 2025, at 3:00 PM at the Adamson University Art Gallery. Aron Carandang is a young visual artist whose works capture the essence of Filipino childhood, family life, and the everyday stories that shape our identity. His artistic style—marked by structured Cubist forms and vibrant colors—brings to life familiar scenes such as street games, outdoor play, and warm community interactions. Hugis ng Gunita brings together some of his most memorable pieces, each one reflecting moments and memories cherished by many Filipinos. We warmly invite the entire Adamson University community to join us, witness the launching, and celebrate art, culture, and creativity. #AdUCulturalAffairs #AdamsonUniversity 900 San Marcelino St, Ermita, Manila, 1000 Metro Manila www.adamson.edu.ph	Enhancing Student Cultural Appreciation and Industry Engagement		

E. Ethical Considerations

As the research did not include human subjects, the necessity for informed consent was not applicable. Institutional permission was obtained to access internal documents pertinent to the study.

All data was managed with the utmost responsibility and confidentiality when required. Identifiable information, including names, usernames, and personal references, has been removed or anonymized. Analysis was performed exclusively on publicly available materials or those authorized by the institution, adhering to established ethical research standards.

F. Trustworthiness

Trustworthiness was established through:

- Data triangulation was conducted through the analysis of institutional documents, digital artifacts, and public cultural materials.
- Reflexivity was emphasized, recognizing the researcher's influence in interpreting institutional communication.
- Audit trails were maintained to document the processes involved in data collection, coding, categorization, and theme development.

These strategies strengthened the credibility, dependability, and trustworthiness of the findings.

Chapter V

RESULTS AND DISCUSSION

This chapter outlines and analyzes the findings of the study in connection with the research questions. Utilizing an ethnomethodological approach and grounded in development communication principles, this analysis leverages institutional documents, digital artifacts, and publicly available cultural materials to investigate the communicative practices employed by the Cultural Affairs Office (CAO) in fostering cultural engagement within a higher education institution.

The chapter is structured into three primary sections. The initial section explores the communicative practices that underpin cultural engagement via digital platforms. The second section examines the foundational principles of development communication that inform these communicative practices. The concluding section connects the findings to the literature reviewed, emphasizing how the results corroborate, enhance, and situate current scholarship on institutional communication, cultural engagement, and development communication.

Communicative Practices that Sustain Cultural Engagement in Digital Platforms

The analysis indicated that the Cultural Affairs Office (CAO) maintains cultural engagement through a series of consistent communicative practices integrated into its regular institutional communication. These practices arose from a thorough examination of institutional documents, digital artifacts, and publicly available cultural materials gathered throughout the study period. Instead of serving only as means to share information, these communicative practices represent structured and repeated

forms of institutional action that generate, negotiate, and uphold cultural meanings within the university community. The findings illustrate that communication transcends mere event promotion and activities; it functions as an ongoing process that reinforces cultural identity, fosters participation, preserves institutional memory, and nurtures relationships among stakeholders.

The analysis further reveals that cultural engagement is maintained not through isolated communication outputs, but rather through the consistent and interconnected application of communicative practices across diverse institutional platforms. Announcements, promotional materials, event documentation, institutional reports, and digital narratives together provide avenues for stakeholders to engage with, understand, and take part in cultural life. The ongoing communicative practices empower the Cultural Affairs Office to sustain a vibrant cultural presence within the university, guaranteeing that cultural initiatives stay visible, pertinent, and accessible to students, faculty, staff, alumni, and external partners. In this context, communication operates not just as a tool for sharing information but as an ongoing institutional process that consistently influences the cultural landscape of the university.

From an ethnomethodological standpoint, these communicative practices illustrate the customary approaches that members of an institution employ to create and maintain a collective comprehension of culture within the context of daily organizational activities. The findings indicate that cultural engagement transcends mere outcomes of cultural programs or artistic performances; it is perpetually realized through everyday communicative actions that organize, interpret, document, and disseminate cultural experiences. Through these regular practices, the Cultural Affairs Office

generates communicative resources that allow stakeholders to identify, engage with, and ascribe significance to the University's cultural initiatives.

The analysis revealed three key communicative practices that collectively sustain cultural engagement within the institution. These include **(1) Celebrating Filipino Culture, (2) Promoting Cultural Programs and Institutional Engagement, and (3) Documenting and Showcasing Cultural Performances and Values.** Each communicative practice serves a distinct function, yet together they contribute to sustaining cultural engagement by encouraging participation, preserving institutional memory, and strengthening relationships among stakeholders. Collectively, these practices demonstrate how the Cultural Affairs Office utilizes routine institutional communication to maintain an active and meaningful cultural presence within the university. The succeeding sections provide a detailed discussion of each communicative practice and explain how they contribute to the sustained cultural engagement of the University's stakeholders.

Celebrating Filipino Culture

The findings indicate that a key communicative practice utilized by the Cultural Affairs Office (CAO) to maintain cultural engagement is the ongoing celebration and promotion of Filipino culture via institutional communication. This communicative practice is consistently evident in digital announcements, promotional materials, event publicity, social media posts, and institutional documents that emphasize cultural performances, exhibitions, artistic productions, and activities that celebrate Filipino heritage. Throughout the dataset, communication consistently depicted culture not just as a collection of institutional events, but as a fundamental aspect of university life that encourages participation, appreciation, and collective engagement.

The analysis reveals that communication is crucial in highlighting and facilitating access to cultural opportunities for individuals within the university community. Instead of merely serving as promotional tools aimed at boosting event attendance, the communicative texts consistently portrayed cultural activities as valuable opportunities for students, faculty members, staff, alumni, and external stakeholders to engage with, appreciate, and take part in Filipino culture. Through a series of announcements, captions, posters, and promotional materials, the Cultural Affairs Office consistently framed cultural participation as a collective institutional duty, rather than an endeavor exclusive to student-artists. In this process, communication transcended mere information sharing and emerged as a vital tool for fostering awareness and promoting engagement in cultural activities.

Figure 5.1

Promotional material for the P-POP Music and Culture Caravan disseminated through the Cultural Affairs Office's official Facebook page.

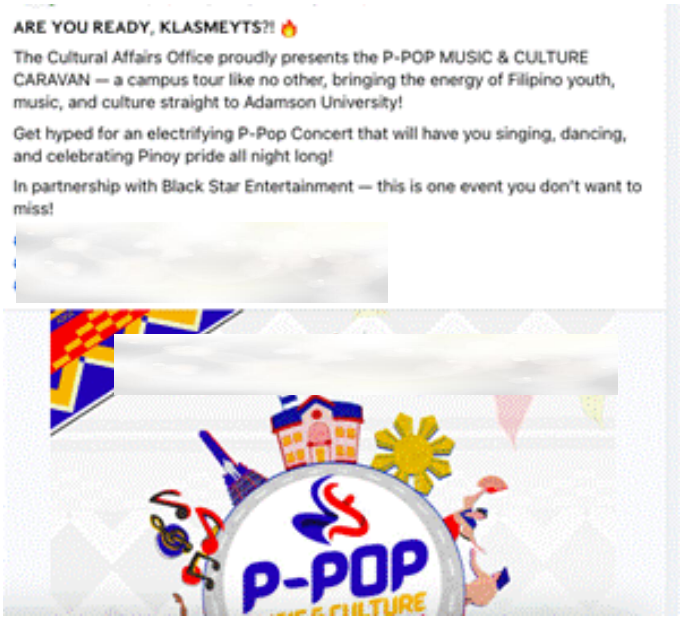


Figure 5.1 showcases the promotional material for the P-POP Music and Culture Caravan, a university cultural event that highlights contemporary Filipino music, dance, fashion, and visual arts. The announcement encouraged participation from the community in a series of performances and interactive activities designed to highlight the richness and creativity of Filipino popular culture. Through its visual design and promotional message, the communication framed the event as an inclusive platform where stakeholders could come together to engage with contemporary Filipino artistic expression.

