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***KINASIASINO TI BIGUEÑO: A GROUNDED THEORY OF
VIGAN CULTURAL HERITAGE COMMUNICATION***

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Acceptance Page:

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Biographical Sketch

Bryan Rebaula Realgo holds a bachelor's degree in Mass Communication (cum laude) and a master's degree in Public Administration from the University of Northern Philippines in Vigan City. He also finished a master's degree in Development Communication from Benguet State University. He attended and completed numerous training, seminars, and webinars on journalism, communication, and communication education, among others.

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The researcher is the youngest among the five children of Mr. Sixto R. Realgo, Sr. and Mrs. Nenita R. Realgo of Barangay Cabuloan, Santa Catalina, Ilocos Sur.

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Dedication

This work summarizes my journey as a student, and this is dedicated to all the people who have been there with me, whom I met along, and who shared the journey with me.

To my parents and family for the constant love and support.

To all, I love and value and return the same.

The youth, who are future leaders and protectors of cultural heritage, aim for it.

To my creator, who has blessed me with so much.

TABLE OF CONTENTS

University Permission Page	ii
Acceptance Page:	iii
Biographical Sketch	iv
Acknowledgment	v
Dedication	vii
TABLE OF CONTENTS	viii
List of Figures	x
Chapter I	1
Rationale and Background of the Study	1
Statement of the Problem	5
Objectives of the Study	8
Significance of the Study	8
Scope and Limitations of the Study	9
Chapter II	11
REVIEW OF RELATED LITERATURE	11
Cultural Heritage	11
Cultural Heritage Preservation	14
Cultural Heritage and Communication	24
Cultural Heritage, Communication, and Education	29
Theoretical Framework	31
Chapter III	34
METHODOLOGY	34
Research Design	34
Locale of the Study	35
Participants of the Study	35

Data Gathering Procedures	37
Data Analysis	39
Ethical Considerations	41
Chapter IV	42
RESULTS AND DISCUSSION	42
Core Category: <i>Kinasiasino ti Bigueño</i> is Cultural Heritage Communication	42
Categories: Cultural Heritage Communication	54
Operationalizing Cultural Heritage Communication	93
Chapter V	96
SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS	96
Summary	96
Conclusions	99
Recommendations	100
REFERENCES	103

List of Figures

Figure 1. Conceptual Connections among the Categories	43
Figure 2. Screenshot of Vigan City Website Utilized for Information Dissemination	60
Figure 3. Still Images of Signages in Museum Containing Information about	61
Figure 4. Still Image of Vigan City's Brochures Featuring Cultural Heritage	69
Figure 5. Still Image of a Magazine Cover featuring Vigan City	70
Figure 6. The Cultural Heritage Communication Process	95

Kinasiasino Ti Bigueño: A Grounded Theory of Vigan Cultural Heritage Communication

Establishing an identity is anchored on how one's culture is appreciated, understood, and preserved the cultural heritage through communication. Cultural heritage is part of what people are. It is a testament to the past human existence that defines the present and the future. Guided by the concepts of cultural heritage and communication, 17 participants involved in communicating cultural heritage and residents of Vigan City, a renowned UNESCO World Heritage Site participated in in-depth interviews to document their narratives on their becoming a *Bigueño*. Findings led towards the development of a theory on cultural heritage communication (CHC) through the rigors of Kathy Charmaz' constructivist grounded theory. The theorizing revealed that *Kinasiasino ti Bigueño* or the becoming of a *Bigueño* identity, is the core of cultural heritage communication. The CHC explains that cultural heritage symbolizes the becoming of individual identities. Thus, cultural heritage is not only regarded as inherited old structures (tangible) and practices (intangible) but the development of one's persona. Findings also revealed that through *panangiburay* (knowledge sharing), *tungtongan* (dialogue), *panangital-o* (promotion), *panagsukisok* (research), *panangiyallatiw* (education), *artistiko a panangiyebkas* (artistic expression), and *pannakisarsarita* (continual communicative experience), cultural heritage communication allows individuals and communities to shape their image and how this is exude in public. Hence, as originally defined in this study, the Cultural Heritage Communication Theory is the process of completely and accurately exchanging information and knowledge through multi-approaches using various channels for different stakeholders to understand, appreciate, and preserve cultural heritage that is significant in inculcating one's identity relevant to the development of a nation

Keywords: *Cultural preservation, information exchange, cultural heritage communication, becoming of individual identities*

Chapter I

INTRODUCTION

Rationale and Background of the Study

Appreciation, understanding, and preservation are the very words and activities that are synonymous with cultural heritage. Their attainment is one of the most significant considerations in the many cultural heritage-related activities. Cultural heritage is part of what people are. It is a testament to the past human existence that defines the present and the future.

ICOMOS (2012) defined cultural heritage as an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions, and values. Rosales et al. (2020) referred to cultural heritage aspects like heritage sites, monuments, churches, folklore, traditional activities, practices, language, and others that are considered vital to be preserved for future generations. Cultural heritage provides identity to a group of people, gives them an automatic sense of unity and belonging within a group, and allows them to better understand previous generations and the story of their people's origin.

Mimar Sinan University of Fine Arts (2014) expounded that a nation's cultural heritage and natural history have a very high value and are unique. It is an identity that can be introduced to the world. Cultural heritage affirms the identity as a people because it creates a comprehensive framework for preserving cultural heritage, including cultural sites, old buildings, monuments, shrines, and landmarks with cultural significance and historical value. Culture and its heritage reflect and shape values,

beliefs, and aspirations, thereby defining a people's national identity. It is important to preserve cultural heritage because it keeps the integrity of people. Meanwhile, Hani et al. (2012) stated that cultural heritage is one important thing about the existence of a society. In the Philippines, Republic Act No. 10066 or the National Cultural Heritage Act of 2009 defines cultural heritage as the totality of cultural property preserved and developed through time and passed on to posterity. Mainly, cultural heritage is distinguished as tangible and intangible. The tangible cultural heritage includes buildings, monuments, and artifacts. Meanwhile, the intangible includes the practices, traditions, values, oral history, and the like. In the human experience, cultural heritage is valuable for understanding the past, present, and future connections. Hence, exploring all possible means to campaign for its preservation is becoming increasingly important. Therefore, communication has a pivotal role in this endeavor.

Popularly, it is through different communicative activities that the information, knowledge, or cultural heritage is passed from one generation to another, making it continuously appreciated. Carbaugh (2012) discussed that as people communicate and engage in the ongoing flow of their everyday social life, they do so through communicative activities. As a process, communication is utilized in various ways to ensure that cultural heritage is maintained. The mass media, for example, is considered a powerful and influential medium that makes a society informed and educated, leading them to take action. The media promotes the emergence, preservation, and reproduction of culture.

Darwish (2019) discussed that media systems play an active role in defining the cultural heritage and contributing to preserving identity and consolidating its components in society. Eck (2013) added that the role of the media in preserving cultural heritage could be defined as the use of journalistic, artistic, print, electronic,

and broadcast mass communications to inform the professional archaeological community and the general public on the many methods, activities, and plans for encouraging the understanding, protection, conservation, and documentation of the world's archeological, historical, artistic, and cultural patrimony for the present and future generations. Digital Meets Culture (2015) added that audio-visual and radio archives are vivid testimonies of history and cultural identities. Preserving and facilitating access to cultural heritage is crucial in building the future. These stories deserve to be seen and heard to inspire future generations and nurture creative industries. Meanwhile, Thinley (n.d.) discussed that without the media's positive role in the cultural domain, the chances of its corruption and degeneration might be high. However, it is not only through the utilization of mass media that cultural heritage is communicated. In policy formulation and implementation related to cultural heritage and its preservation, it is the communicative activities that such policy can serve its purpose.

The United Nations Educational, Scientific, and Cultural Organization (UNESCO) identified communication and education as key aspects of the World Heritage Convention. UNESCO (2018) articulated that communication is one of the central ideas of the World Heritage Convention of 1972, which puts communication on a par with the identification, protection, and conservation of World Heritage sites as responsibilities of the States Parties (Article 4). In this context, communication signifies an educational task and informing and sensitizing stakeholders about the significance of preserving the Outstanding Universal Value of a specific World Heritage site and World Heritage as a whole. Meanwhile, the 2017 Operational Guidelines for the Implementation of the World Heritage Convention contain statements about the five strategic objectives of the World Heritage Committee, known as the five "Cs"

(credibility, conservation, capacity-building, communication, communities). Above all, the “communication” objective serves as the principal framework for communicating World Heritage through increasing public awareness, involvement, and support for World Heritage. Such proved the pivotal role of communication in creating and preserving cultural heritage. However, both in the industry and academe, such a role of communication and its importance seems not highlighted.