This document illustrates the ways in which the Cultural Affairs Office employed institutional communication strategies to enhance the visibility and accessibility of cultural participation for the university community. Instead of simply promoting an upcoming event, the promotional material highlighted the importance of collective involvement and cultural appreciation by inviting students, faculty members, staff, alumni, and external stakeholders to connect with Filipino artists and performers. By doing so, the communication positioned cultural activities as inclusive institutional experiences that enhanced awareness of contemporary Filipino culture and promoted active engagement in university cultural life.

Figure 5.2

Promotional material for the "Divine Expressions" art exhibition disseminated through the Cultural Affairs Office's official Facebook page.

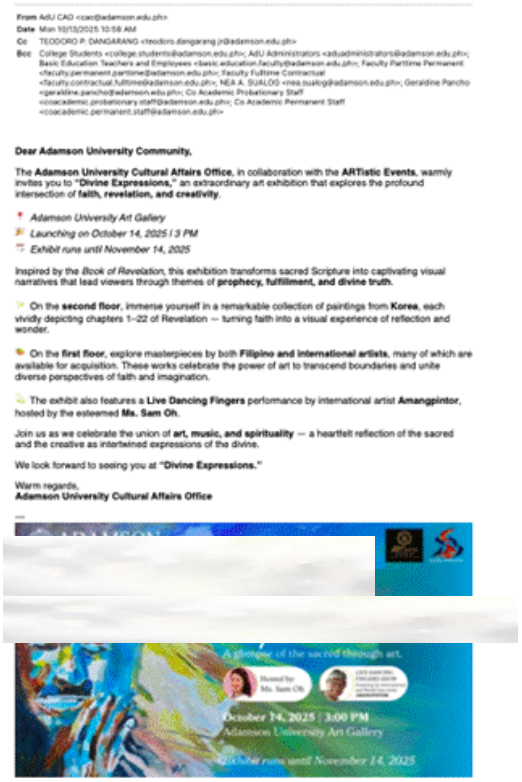


Figure 5.2 showcases the promotional material for "Divine Expressions," an art exhibition that encouraged the community to delve into the interplay between faith, creativity, and cultural expression. The announcement graciously invited students, faculty members, staff, alumni, and other stakeholders to explore the exhibition, presenting it as a chance to engage with artistic creations that embody spiritual values and Filipino cultural identity. Instead of simply conveying the details of the schedule and location of the exhibit, the message highlighted the exhibition's overarching goal of involving the university community in significant artistic and cultural experiences.

This document demonstrates the ways in which the Cultural Affairs Office employed institutional communication strategies to enhance engagement in cultural activities via the visual arts. By framing the exhibition as a venue where belief, innovation, and cultural expression intersect, the communication motivated stakeholders to interact with art not merely as a visual experience but also as a means for cultural understanding and contemplation. Such framing illustrates that institutional communication goes beyond merely promoting events; it actively creates opportunities for members of the university community to engage with and appreciate various expressions of Filipino culture.

Figure 5.3

Promotional material for the "Larawan, Kulay at Letra" art exhibition disseminated through the Cultural Affairs Office's official Facebook page in celebration of Buwan ng Wika.



Figure 5.3 showcases the promotional material for the "Larawan, Kulay at Letra" art exhibition, which has been organized to commemorate Buwan ng Wika. The announcement encouraged members of the community to "be part of an experience that will ignite your imagination and remind you of the wealth of our language and culture," framing the exhibition as a chance to value the depth of Filipino language and culture through visual arts. In addition to conveying the specifics of the exhibition, the message highlighted the importance of cultural appreciation by urging stakeholders to engage with artworks that honor Filipino identity and heritage.

This communicative artifact illustrates the approach taken by the Cultural Affairs Office in utilizing institutional communication to advance Filipino culture through the fusion of artistic expression and the commemoration of the national language. Instead of merely showcasing the exhibition as an art display, the communication positioned it as a collective cultural experience that fostered engagement and appreciation of Filipino heritage. By emphasizing the importance of the Filipino language in conjunction with artistic expression, the promotional material underscored the university's dedication to nurturing cultural awareness and promoting meaningful connections with Filipino identity within the university community.

The continuous promotion of Filipino cultural activities clearly demonstrates the significance of institutional communication in maintaining cultural engagement. The findings indicate that communication consistently emphasized Filipino artistic traditions, indigenous cultural expressions, national heritage, and local creative practices through various cultural programs and performances. By consistently advancing these cultural initiatives, the Cultural Affairs Office has fostered opportunities for stakeholders to engage with, appreciate, and actively participate in

Filipino culture within the context of higher education. These ongoing communicative practices consistently emphasized the importance of culture as a fundamental aspect of university life, promoting stakeholder engagement and facilitating the ongoing development of shared cultural meanings through routine institutional communication.

Moreover, the results indicate that engagement is fostered not just by being physically present at cultural events, but also through ongoing interaction with institutional communication. Stakeholders interact with cultural initiatives well in advance of an event through announcements and promotional materials, during the event through active participation and shared experiences, and even post-event through documentation and digital narratives shared across institutional platforms. Thus, communication operates as a dynamic process that consistently links stakeholders to cultural activities, rather than simply acting as a tool for announcing planned events. The ongoing dissemination of communicative texts ensures that cultural engagement continues to thrive, extending its influence beyond the time limits of specific cultural initiatives.

Examined from an ethnomethodological standpoint, this communicative practice demonstrates the ways in which cultural engagement is achieved through regular institutional communication. Ethnomethodology posits that social realities are perpetually created through the routine methods individuals utilize in their daily interactions. In alignment with this viewpoint, the Cultural Affairs Office regularly creates various communicative resources—such as announcements, captions, promotional materials, and institutional narratives—that empower members of the university community to acknowledge, understand, and engage in cultural activities. These communicative practices transform into standard institutional methods that

consistently generate, reproduce, and uphold shared understandings of culture. Cultural engagement thus arises not merely as a standalone result of cultural programming, but as a continuous social achievement realized through repeated communicative actions.

From a development communication viewpoint, this communicative practice embodies the principle of participation. The findings illustrate that communication transcends the mere transmission of information about cultural activities; instead, it fosters opportunities for stakeholders to engage actively in cultural life. Encouraging participation involves employing communicative strategies that invite involvement, promote interaction, and create accessible opportunities for engagement with cultural programs. In this context, communication serves as a dynamic process that enables members of the university community to engage with and share in cultural experiences collectively. The connection between communicative practice and the development communication perspective is clear: the ongoing promotion of Filipino culture fosters communicative environments that shift audiences from being passive recipients of institutional information to becoming active participants in cultural expression and learning.

These findings support the perspective that higher education institutions operate not merely as educational entities but also as significant cultural participants that promote cultural engagement through artistic and community-focused initiatives (Gilmore & Comunian, 2016). Similarly, the results align with the assertions made by Peters et al. (2024), who contended that arts-based activities foster opportunities for dialogue, collaboration, and significant public engagement. In the current investigation, these opportunities were highlighted and made accessible through the communicative

strategies employed by the Cultural Affairs Office, which utilized promotional materials to encourage stakeholder engagement in cultural activities. In alignment with the findings of Simancas-González and García-López (2019), communication evolved to be participatory by fostering stakeholder engagement instead of simply distributing institutional information. From an ethnomethodological standpoint, the regular creation and distribution of promotional materials illustrate how routine institutional communication perpetually shapes and maintains collective perceptions of Filipino culture and institutional identity within the university community (Garfinkel, 1967; Heritage, 1984).