Hence, this study attempted to theorize cultural heritage communication through grounded theory by understanding and describing the perspective of those communicating cultural heritage and its preservation. Compared to other studies on cultural heritage and communication, literature and studies presenting the “voice” of those doing it seem limited. The perspective of those communicating cultural heritage can be the best representation of reality that can introduce the phenomena of cultural heritage communication that this study intends to offer.

Grounded theory is the most appropriate methodology to employ since the study looks at reality to theorize cultural heritage communication. Delve & Limpaecher (2021) discussed that grounded theory enables a researcher to study a particular phenomenon or process and discover new theories based on collecting and analyzing real-world data. Furthermore, Noble & Mitchell (2016) expounded that it is a general methodology for developing a theory grounded in systematically gathered and analyzed data. It is a research method that uses strict procedures for data analysis and will enable a researcher to search for and conceptualize the hidden social and collective patterns and constructions in the area of interest.

Even if many scholars have studied the relationship between communication and culture in general, or to be specific in journalism and culture, to this date, it has not reached the needed attention (Carbaugh, 2012; Kristensen, 2019). As Jaakkola

(2014) discussed, there is a shortage of academic attention dedicated to discourses about cultural journalism. Furthermore, Skulte (2015) mentioned Jaakkola stating that in the context of contemporary society, cultural journalism is increasingly described all over the world in academic discourses, as well as in professional discussions, as being in decline, losing its quality and achieving a secondary position in the everyday routines in media organizations. Such statements solidify the need to address the research gap on the interplay of cultural heritage and communication by introducing cultural heritage communication as one of the many fields under the umbrella of communication studies. Such a field looks at applying all communicative practices in human experiences related to cultural heritage. As Carbaugh (2012) proposed, culture is a communicative practice and the appreciation of the variety of ways in which culture is actively produced in communication practices. Epistemologically, the theory that this study offers can be a significant offering both in cultural and communication studies. It is hoped that it can address the many gaps and limitations related to the appreciation of communication and its significance in understanding, appreciating, and preserving cultural heritage. Hence, aiming to introduce cultural heritage communication can start a remarkable campaign that can signify looking at communication as a pandiscipline.

Statement of the Problem

Globally, a significant shift and movement have been calling for preserving diverse cultural heritage. In contrast, the destruction of cultural heritage is often sacrificed for development and other modernization activities. Almost all countries can claim to have a policy to protect cultural heritage, as no country in the world can claim not to have a cultural heritage. Cultural heritage is part of what people are. It is a testament to the past human existence that defines the present and the future. Mainly,

cultural heritage is distinguished as tangible and intangible. The tangible cultural heritage includes buildings, monuments, and artifacts. Meanwhile, the intangible includes practices, traditions, values, oral history, and the like. Hence, exploring all possible means to campaign for its preservation is becoming increasingly important. And communication has a pivotal role in this endeavor. Popularly, it is through different communicative activities that the information, knowledge, or cultural heritage is passed from one generation to another, making it continuously appreciated. As a process, communication is utilized in various ways to ensure that cultural heritage is maintained. It is through communication that can promote the emergence, preservation, and reproduction of culture. However, in the industry and academe, such a role of communication and its importance must be highlighted. Although many scholars have studied the relationship between communication and culture, it has yet to reach attention. More attention still needs to be given to what communication plays for cultural heritage to continually last. Communication as a process is misunderstood and unappreciated in the context of appreciating, understanding, and preserving cultural heritage. This solidifies the need to address the research gap on the interplay of cultural heritage and communication by introducing cultural heritage communication as one of the many fields under the umbrella of communication studies. Such a field looks at applying all communicative practices in human experiences related to cultural heritage.

The younger generation in many ways fail to realize where they come from. Their behavior can perhaps be attributed to advancement in communication technologies that are so pervasive and could likely threaten the preservation of cultural heritage. Suffice to say that exposure to new media can easily change an individual's preferences, choices, and attitudes to whatever information that come their way. Such

strength of influence if not averted may likewise affect how users perceive themselves based on what they see, hear, exposed to or feeds they receive in their social media accounts. It cannot be denied that cultural heritage of a person's identity can be transformed if there is no constant or valid repository of ones' customs, practices, traditions, and even rituals that could be passed on from one generation to the next. Hence, there is a need to establish a mechanism or process in appreciating, understanding, and preserving cultural heritage. Hence, the study attempted to contribute to this movement.

As the movement of cultural heritage preservation is growing, the pivotal role of communication in various efforts is also established. The non-exploration of this communicative phenomenon may lead to challenges and delay in attaining preservation with the absence of a framework that will serve as guidance to effectively understand the role of communication as a process that is applied in all stages in cultural heritage appreciation, understanding, and, most importantly, preservation. Hence, this study is a pivotal undertaking.

In general, the study attempted to answer the general question: How can cultural heritage be communicated?

Specifically, the study sought answers to the following questions:

1. How do Bigueños describe the process of communicating cultural heritage?
2. How does the process of communicating cultural heritage define their actions?

Objectives of the Study

In general, the study aimed to describe how cultural heritage can be communicated.

Specifically, the study sought to:

1. Describe the process of how Bigueños communicate cultural heritage;
2. Explain how this process define their actions; and
3. Develop a framework for cultural heritage communication in preserving one's identity.

Significance of the Study

The relevance of this study rests in attempts to theorize cultural heritage communication and introduce it as a significant new field of study in communication. The call for consistent and comprehensive protection of all the cultural heritage worldwide is becoming an essential campaign of various stakeholders, noting its importance in the human experience for future generations to appreciate. The role of communication is undeniably pivotal in all the efforts related to cultural heritage. In addition, communication and culture are linked inextricably. Introducing a specific field of study in cultural heritage communication will solidify the interplay of the two and put it into practice with contemporary theories, concepts, and approaches in communication and media to better communicate cultural heritage. Hence, this proposed study will be significant to various organizations.

The study will be of great importance to cultural heritage advocates, including policymakers, as they will understand the communication concepts and approaches that are effective to campaign for the appreciation, understanding, and preservation of cultural heritage. By introducing cultural heritage communication, they will be more

aware of the critical role of communication in cultural heritage. Their awareness of such can guide them in making sound decisions in advocating and legislating programs in favor of preserving cultural heritage.

In the Philippines, no specific course or subject is directly related to the interplay of cultural heritage and communication. Hence, introducing cultural heritage communication through this study can be significant in the academe, specifically in communication and media studies. The grounded theory will introduce a new field of communication that can provide training and education to future communication professionals in various organizations who will play a pivotal role in communicating different issues in cultural heritage but with an emphasis on its preservation.

The result of the proposed study is also significant to the community of communication scholars as it could start a more profound discussion that could expound on the topic from various perspectives and contexts as it is practiced in other parts of the world.

Lastly, it will be significant to the general community as cultural heritage communication can preserve individuals' identity, which is significant in any development aspect.

Scope and Limitations of the Study

The study theorized the interplay of cultural heritage and communication to introduce a grounded theory of their marriage as cultural heritage communication. The participants of the study are involved in communicating cultural heritage, including residents. The participants were selected based on inclusion and exclusion criteria set. Since the study utilized grounded theory, succeeding interviews with additional

participants were done. The focus of the succeeding interviews was based on the results of the first round of interviews until data saturation was reached.

The study's locale is Vigan City, Ilocos Sur in northern Philippines. The city is a UNESCO World Heritage Site recognized internationally for its cultural heritage preservation management. Hence, the study is limited to the participants' perspectives based on their experiences communicating cultural heritage in Vigan.

In context, cultural heritage in this study refers to the inherited tangible and intangible that are valuable to be intergenerationally transmitted. Thus, the study is limited to cultural heritage rather than culture in general. It did not also trace the process of enculturation.

Chapter II

REVIEW OF RELATED LITERATURE

This chapter presents a comprehensive discussion of literature related to the study to deepen understanding the concepts of cultural heritage and communication.

Cultural Heritage

All places in the world can claim to have a rich cultural heritage. It is one important manifestation of human existence that future generations can witness and appreciate. In general, the United Nations Educational, Scientific and Cultural Organization (UNESCO) 2009 articulated that cultural heritage includes artifacts, monuments, a group of buildings and sites, and museums that have a diversity of values, including symbolic, historical, artistic, aesthetic, ethnological or anthropological, scientific and social significance. Meanwhile, Chokey (2016) refers to cultural heritage as aspects like heritage sites, monuments, folklore, traditional activities, practices, language, etc. considered vital to be preserved for future generations. It connects people to specific social values, beliefs, religions, and customs. Tinaj & Stojanovic (2021) expressed that cultural heritage is inherited from the past, maintained in the present, and worthy of being preserved and protected for future generations. It is a selected commonwealth that belongs to a community. Bilotta et al. (2021) added that it is a system of assets that, due to their particular historical, cultural and aesthetic importance, are of public interest and represent the wealth of a place and its population. The noun "heritage" refers to the assets that compose it because of its artistic and historical value. The legacy of physical artifacts and intangible attributes inherited from past generations and the existence of a regulation