Promoting Cultural Programs and Institutional Engagement

The findings indicate that the promotion of cultural programs and institutional engagement serves as a vital communicative practice through which the Cultural Affairs Office (CAO) fosters cultural engagement within the university community. This communicative practice manifests in institutional announcements, promotional campaigns, partnership initiatives, event publicity, and digital communication materials that keep stakeholders informed about cultural programs and opportunities for participation. Across the dataset, communication consistently highlighted the role of the CAO as both an organizer of cultural activities and a facilitator, bridging students, university offices, cultural organizations, and external partners in their collective efforts toward cultural development.

The analysis reveals that communication is pivotal in broadening the reach and accessibility of cultural initiatives. By consistently sharing announcements, promotional materials, invitations, and engaging in collaborative initiatives, the Cultural Affairs Office actively fosters opportunities for stakeholders to engage in artistic and

cultural activities. Instead of merely serving as sources of information, these communicative texts create links between people, organizations, and cultural opportunities that could otherwise be out of reach. As a result, communication acts as a foundational tool that enhances involvement and fosters ongoing interaction with cultural experiences both within the university and in the wider community.

Figure 5.10

Announcement of the University's renewed membership with the Film Development Council of the Philippines (FDCP) disseminated through the Cultural Affairs Office's official Facebook page.



Figure 5.10 illustrates the announcement regarding University's renewed official membership with the Film Development Council of the Philippines (FDCP). The communication conveyed to members of the university community that the renewal enhanced the University's involvement in filmmaking and cultural programs, while reaffirming its dedication to supporting initiatives that advance Philippine cinema and creative industries. Instead of simply stating the renewal of membership, the post underscored the ongoing collaboration between the University and a national cultural

institution, showcasing the benefits this partnership offers to students, faculty, and other stakeholders.

This document illustrates the ways in which the Cultural Affairs Office utilized institutional communication to enhance cultural engagement via strategic partnerships. By announcing the University's renewed partnership with the FDCP, the communication transcended mere information sharing and underscored the University's engaged role in national cultural networks. The announcement framed institutional collaboration as a strategy to enhance access to filmmaking programs, cultural initiatives, and creative opportunities, thus promoting ongoing engagement between the University and the wider cultural sector.

Figure 5.11



Figure 5.11 showcases the promotional material for the P-POP Music and Culture Caravan, encouraging members of the University community to engage in a cultural program that includes musical performances, creative workshops, dance competitions, and interactive cultural activities. The announcement emphasized the event's collaboration with various national government agencies, cultural organizations, media partners, and private institutions, such as the National Commission for Culture and the Arts (NCCA), DTI Malikhaing Pinoy, KO-PH World Foundation, MYX, and Wish 107.5. Through these institutional partnerships, the communication framed the event as a collaborative initiative that united various organizations in support of cultural development and creative engagement.

Figure 5.12

Invitation to the launch of the Hugis ng Gunita Art Exhibition disseminated through the Cultural Affairs Office's official Facebook page.

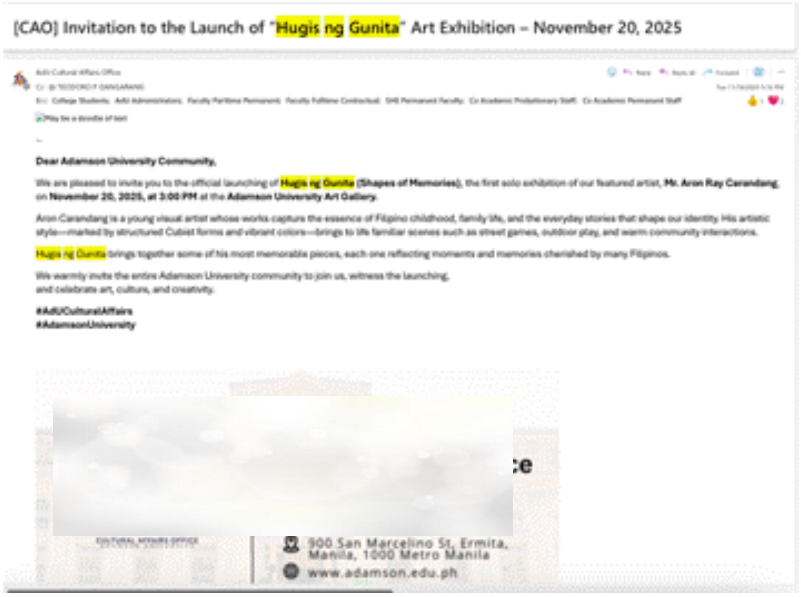


Figure 5.12 showcases the invitation from the Cultural Affairs Office for the launch of the "Hugis ng Gunita" art exhibition, urging members of the community to participate in the opening program at the University Art Gallery. The communication presented

the highlighted artist and outlined the exhibition as a compilation of paintings that encapsulate the essence of everyday Filipino childhood, family dynamics, and collective experiences. In addition to providing details about the exhibition, the invitation extended a warm welcome to students, faculty members, staff, alumni, and guests to engage in the gallery opening, framing the exhibition as a collective cultural endeavor of the institution.

This document illustrates the ways in which the Cultural Affairs Office employed institutional communication strategies to enhance engagement in artistic initiatives within the University, thereby promoting cultural programs effectively. Instead of merely serving as an event announcement, the invitation facilitated engagement for stakeholders with the University's cultural spaces and artistic programs. Through this communicative practice, the Cultural Affairs Office enhanced institutional engagement by linking members of the university community with cultural activities that cultivated an appreciation for Filipino art while reinforcing the University's position as a hub for cultural learning and artistic exchange.

This document illustrates the ways in which the Cultural Affairs Office employed strategic communication to enhance the visibility of cultural programs and foster institutional engagement through collaborative partnerships. In addition to fostering student engagement, the communication highlighted the University's proactive partnerships with government entities, media outlets, cultural organizations, and industry collaborators to provide a wide range of cultural opportunities. By promoting these partnerships in conjunction with the event, the Cultural Affairs Office highlighted that cultural engagement is maintained not just through involvement in artistic endeavors, but also through institutional networks that enhance access to cultural resources, creative industries, and collaborative learning opportunities.

The findings indicate that ongoing institutional engagement is maintained through communication that enhances relationships among various stakeholders. The Cultural Affairs Office consistently engages in dialogue about joint efforts that include university offices, student organizations, government agencies, cultural institutions, artists, and community partners. These collaborations illustrate that cultural engagement is not achieved in isolation by one office but is maintained through interconnected networks of cooperation and collective institutional accountability. Through ongoing communication of these collaborative initiatives, the CAO emphasizes that culture is a shared pursuit that necessitates the active involvement of various sectors both within and beyond the academic community.

Furthermore, the advancement of cultural programs plays a significant role in enhancing the visibility and sustainability of institutional cultural initiatives. Communication consistently updates stakeholders regarding forthcoming performances, exhibitions, workshops, conferences, competitions, and cultural partnerships, guaranteeing that cultural opportunities stay prominent throughout the academic year. This ongoing flow of communicative texts allows stakeholders to foresee, engage in, and stay linked to the cultural initiatives of the University. Consequently, cultural engagement is maintained not by sporadic promotional efforts but through a continuous communicative process that consistently connects stakeholders to avenues for cultural participation and artistic growth.

From an ethnomethodological standpoint, this communicative practice illustrates the organization of institutional participation via routine communication. Ethnomethodology highlights that social order emerges from everyday practices that allow individuals to align their actions and create common understandings. In the

framework of this investigation, announcements, invitations, promotional campaigns, and partnership communications serve as standard institutional approaches that structure participation and enable interaction among stakeholders. These communicative practices allow members of the university community to identify available opportunities, comprehend their roles within cultural initiatives, and organize their involvement in ways that enhance the ongoing vitality of institutional cultural life.