that concerns all things of value: the so-called cultural assets. Finally, Cultivating Culture (2013) concluded that cultural heritage could provide an automatic sense of unity and belonging within a group and allow better previous generations and the history of where people come from. In a sense, cultural heritage represents the richness of the human past to the present and the future.

Commonly, cultural heritage is categorized as tangible and intangible (Templanza & Templanza, 2015; Epplert, 2021). According to Kapur (2019), a country's tangible and intangible heritage is a *mélange* of epitomes created during various phases of history. UNESCO (2009) discussed that cultural heritage includes tangible heritage (movable, immobile, and underwater) and intangible cultural heritage (ICH) embedded into cultural and natural heritage artifacts, sites, or monuments. As mentioned by Besmonte (2020), Smith discussed that material or tangible heritage provides a physical representation of those things from "the past" that speak to a sense of place, self, belonging, and community. Meanwhile, Digital Meets Culture (2014) defined tangible cultural heritage as physical artifacts produced, maintained, and transmitted intergenerationally in a society. It includes artistic creations, built heritage such as buildings and monuments, and other physical or tangible products of human creativity that are invested with cultural significance in society. Furthermore, UNESCO (2003) expounded that intangible cultural heritage means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts, and cultural spaces associated in addition to that – that communities, groups, and in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, interaction with nature, and history. It provides them with a sense of identity and continuity, thus

promoting respect for cultural diversity and human creativity. However, Singer (2011) articulated that intangible cultural heritage can only be a legacy when it is recognized as such by the communities, groups, or individuals that create, maintain, and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage. Once recognized as a valuable intangible cultural heritage of a community, such is considered significant in many aspects. For Petronela (2015), the importance of intangible cultural heritage refers to the wealth of knowledge and skills transmitted from one generation to the next. Adding that the intangible cultural heritages create bridges between past, present, and future; they make continuity and change the structure of the society with experiences like transition and transcendence. Meanwhile, The International Training Center for Intangible Cultural Heritage in the Asia-Pacific Region (n.d.) expressed that intangible cultural heritage is of social and economic importance. It aids social cohesion and helps individuals feel part of a community and society.

Even if the two forms of cultural heritage differ in many aspects, they have a share of relationships. As Bouchenaki (2003) discussed, cultural heritage is a synchronized relationship involving society (that is, systems of interactions connecting people), norms, and values (that is, ideas, for instance, belief systems that attribute relative importance). Symbols, technologies, and objects are tangible evidence of underlying norms and values. Thus, they establish a symbiotic relationship between the tangible and the intangible. The intangible heritage should be regarded as the larger framework within which tangible heritage takes on shape and significance. Rogers (2019) also highlighted this relationship, stating that the tangible fabric of a place and the intangible aspects that provide meaning to it are inseparable. This relationship is not always coordinated or compatible, sometimes leading to creative or

destructive tensions, which have implications for values-based approaches to their conservation. Appreciating such an inseparable relationship between tangible and intangible cultural heritage is necessary as it will deepen understanding of all the efforts related to managing and preserving all these cultural heritages.

Cultural Heritage Preservation

In contemporary times, the impact of globalization and the many more advances in human experience have brought significant changes and challenges to cultural heritage. UNESCO (2006) stated that cultural heritage is under threat from numerous risks and dangers such as war and political, ethnic, and religious conflict, looting, theft, illegal export and import, illicit trafficking of cultural property, deterioration, neglect, destruction of or alteration to heritage, pollution, and disappearance. The younger generation's disinterest in preserving tangible, especially intangible cultural heritage, is also a serious factor. Suvanatap, as mentioned by Chaichanawanich (2019), reported that one of the main challenges in safeguarding intangible heritage by communities is the loss of interest and enthusiasm to practice by the young generation. However, there has been an active movement globally to preserve cultural heritage. Robertson-von Trotha (2011) discussed that from the beginning, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) aimed to preserve peace by fostering cooperation among different peoples. One primary focus of this contribution was the preservation and protection of cultural heritage. In the 1945 Constitution of UNESCO, its task is to maintain, increase and diffuse knowledge by assuring the conservation and protection of the world's inheritance of books, works of art, and monuments of history and science. However, the more extensive global campaign for the preservation of cultural heritage was launched in 1972. International (2021) discussed that the preservation of cultural heritage in international law is

primarily governed by the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage. The World Heritage Convention has 194 state parties. It provides the mechanism through which the UNESCO World Heritage Committee inscribes and monitors sites on the World Heritage List for protection and conservation (as well as the List of World Heritage in Danger, following article 11(4) of the World Heritage Convention). States parties to the convention committed to ensuring the "protection, conservation, presentation and transmission to future generations" of cultural and natural sites of outstanding universal value.

Cultural heritage preservation has also been related to attaining the Sustainable Development Goals (SDGs). Hosagrahar (2017) articulated that placing culture at the heart of development policies is the only way to ensure a human-centered, inclusive, and equitable development. Cultural heritage — tangible and intangible — and creativity are resources that must be protected and carefully managed. They can serve both as drivers for achieving the SDGs and enablers when culture-forward solutions can ensure the success of interventions to achieve the SDGs. United Cities and Local Governments (2018) added that cultural aspects play a pivotal role in the 2030 Agenda's success. Cultural rights, heritage, diversity, and creativity are core human and sustainable development components. The same thing is emphasized by Labadi et al. (2018), stating that heritage is more than just monuments. Heritage—cultural and natural, tangible and intangible—is an evolving resource that supports identity, memory, and a sense of place and has a crucial role in achieving sustainable development. It enables social cohesion, fosters socio-economic regeneration and poverty reduction, strengthens social wellbeing, improves the appeal and creativity of regions, and enhances long-term tourism benefits. From the said perspectives, cultural heritage preservation is seen as a significant force in human and social development.

As Chiapparini (2012) articulated, in the most recent scenario of a knowledge economy, culture is considered an opportunity to produce a system of benefits, not only economical but also ludes perspectives of social and human development. This implies two fundamental preconditions: the long-term conservation of heritage as cultural capital and ensuring access to culture for all.

Generally, the preservation of cultural heritage is seen to be significant to appreciate the memories from the past that are valuable to the present and the future generation to learn. Pantig, as mentioned by Rabang (2015), that in this fast-changing world, cultural heritage gives people their identity, lives, and where they came from. Heritage buildings, monuments, sites, artworks and artifacts, languages, customs, communal practices, and traditional skills are fast becoming the essential means of expressing identity and meaning for local communities, regions, nations, and mankind as a whole. Besmonte (2020) discussed that in the Philippines, protecting and preserving cultural heritage is mandated in the 1987 Constitution. The state shall conserve, promote, and popularize historical and cultural heritage and resources. Several legislations were then created in the pursuit of the government to preserve and protect cultural properties. One Philippine legislation created to protect cultural property was the National Cultural Heritage Act of 2009. The law aimed to foster the preservation, enrichment, and dynamic evolution of a Filipino culture based on the principle of unity in diversity in a climate of free artistic and intellectual expression. Oliveros (2019) added that the law also prompted the creation of the Philippine Registry of Cultural Property, which consolidates an official list of all cultural properties that are deemed significant to the Philippines' cultural heritage—both tangible (e.g., heritage sites and structures) and intangible (e.g., practices and oral traditions). However, even with the presence of a legal basis, as well as an extensive campaign

by government agencies and non-government organizations for cultural heritage preservation, there are still instances wherein such cultural heritage is affected by some development projects. This can be attributed to a lack of appreciation for its value. As De Leon & Cuevas (2022), laws protecting cultural heritage are still inadequate as cultural resource protection is primarily carried out as an afterthought. Construction activities have frequently begun, ongoing, or completed before the stakeholders learn about the culturally-damaging projects, ensuing public outcry. Cruz (2017) added that in the Philippines, many heritage sites and ancestral houses were demolished, adapted as local warehouses, converted to high-rise condominiums for modernization and development, or just left to deteriorate. Agana (n.d.) added that in a complex society where technological advancements are taking over, buildings are replacing trees and mountains, and everything is going instant like food, gadgets, clothing, and all other necessities in life, it is no wonder why people are constantly evolving with change. Villalon (2003) expounded that although the awareness for heritage preservation has been increasing in the past decade, cultural heritage is still mostly unappreciated by a nation whose narrow view focuses on the present. Little realization exists that looking to the past to understand, remember, and preserve heritage is the groundwork for planning for the future of the country. The paradigm exists that a country still in the development struggle has no place or budget to preserve the old, the traditional, and the historic. For Henares (2014), the country's-built heritage also has to face man-made challenges as policymakers and stakeholders are just beginning to understand the value of heritage conservation to urban development and nation-building. This is concurred by Malajito (n.d.), stating a sad reality that some government officials in the Philippines care less about heritage; they need to become cultural heritage literate. However, according to Henares (2014),