From a development communication viewpoint, this communicative practice embodies the principles of collaboration, network building, and participatory development. The findings illustrate that communication serves not only to enhance cultural activities but also to enable collaboration among various stakeholders who together play a role in cultural development. By maintaining ongoing dialogue, the Cultural Affairs Office fosters connections that promote mutual accountability, the sharing of resources, and collaborative involvement in cultural projects. The connection between this communicative practice and development communication is clear in how communication fosters networks that promote inclusive participation and enhance institutional capacity for cultural sustainability. Instead of viewing communication merely as a linear flow of information, the results demonstrate that it functions as an interactive process that engages both individuals and organizations in pursuit of shared cultural objectives.

These findings corroborate the research conducted by Capriotti et al. (2024), highlighting that institutional communication within higher education enhances stakeholder engagement by promoting dialogue, interaction, and enduring organizational relationships via digital platforms. Bruguera et al. (2022) posited that digital communication environments enhance collaboration, networking, and

participation by linking various stakeholders both within and outside the university. In the current investigation, the Cultural Affairs Office employed invitations and promotional materials to both promote cultural programs and enhance institutional partnerships, while also motivating stakeholders to engage in the University's cultural initiatives. In alignment with the findings of Simancas-González and García-López (2019), institutional communication evolved to become participatory, facilitating active engagement of stakeholders in cultural activities instead of simply passively receiving institutional information. Moreover, the results illustrate the ethnomethodological viewpoint that regular communicative practices, including invitations, partnership announcements, and promotional campaigns, consistently shape stakeholder involvement and create collective interpretations of institutional cultural life through routine communication (Garfinkel, 1967; Heritage, 1984). The findings enhance the current body of literature by illustrating that regular institutional communication in higher education not only fosters cultural programs but also fortifies collaborative networks, broadens stakeholder involvement, and maintains cultural engagement through ongoing institutional partnerships.

Showcasing and Documenting Cultural Performances and Values

The findings indicate that the act of documenting and showcasing cultural performances and values represents a crucial communicative practice through which the Cultural Affairs Office (CAO) fosters cultural engagement within the university community. This practice is evident in various forms such as post-event reports, accomplishment reports, photo and video documentation, social media highlights, institutional narratives, and other digital records that capture and convey the results of cultural programs. Instead of just acting as documentation of past activities, these

communicative materials serve as ongoing cultural resources that allow institutional experiences to stay visible, significant, and accessible long after the events have concluded.

The analysis reveals that documentation is regularly utilized to enhance the ongoing communicative presence of cultural activities. Institutional communication continues beyond the conclusion of a performance, exhibition, or cultural program. In place of that, the Cultural Affairs Office persists in conveying these experiences via photographs, videos, captions, feature articles, and institutional reports that articulate the importance of the event and its role in enriching the University's cultural landscape. Through these ongoing communicative practices, cultural experiences evolve into lasting narratives that can be revisited, shared, and interpreted by both current and future members of the university community.

Figure 5.7

Post-event documentation of the cultural production in celebration of the Feast of St. Vincent de Paul disseminated through the Cultural Affairs Office's official Facebook page.

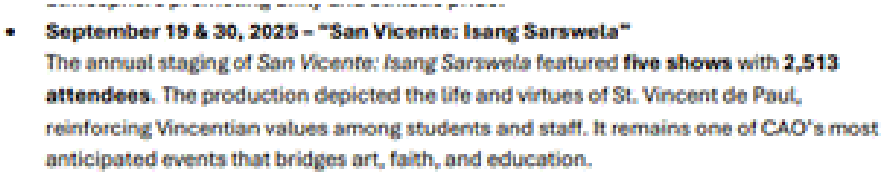


Figure 5.7 illustrates the post-event documentation of the cultural production commemorating the Feast of St. Vincent de Paul, emphasizing the performances and collective experiences of the community. The caption noted, "The University Theater was vibrant with color, music, and storytelling as the community united to honor the Feast of St. Vincent de Paul through a cultural production. Instead of simply stating that the event occurred, the documentation vividly portrayed the ambiance of the celebration and highlighted the significance of artistic performances in conveying the University's Vincentian identity and cultural heritage.

This document illustrates the approach taken by the Cultural Affairs Office in employing post-event documentation to maintain the cultural experience and the institutional values reflected in the celebration. Through photographs and narrative captions, the documentation prolonged the existence of the cultural production beyond the actual performance, allowing stakeholders to revisit the event and contemplate the values of community, creativity, and shared identity. Through this process, institutional communication turned a fleeting cultural event into a permanent communicative asset that bolstered the University's cultural memory and maintained its connection to artistic and Vincentian traditions.

Figure 5.8

Excerpt from the Cultural Affairs Office's accomplishment report documenting the annual staging of San Vicente: Isang Sarswela.



- **September 19 & 30, 2025 – "San Vicente: Isang Sarswela"**
  The annual staging of *San Vicente: Isang Sarswela* featured **five shows** with **2,513 attendees**. The production depicted the life and virtues of St. Vincent de Paul, reinforcing Vincentian values among students and staff. It remains one of CAO's most anticipated events that bridges art, faith, and education.

Figure 5.9 showcases a segment from the accomplishment report of the Cultural Affairs Office, detailing the yearly presentation of "San Vicente: Isang Sarswela. The report details that the production included five performances attended by 2,513 participants and emphasized how the performance depicted the life and virtues of St. Vincent de Paul, reinforcing Vincentian values among students and staff. Alongside the documentation of attendance and program execution, the report highlighted production as a key cultural initiative of the Cultural Affairs Office, seamlessly blending art, faith, and education within the University.

This communicative artifact illustrates how institutional documentation transcends mere administrative reporting by capturing both the results and the cultural importance of artistic programs. Instead of simply noting the completion of the activity, the accomplishment report captured the values conveyed through the performance, highlighting its role in fostering Vincentian identity and institutional culture. Through the meticulous documentation of objectives, participation, and cultural impact, the Cultural Affairs Office has converted a live theatrical performance into a permanent institutional record. This effort not only safeguards collective memory but also strengthens the University's cultural values for future generations.

Figure 5.9

Post-event highlights of San Vicente: Isang Sarswela disseminated through the Cultural Affairs Office's official Facebook page.



Figure 5.10 showcases the key moments following the event "San Vicente: Isang Sarswela," as highlighted on the official Facebook page of the Cultural Affairs Office after the theatrical production concluded. The accompanying caption conveyed appreciation to the community, guests, and the Philippine Stagers Foundation while showcasing selected photographs from the performances. Instead of simply stating that the production had ended, the communication captured important highlights of the event and recognized the collaborative efforts of performers, audiences, and institutional partners.

This document demonstrates the approach taken by the Cultural Affairs Office in utilizing post-event documentation to maintain a record of cultural performances and the values of the institution linked to them. Through the careful selection of performance highlights and the acknowledgment of the individuals and organizations involved, the communication effectively converted a live theatrical production into a

permanent digital archive that continued to be available to the university community. Through this practice, documentation enhanced the visibility of the performance beyond its actual staging while reinforcing values of collaboration, appreciation, and community participation. As a result, the recorded narrative transformed into a lasting resource for communication, allowing stakeholders to revisit the cultural experience and maintain ongoing engagement with the artistic and Vincentian traditions of the University.