despite these challenges, there have been successful conservation initiatives across the nation. Generally, cultural heritage preservation protects the local and national identity and provides economic gain through tourism activities (Cruz, 201; Hoang, 2021; Kurin, 2022; Plaza, 2017; VLIR-UOS, 2022).

Cultural Heritage Preservation for Identity. More than anything else, preserving cultural heritage is significant to the continuous appreciation of national and local identity to the many next generations. As UNESCO (n.d.) articulated that as a source of identity, cultural heritage is a valuable factor for empowering local communities and enabling vulnerable groups to participate fully in social and cultural life. It can also provide time-tested solutions for conflict prevention and reconciliation. For Kurin (2022), saving cultural heritage can help save from the foibles of intolerance and prejudice toward fellow human beings and ignorance and arrogance about role and impact on the planet. It can remind us of better nature and can help us live in a more humane, respectful world. An (2022) added that culture is a resource for the identity and cohesion of communities. In today's interconnected world, it is also one of the most powerful resources to transform societies and renew ideas. In a blog, Buddyz (2020) discussed that a country's heritage and its history affirm the identity of the people that can be introduced to the world, becoming of extreme value—preserving cultural heritage such as sites, buildings, shrines, landmarks, and even monuments of historical and cultural significance. It reflects on the heritage which shapes one's beliefs, aspirations, and values keeping the integrity of people. Pietro et al. (2018) emphasized that cultural heritage represents the most important foundation for creating and maintaining identity, belonging, and citizenship values. Heritage and culture influence and are affected by the daily life of every community and its people. Furthermore, Stenning (2015) generalized that societies have long sought to protect

and preserve their cultural heritage for reasons ranging from education to historical research to the desire to reinforce a sense of identity. In sum, preserving both tangible and intangible cultural heritage ensures the appreciation of national and local identity. Hence, all efforts should be made for its preservation as this is pivotal for the future generation to appreciate the completeness of their wellbeing and a critical part of development in general (Tantuico, 2020; Szmelter, 2013; Luciani, 2017).

Cultural Heritage Preservation for Economic Development. Globally, both tangible and intangible cultural heritage are commodified by communities, which leads to economic gain. It is commonly done through different tourism activities. Kushwah & Chaturverdi (2019) further explained that commodifying cultural heritage for tourism had become a significant area of the worldwide tourism industry. It helps make ancient preservation economically viable by using heritage attractions and culture to draw in and assist tourists. Heritage tourism can bring cultural prosperity to the places of heritage attractions. It produces a quality experience in the mind of tourists; simultaneously, it encourages the preservation and conservation of heritage sites. Both cultural benefits and preservation can be made while sustainably promoting heritage tourism. This is also what Cruz (2017) discussed, stating that cultural heritage advocates believe that cultural heritage can serve as an avenue for cultural tourism and thus can boost the economy. In addition, Cruz (2017) and Ebbe (2009) discussed that conservation of heritage is not only keeping a resemblance of the backward past for its historical significance but also for its potential to increase income-earning opportunities, city livability, and competitiveness. This proved the study of Otero (2021) stated that cultural heritage represents one of the most important global industries and a substantial economic benefit for host countries, regions, and local communities. Furthermore, Lusetyowati (2015) discussed that cultural tourism