This communicative practice fosters cultural engagement through the preservation of institutional memory and the reinforcement of the cultural values inherent in artistic activities. The findings indicate that documentation enables stakeholders to maintain a continuous connection with cultural experiences, even after the events have taken place. Participants in the activities have the chance to revisit and reflect on their experiences, whereas those who could not attend stay informed about the University's cultural initiatives. As a result, communication serves not merely as a tool for conveying institutional achievements but also as a dynamic process through which cultural experiences persist in creating meaning and motivating future involvement.

In addition to capturing events, documentation serves to convey the underlying institutional values that are inherent in cultural activities. The narratives that accompany photographs, videos, and accomplishment reports consistently highlight values such as creativity, collaboration, excellence, service, cultural pride, and community participation. These communicative texts offer stakeholders interpretive contexts that clarify not only what transpired during cultural activities but also the significance of these activities to the University's mission and identity. In this context,

communication plays a vital role in preserving culture by strengthening the foundational values that shape artistic expression and cultural engagement.

From an ethnomethodological standpoint, documentation serves as a routine institutional activity through which collective cultural meanings are perpetually created and upheld. Ethnomethodology perceives social reality as a continuous achievement shaped by everyday social practices. Within the framework of this study, the ongoing generation and dissemination of post-event documentation, institutional narratives, and cultural records empower members of the university community to collaboratively shape and maintain perceptions of the University's cultural identity. Instead of merely serving as historical documents, these communicative materials play a vital role in the continuous shaping of institutional culture. They enable stakeholders to identify, interpret, and recall shared cultural experiences through routine institutional communication.

From a development communication viewpoint, this communicative practice embodies the principle of collaboratively constructing meaning. The findings reveal that documentation transcends mere archival activity; it serves as a participatory communicative process through which cultural experiences gain enduring social significance. By sharing documented cultural narratives, stakeholders come together to interpret, appreciate, and safeguard the meanings tied to cultural performances and institutional traditions. Communication facilitates the ongoing negotiation and redefinition of cultural meanings within the academic community. The connection between this communicative practice and the principle of shared meaning-making is clear in how documentation converts fleeting cultural events into lasting

communicative resources that facilitate collective learning, reflection, and cultural continuity.

These findings align with the research conducted by Capriotti et al. (2024), which posits that digital platforms in higher education serve a purpose beyond mere information dissemination, as they actively promote sustained relationships and engagement among various institutional stakeholders. In this study, post-event documentation facilitated the ongoing accessibility of cultural performances beyond their live presentations, enabling stakeholders to revisit, appreciate, and maintain engagement with institutional cultural narratives. Bruguera et al. (2022) highlighted that digital communication environments facilitate ongoing interaction and engagement within university communities. In alignment with the findings of Simancas-González and García-López (2019), institutional communication evolved to become participatory, fostering a reconnection among stakeholders with documented cultural experiences instead of confining communication to the promotion of singular events. From an ethnomethodological standpoint, the ongoing creation and dissemination of post-event documentation consistently shape institutional memory and collective perceptions of university culture through routine communicative practices (Garfinkel, 1967; Heritage, 1984).

Development Communication Principles Underlying the Communicative Practices

Participation

The communicative practices identified in response to the first research question illustrate that participation is a core principle of Development Communication, which underpins the Cultural Affairs Office's initiatives to maintain cultural engagement. This

principle is particularly apparent in the practice of celebrating Filipino culture, where institutional communication actively promotes stakeholder engagement in the University's cultural life, encouraging them to be participants rather than mere recipients of institutional information. The Cultural Affairs Office consistently reaches out to students, faculty, staff, alumni, partner institutions, and the broader community through announcements, promotional materials, invitations, digital publicity, and social media content. This ongoing engagement encourages participation in performances, exhibitions, festivals, and various cultural initiatives that honor Filipino heritage. Participation thus evolved beyond mere attendance at cultural activities, becoming a continuous communicative process that encourages stakeholders to appreciate, experience, and contribute to the cultural life of the University.

The findings indicate that institutional communication facilitates opportunities for participation during the entire implementation of cultural programs. Before cultural activities, communication plays a crucial role in generating awareness through announcements, invitations, and promotional materials that motivate stakeholders to engage. During the implementation of programs, effective communication enhances engagement by showcasing performances, acknowledging participants, and fostering interaction among organizers, performers, audiences, and institutional partners. Following the conclusion of activities, communication continues through post-event documentation, digital narratives, and institutional reports, enabling stakeholders to revisit and reflect on their cultural experiences. These regular communicative practices illustrate that engagement is maintained through ongoing institutional communication rather than being limited to attendance at a singular event.

The analysis further indicates that participation encompasses more than just promoting physical involvement in cultural programs. Institutional communication consistently presents culture as a collective responsibility within the institution, where members of the university community are invited to engage and contribute based on their individual roles. By acknowledging the involvement of stakeholders and highlighting the importance of collective cultural experiences, the Cultural Affairs Office strengthens the notion that the preservation of culture necessitates the proactive participation of diverse segments within the academic community. Communication fosters an environment in which stakeholders view themselves not merely as audiences, but as active participants in the cultural development of the University.

From a Development Communication perspective, participation highlights communication as a process that empowers individuals to engage actively in development initiatives instead of merely receiving information passively. The findings illustrate that the communicative practices of the Cultural Affairs Office exemplify this principle by consistently facilitating opportunities for stakeholders to engage with Filipino culture, appreciate artistic expression, and contribute to institutional cultural initiatives. Communication serves not only as a means of conveying information but also as a process that enhances stakeholder participation and fosters collective cultural engagement through ongoing interaction and dialogue.

From an ethnomethodological perspective, participation can be viewed as a routine institutional achievement realized through everyday communicative practices. Routine tasks such as crafting announcements, distributing invitations, promoting cultural events, and recording stakeholder participation enable members of the university community to identify opportunities for involvement and coordinate their engagement

in the cultural activities of the University. Participation is not a spontaneous occurrence; rather, it is consistently generated through ongoing communicative actions that create shared expectations about stakeholder involvement in institutional cultural activities. These routine practices facilitate the integration of participation as a standard and ongoing aspect of the University's institutional culture.

These findings align with the work of Simancas-González and García-López (2019), who posited that participatory communication enhances institutional communication by fostering opportunities for stakeholders to actively engage in communicative processes rather than merely receiving information. Capriotti, Carretón, and Zeler (2024) highlighted that the effectiveness of digital communication in higher education is significantly enhanced when it fosters interaction and promotes sustained engagement with stakeholders, rather than merely serving as a platform for institutional announcements. In the current investigation, the communicative practices of the Cultural Affairs Office illustrate these viewpoints by employing institutional communication to consistently promote engagement before, during, and after cultural events. Communication served as an ongoing participatory process that connected stakeholders to the University's cultural initiatives and sustained their engagement over time, rather than functioning solely for promotional purposes.

The findings collectively affirm that participation serves as a foundational principle of Development Communication, as evidenced in the communicative practices of the Cultural Affairs Office. Through consistent institutional communication, stakeholders are encouraged to actively participate in the University's cultural life. This approach allows communication to serve as a developmental process that sustains cultural

engagement through ongoing involvement, collective responsibility, and shared cultural experiences.

Collaboration

The findings further illustrate that collaboration is a core principle of Development Communication, as evidenced in the communicative practice of promoting cultural programs and fostering institutional engagement. The analysis indicates that the Cultural Affairs Office consistently employed institutional communication to establish, strengthen, and maintain collaborative relationships among various stakeholders both within and outside the university. Through announcements, promotional campaigns, partnership initiatives, invitations, institutional reports, and digital publicity, communication consistently linked students, faculty members, university offices, alumni, government agencies, cultural organizations, artists, and community partners in the execution of cultural programs. Collaboration emerged not just as the formation of institutional partnerships, but as an ongoing communicative process that allowed stakeholders to engage collectively in the University's cultural mission.

The findings suggest that communication acted as a coordinating mechanism, enabling various stakeholders to become aware of and participate in institutional cultural initiatives. Instead of framing cultural activities as initiatives exclusively managed by the Cultural Affairs Office, institutional communication consistently emphasized the roles of various partners whose collaborative efforts facilitated the planning, execution, and promotion of cultural events. Through regular communication, stakeholders were kept informed about cultural opportunities as well as the collaborative relationships that facilitated these initiatives. These communicative practices emphasized that maintaining cultural engagement

necessitates collaboration among various sectors of the university and the wider community.

The analysis further illustrates that collaboration transcended formal institutional partnerships and became integrated into the University's routine communication practices. Students, faculty members, administrators, alumni, partner organizations, and cultural practitioners were consistently depicted as engaged participants rather than mere recipients of institutional communication. By acknowledging the roles and contributions of diverse stakeholders, the Cultural Affairs Office cultivated an environment where communication promoted a collective responsibility for the preservation and advancement of the University's cultural initiatives. As a result, institutional communication enhanced stakeholder relationships and solidified the University's shared dedication to cultural development.

From a Development Communication viewpoint, collaboration highlights communication as an inclusive process that allows individuals and organizations to unite in pursuit of common developmental objectives. Communication serves not merely as a conduit for institutional announcements; it fosters opportunities for dialogue, collaboration, and collective action among stakeholders. The findings illustrate that the Cultural Affairs Office exemplified this principle by consistently employing communication to link institutional partners, foster collaboration, and enhance networks that underpin the sustainability of cultural engagement. Through these communicative practices, collaboration emerged as a fundamental aspect of the University's ongoing cultural advancement.

From an ethnomethodological viewpoint, collaboration is consistently achieved through standard institutional communication practices. Routine communicative

practices, including the preparation of partnership announcements, distribution of invitations, coordination of institutional activities, and promotion of collaborative projects, enable members of the university community to identify their individual roles and responsibilities within cultural initiatives. These recurring communicative actions create mutual expectations concerning cooperation and institutional involvement, allowing collaboration to evolve into a standard component of organizational life instead of a singular result of individual cultural events.

The findings align with existing literature regarding institutional communication and digital communication within the realm of higher education. Capriotti, Carretón, and Zeler (2024) highlighted that successful institutional communication goes beyond merely sharing information; it involves promoting interaction and enhancing enduring relationships among stakeholders. Bruguera et al. (2022) emphasized that digital communication environments foster collaboration, networking, flexibility, and active participation in higher education institutions. The current research substantiates these viewpoints by illustrating that the Cultural Affairs Office consistently utilized standard institutional communication to enhance partnerships, coordinate collective initiatives, and maintain collaborative relationships that bolstered the University's cultural programs. Instead of merely advocating for activities, communication served as a vital mechanism that consistently linked various stakeholders in pursuit of common cultural goals.

These findings collectively confirm that collaboration serves as a fundamental principle of Development Communication, as evidenced in the communicative practices of the Cultural Affairs Office. Through ongoing institutional communication, stakeholders maintained their connection, remained informed, and actively participated in

collaborative cultural initiatives that enhanced institutional relationships and reinforced the University's cultural mission. Communication served as a mechanism for coordinating cultural programs while simultaneously acting as a developmental process that fostered cultural engagement through collaboration, shared accountability, and collective institutional efforts.

Shared Meaning-Making

The findings further indicate that the process of shared meaning-making is a core principle of Development Communication, as evidenced in the communicative practice of documenting and showcasing cultural performances and values. The analysis reveals that the Cultural Affairs Office consistently employed institutional communication to document cultural activities while also facilitating stakeholders in the ongoing interpretation, appreciation, and meaning-making of these cultural experiences. Through photographs, videos, accomplishment reports, captions, institutional narratives, and digital documentation, communication enhanced the importance of cultural activities beyond their actual execution. Shared meaning-making emerged not only through the documentation of events but also through the ongoing interaction of stakeholders with recorded cultural experiences, facilitating the development and sustained collective interpretations of culture over time.

The findings suggest that documentation fulfilled roles that went beyond merely preserving institutional records. Instead of merely showcasing evidence of cultural activities, the communicative materials consistently underscored the cultural importance of these events, highlighted their role in enriching the University's cultural landscape, and reinforced the institutional values embodied in artistic performances and cultural initiatives. Through this communicative process, stakeholders were given

the chance to revisit cultural experiences, reflect on their significance, and link these experiences to the broader cultural identity and mission of the University. As a result, documentation served not merely as an archival practice but also as a continuous communicative resource through which cultural meanings persisted in their evolution.

The analysis further illustrates that the process of shared meaning-making transpired through the ongoing dissemination of documented cultural experiences across various institutional communication platforms. Digital narratives, post-event reports, photographs, videos, and other publicly accessible communicative materials facilitated a collective interpretation and appreciation of cultural initiatives within the university community, irrespective of individual levels of direct participation. Individuals who participated in cultural activities had the opportunity to revisit and contemplate their experiences, whereas those who could not engage physically were exposed to the cultural values and institutional narratives communicated through these resources. Consequently, communication facilitated stakeholders in cultivating shared insights into the cultural dynamics of the University, notwithstanding their varied experiences, levels of participation, and institutional responsibilities.

From a Development Communication perspective, shared meaning-making acknowledges communication as a collaborative process wherein individuals negotiate, construct, and maintain common understandings within their communities. Development Communication highlights the importance of active stakeholder participation in the interpretation of experiences and the collective construction of knowledge, rather than merely receiving information passively. The findings illustrate that the communicative practices of the Cultural Affairs Office exemplify this principle by converting documentation into an interactive process that allows stakeholders to

collaboratively value cultural experiences, strengthen institutional values, and safeguard cultural memory. Communication served as both a means of recording institutional achievements and a developmental process that consistently fostered a collective cultural understanding.

From an ethnomethodological viewpoint, the process of creating shared meanings is consistently achieved through the habitual communicative practices that are integral to daily institutional life. Garfinkel (1967) posited that social reality is perpetually constructed through the practical actions and communicative methods individuals employ in their daily interactions. Heritage (1984) elaborated on this by indicating that shared understandings arise from repeated communicative practices that gain social recognition within specific contexts. In this study, routine activities including the documentation of performances, preparation of captions, production of accomplishment reports, and sharing of digital narratives facilitated the university community's collective interpretation of cultural experiences and the construction of shared understandings of the University's cultural values. These routine communicative practices demonstrate that cultural meanings are not static; rather, they are constantly negotiated, reproduced, and upheld through institutional communication.

The findings are also corroborated by existing literature on cultural engagement and institutional communication. Gilmore and Comunian (2016) highlighted that higher education institutions serve as cultural entities that enable the production, exchange, and preservation of cultural meanings through ongoing interaction with their communities. In a similar vein, Peters et al. (2024) posited that engaging in arts-based activities within higher education fosters opportunities for dialogue, reflection, and

collaborative interpretation of cultural experiences. The current research expands on these viewpoints by illustrating that the Cultural Affairs Office maintained cultural engagement not solely through the execution of cultural programs but also through the ongoing documentation and communication of these experiences. This approach enabled stakeholders to collaboratively construct and preserve shared cultural meanings within the University.

The findings collectively affirm that shared meaning-making is a fundamental principle of Development Communication, as evidenced in the communicative practices of the Cultural Affairs Office. Through the ongoing documentation, interpretation, and dissemination of cultural experiences, institutional communication facilitated stakeholders in collaboratively constructing, negotiating, and maintaining shared understandings of culture. This process reinforced institutional memory, enhanced cultural engagement, and contributed to the continuous evolution of the University's cultural life. Communication served as a developmental process that converted recorded cultural experiences into lasting sources of collective learning and shared cultural significance.

Cultural engagement on the Digital Space as Development Communication

The results of this study demonstrate that communicative practices are the main avenue through which cultural engagement is maintained within the higher education institution. Instead of merely serving as organizational tools for sharing information about cultural activities, the communicative practices highlighted in this study promote stakeholder engagement, enhance collaborative relationships, maintain institutional memory, and support the ongoing development of shared cultural meanings. These findings confirm that communication in higher education transcends mere information

sharing and operates as a continuous process through which cultural engagement is perpetually experienced, negotiated, and maintained.

The findings align with the current body of literature on digital communication, highlighting the evolution of digital platforms from mere one-way information dissemination channels to interactive spaces that foster stakeholder participation and engagement. Simancas-González and García-López (2019) posited that participatory communication facilitates active engagement of stakeholders in institutional communication, rather than simply being passive recipients of information. Capriotti et al. (2024) highlighted that effective institutional communication is defined by its ability to promote interaction and sustain long-term engagement with stakeholders, rather than merely broadcasting announcements. The current research substantiates these viewpoints by illustrating that the Cultural Affairs Office consistently employed announcements, invitations, promotional materials, documentation, and digital narratives to engage stakeholders in cultural activities before, during, and after their execution. Consequently, communication operated not just as a promotional tool but as an ongoing participatory process that maintained stakeholder engagement within the university community.

The findings also align with existing literature on cultural engagement, emphasizing the importance of higher education institutions in promoting participation, collaboration, and shared cultural experiences through institutional communication. Gilmore and Comunian (2016) highlighted the role of universities in fostering cultural production and public engagement through the linkage of academic communities with wider cultural and creative sectors. In a similar vein, Peters et al. (2024) posited that initiatives rooted in the arts foster opportunities for dialogue, collaboration, and

meaningful participation. Concurrently, LeRoux and Bernadska (2014) illustrated that involvement in artistic activities enhances civic engagement and social relationships. In alignment with these viewpoints, the current study revealed that the Cultural Affairs Office maintained cultural engagement by celebrating Filipino culture, promoting cultural programs and institutional involvement, and documenting and showcasing cultural performances and values. These communicative practices fostered stakeholder participation in cultural activities while promoting appreciation, interpretation, and ongoing engagement with the cultural life of the University. Consequently, cultural engagement has developed into a continuous communicative process instead of a collection of disconnected cultural events.

The findings further illustrate that documentation and regular institutional communication are crucial in maintaining cultural engagement over an extended period. Through photographs, videos, captions, accomplishment reports, and post-event narratives, the Cultural Affairs Office effectively documented institutional memory, allowing stakeholders to revisit, interpret, and appreciate collective cultural experiences. In alignment with earlier research on digital communication, these materials enhanced stakeholder engagement beyond the timeframe of specific cultural activities by guaranteeing that cultural narratives were readily available via digital platforms. Consequently, communication served not only as a method for documenting institutional activities but also as an ongoing process through which cultural experiences retained their relevance and significance for the university community.

The analysis also indicated that communication played a crucial role in maintaining cultural engagement by enhancing collaborative relationships among students, faculty

members, university offices, alumni, government agencies, cultural organizations, artists, and community partners. Ongoing dialogue concerning cultural programs and collaborative initiatives illustrated that cultural engagement was sustained through interconnected institutional relationships rather than through isolated organizational efforts. These findings highlight that communication fosters opportunities for participation, dialogue, cooperation, and shared responsibility among stakeholders, thereby enhancing collaborative efforts that support the University's cultural initiatives.

From an ethnomethodological perspective, the findings demonstrate that cultural engagement is perpetually achieved through habitual communicative practices integrated into the fabric of everyday institutional life. Garfinkel (1967) posited that social reality is constructed through the routine methods individuals utilize in their interactions, whereas Heritage (1984) elucidated that shared understandings develop through consistent communicative practices that gain social recognition over time. In this study, routine activities including the preparation of announcements, dissemination of invitations, documentation of cultural performances, production of institutional reports, and sharing of digital narratives served as communicative methods. These methods enabled members of the university community to continuously organize, interpret, and maintain shared understandings of culture. These findings indicate that cultural engagement is not an isolated phenomenon; rather, it is consistently generated and sustained through regular institutional communication practices.

From a Development Communication perspective, the findings illustrate that communication serves as a participatory and developmental process, facilitating active engagement of stakeholders in cultural life. The communicative practices

identified throughout the study collectively embody the principles of participation, collaboration, and shared meaning-making. Instead of merely updating stakeholders on institutional activities, communication fostered active involvement in cultural initiatives, enhanced collaborative partnerships, and empowered stakeholders to jointly interpret and safeguard cultural experiences. These findings illustrate that Development Communication gains significance when communicative practices foster opportunities for ongoing participation, collaborative engagement, and the continuous co-construction of shared cultural meanings within the university community.

Overall, the findings enhance the current body of knowledge on digital communication, cultural engagement, and ethnomethodological studies of communication practices by illustrating the convergence of these perspectives within the routine communicative practices of a Cultural Affairs Office. While earlier research has explored digital communication, cultural engagement, and routine communication practices in isolation, the current study demonstrates how these perspectives work together to support cultural engagement within a higher education institution. Furthermore, the study enhances the field of Development Communication by illustrating that institutional communication operates not just as a supportive framework for cultural programs, but as an ongoing communicative process where participation, collaboration, and shared cultural meanings are perpetually created, negotiated, and maintained.

Chapter VI

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary of Findings

Communicative Practices that Sustain Cultural Engagement through Digital Platforms

The research identified that cultural engagement within the university community is maintained through three interrelated communicative practices. These encompass (1) the celebration of Filipino culture, (2) the promotion of cultural programs and institutional engagement, and (3) the documentation and showcasing of cultural performances and values. These communicative practices originated from the standard institutional communication of the Cultural Affairs Office and collectively illustrate how communication operates as a continuous process that fosters and maintains cultural engagement within the university.

The findings further indicate that these communicative practices extend beyond the promotion of cultural activities. Through consistent institutional communication, the Cultural Affairs Office promotes stakeholder engagement, enhances collaborative relationships, safeguards institutional memory, and supports the ongoing development of shared cultural meanings. Cultural engagement arises not solely from the execution of cultural programs but also through the ongoing communicative processes that generate, disseminate, interpret, and uphold cultural experiences within the academic community.

Development Communication Principles Underlying the Communicative Practices

The study also demonstrated that the communicative practices of the Cultural Affairs Office reflect three essential principles of Development Communication: participation, collaboration, and shared meaning-making. Participation was clearly demonstrated in communication strategies that consistently motivated stakeholders to take part in cultural programs and activities. Collaboration was evident in the communicative practices that enhanced institutional partnerships and fostered collective engagement among students, university offices, alumni, partner organizations, and other stakeholders in supporting cultural initiatives.

Shared understanding developed through the documentation and communication of cultural performances, institutional narratives, and digital content, allowing stakeholders to collaboratively interpret, appreciate, and preserve cultural experiences. These communicative practices reshaped institutional communication into a dynamic process wherein cultural meanings were perpetually negotiated, reinforced, and disseminated among members of the university community.

These principles of Development Communication illustrate that communication serves not just as a tool for sharing information, but as a participatory and collaborative process that fosters cultural engagement through ongoing interaction, collective action, and the joint creation of shared cultural meanings.

Conclusion

This study concludes that cultural engagement within higher education institutions is sustained through consistent communicative practices that continuously construct,

reinforce, and reproduce cultural meanings. The findings indicate that the Cultural Affairs Office operates not only as a promoter of cultural activities but also as an institutional communicator that sustains cultural engagement through routine communication. Through announcements, promotional materials, digital documentation, institutional narratives, and reports, cultural activities are communicated beyond the duration of individual events and become part of an ongoing communicative process within the university community.

More importantly, the study demonstrates what occurs communicatively when cultural engagement extends into digital spaces. Digital platforms function not merely as channels for increasing the visibility of cultural programs but as environments in which cultural engagement is routinely organized, communicated, documented, and made meaningful. The analysis revealed that these communicative practices create conditions through which stakeholders encounter cultural initiatives and through which cultural experiences and meanings continue to circulate beyond physical cultural activities.

From an ethnomethodological perspective, cultural engagement emerged as a continuous social accomplishment realized through the routine creation, circulation, documentation, and interpretation of communicative texts. Rather than examining only what the Cultural Affairs Office communicates, the study uncovered how cultural engagement is routinely accomplished through everyday communicative practices. In this sense, announcements, promotional materials, digital documentation, institutional narratives, and reports are not merely communication outputs; collectively, they constitute routine methods through which cultural activities are organized, represented, interpreted, and sustained within the university's digital environment.

Methodologically, the study contributes by demonstrating the usefulness of Ethnomethodology in examining routine communicative practices within digital institutional settings. The ethnomethodological perspective enabled the study to move beyond describing communication content and toward examining the recurring methods through which cultural engagement becomes recognizable, organized, and meaningful in everyday institutional communication. This demonstrates how Ethnomethodology can be applied to naturally occurring digital and documentary materials to uncover the routine communicative processes underlying cultural engagement.

From a Development Communication perspective, the findings provide empirical evidence regarding which Development Communication principles appear to operate within these routine communicative practices. Specifically, the analysis identified participation, collaboration, and shared meaning-making as the Development Communication principles reflected in the communicative practices surrounding cultural engagement. Participation was reflected in communicative practices that created opportunities for stakeholder involvement in cultural initiatives; collaboration was manifested through communication surrounding institutional partnerships and collective cultural activities; and shared meaning-making was evident in the documentation, narration, and continued interpretation of cultural experiences.

Conceptually, the study contributes to Development Communication by demonstrating how these principles may operate within digitally mediated cultural engagement in a private higher education institution. Rather than assuming that digital communication is inherently participatory or collaborative, the study establishes these principles through the analysis of actual routine communicative practices. In doing so, it extends

the application of Development Communication to the intersection of digital communication, cultural engagement, and higher education and provides an empirical basis for understanding how established Development Communication principles may remain relevant within contemporary digital environments.

Taken together, the study provides an ethnomethodological understanding of cultural engagement by uncovering the underlying communicative practices through which Development Communication principles operate within the digital environment of a private higher education institution. Ethnomethodology explains how cultural engagement is routinely accomplished through everyday communication, while the Development Communication perspective explains the participatory, collaborative, and meaning-making dimensions reflected in those practices.

Ultimately, the study demonstrates that cultural engagement is not sustained solely through the implementation of cultural programs or the use of digital platforms themselves. Rather, it is continuously accomplished through routine communicative practices that organize cultural participation, facilitate collaborative relationships, and enable shared cultural meanings to be communicated and sustained over time. Through this perspective, cultural programs transcend isolated institutional events and become part of an ongoing communicative process through which culture is experienced, interpreted, documented, and sustained within the university community.

Recommendations

For Cultural Affairs Offices

The findings of this study demonstrate that routine communicative practices play a significant role in sustaining cultural engagement within higher education institutions.

In light of this, Cultural Affairs Offices are encouraged to further strengthen their communication strategies by developing digital and institutional content that extends beyond event promotion and actively encourages stakeholder participation, collaboration, and meaningful engagement. Rather than functioning solely as channels for disseminating information, communication should continue to create opportunities for students, faculty, staff, alumni, and community partners to actively participate in the University's cultural life.

Cultural Affairs Offices are likewise encouraged to sustain their practice of documenting cultural programs, performances, and institutional narratives through photographs, videos, reports, and other digital communication materials. Continuous documentation not only preserves institutional memory but also enables stakeholders to revisit, interpret, and appreciate cultural experiences, thereby fostering shared meanings that contribute to the long-term sustainability of cultural engagement within the university community.

Furthermore, Cultural Affairs Offices may persist in incorporating the University's vision, mission, values, and cultural heritage into their regular communication practices. By consistently reflecting these institutional elements across digital platforms and communication materials, Cultural Affairs Offices can enhance stakeholders' understanding of the University's cultural heritage, promote increased involvement in cultural initiatives, and support the ongoing development of shared meanings that foster enduring cultural engagement.

In addition, Cultural Affairs Offices may develop communication initiatives that incorporate socially relevant themes into cultural programs and digital campaigns. Such initiatives can encourage greater social awareness, critical reflection, and

meaningful dialogue among stakeholders while demonstrating how culture and communication can contribute to addressing contemporary social concerns within and beyond the university community.

For Higher Education Institutions

Higher education institutions should acknowledge the importance of communication in maintaining cultural engagement and enhancing institutional identity. Support from institutions, including sufficient resources, opportunities for professional growth, and robust digital communication infrastructure, can significantly improve the ability of Cultural Affairs Offices to successfully execute and convey cultural initiatives.

Universities are similarly urged to enhance collaboration among academic departments, student organizations, alumni, government agencies, cultural organizations, and community partners in the planning and execution of cultural programs. Collaborative efforts can enhance opportunities for stakeholder involvement, foster institutional partnerships, and support the enduring sustainability of cultural engagement throughout the university community.

For Development Communication Practitioners

Practitioners in development communication may regard culture as a significant aspect for participatory communication initiatives. The findings indicate that communicative practices are crucial in maintaining cultural engagement, positioning culture as a pertinent context for the application of development communication principles, including participation, empowerment, inclusivity, and collaborative meaning-making.

Practitioners can delve into innovative strategies for digital communication that enhance cultural identity and promote significant audience engagement.. .

For Future Researchers

Future researchers may examine cultural engagement and cultural identity from a communication perspective across different higher education institutions and cultural contexts. Comparative studies may determine whether similar communicative practices and Development Communication principles emerge across different organizational, cultural, and digital environments.

More importantly, future studies may examine cultural engagement from the perspective of students themselves. Since the present study focused primarily on the communicative practices of the Cultural Affairs Office rather than on audience experiences, subsequent research may investigate how students understand, interpret, and experience these cultural communication practices. Such studies may explore what participation in or exposure to digitally mediated cultural activities actually means to students and how these experiences shape their understanding of culture.

Future researchers may particularly investigate how digitally mediated cultural engagement contributes to students' understanding and experience of being Filipino. This may include examining how students interpret representations of Filipino heritage, traditions, artistic expressions, values, and contemporary cultural issues encountered through institutional digital communication. Such research may provide deeper insight into whether and how digital cultural engagement influences students' relationship with Filipino culture and their understanding of Filipino cultural identity.

This audience-centered perspective may complement the present study by shifting the analytical focus from what the Cultural Affairs Office communicates to how students receive, interpret, negotiate, or even contest the cultural meanings communicated through digital platforms. In doing so, future research can provide a more comprehensive understanding of cultural engagement as both an institutional communicative practice and a lived cultural experience among students.

Finally, future research may explore the role of emerging digital platforms, communication technologies, and interactive media in sustaining cultural engagement. Such studies may examine not only whether these technologies increase opportunities for engagement but also how different forms of digitally mediated communication influence students' cultural experiences, interpretations, and relationships with Filipino culture and identity.

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