creates jobs and new business opportunities and strengthens the local economy. Cultural heritage tourism also helps protect cultural heritage and improve the quality of life of residents and visitors. Linking tourism with heritage and culture will benefit the local economy. The main idea of cultural heritage tourism is to save urban heritage and culture, to share it with visitors, and to reach economic benefits. According to the Faro Convention of the Council of Europe, as discussed by Di Pietro (2018) stated that the value and potential of cultural heritage, if well managed, is a crucial aspect of community development and a factor in increased quality of life in constantly evolving societies. Hence, Childs (n.d.) emphasized that culture and heritage tourism plays a critical role in building the visitor economy and goes even beyond that. A recent survey showed that over 50% of respondents agreed that history and culture strongly influence their choice of holiday destination. According to UNESCO (2021), cultural tourism is a significant pillar of employment globally. Many countries worldwide consider it a core priority to stimulate job creation, notably for youth. The tourism sector as a whole is estimated by the World Travel and Tourism Council (WTTC) to contribute 330 million jobs – one in ten jobs around the world – while cultural tourism alone accounts for a significant share of tourism employment by generating 40% of world tourism revenues. Cultural tourism permeates across the whole cultural ecosystem, sustaining employment around cultural and natural sites and museums, including through restoration and maintenance work, as well as throughout the different cultural domains – notably crafts, gastronomy, and performing arts – and further stimulated by festivals and cultural events.

Many countries, including the Philippines, have successfully benefited from the economic gain brought by cultural heritage tourism Gayeta & Ylagan (2022); Ananayo & Richins (2020); Agnes & Gamueda (2015). This proved Dulay's (2015) discussion

that heritage tourism is among the vital sectors of the tourism industry in the Philippines. Meanwhile, del Rosario (2020) recommended that historical and cultural destinations, as part of heritage tourism, could play an even more significant role in getting tourists to and around the Philippines. With so many heritage sites in the country, a bit of a push in the right direction could go a long way in enticing local and international tourists to explore. Cruz (2017) set the case of Vigan as an example. Accordingly, the city capitalized on its rich history and culture, embarking on cultural heritage conservation. Through heritage tourism, the city was able to develop from being a 2nd class municipality to a 1st class municipality in 1995 (Medina, 2009). In 2012, the town of Vigan was recognized by the UNESCO World Heritage Center, citing it for the best conservation management of world heritage properties. In 2014, the city was named one of the seven new wonder cities of the world. Such recognition again increases the city's gain from tourism activities by featuring its rich cultural heritage. However, for Rabang (2015), the threats to Vigan's cultural heritage are aggravated by the influx of visitors immediately after the announcement that Vigan qualified as one of the Seven Wonders Cities of the World on December 7, 2014. Groot (2017) explained that Vigan is threatened by an ever-increasing stream of tourists visiting the small Spanish-colonial town. Traditional houses are being transformed into hotels at an alarming rate, driving the local inhabitants out and threatening the town's integrity and authenticity. According to Brooks (2002), natural and cultural heritage, diversities, and living cultures are major tourism attractions. Excessive or poorly managed tourism and tourism-related development can threaten their physical nature, integrity, and significant characteristics. In addition, Brooks (2002) highlighted that the threats to the preservation of cultural heritage could be aggravated by the lack of adequate or appropriate presentation and communication of the significance of a place to both the

visitor and members of the local or host community that lead to a lack of understanding and appreciation of the culture and heritage of the place into the broader community. This lack of awareness can hinder the development of public, political, and governmental support and funding to protect and conserve the place. In this case, the role of communication is emphasized in lessening the possible threat to the diverse cultural heritage. In their study, Reffat & Nofal (2015) stated that there is a need to explore ways to effectively communicate with cultural heritage to tourists and society at large in an age of immediacy, a time of multiple realities and multi-cultural tourists. Hence, the interplay of communication and cultural heritage preservation is seen as a significant phenomenon in the preservation of the latter.

Cultural Heritage and Natural Calamities. The many tangible cultural heritage, because of their old state and lack of preservation mechanism applied to some, makes them vulnerable to natural calamities such as earthquakes and typhoons. De Masi & Porrini (2021) discussed that natural disasters represent a major threat to Cultural Heritage, especially considering that meteorological, hydrogeological, and climatological events have been growing worldwide in the last decades due to the climate change phenomenon. Stanton-Geddes & Soz (2017) added that climate change might introduce new or intensified risks to cultural heritage assets, including rainstorms or rising sea levels, which may particularly impact coastal heritage assets. Because cultural heritage is not immune to these global changes, there is an urgent need to develop mitigation and adaptation strategies. In Vigan, for example, Realgo (2018) reported that Typhoon Ompong significantly damaged seventeen (17) colonial structures. The recent magnitude 7.0 earthquake that jolted northern Luzon in July 2022 did not spare Vigan's cultural heritage structure and caused severe damage (Rocamora, 2022; Doctor, 2022). Hence, the need to

strengthen the campaign to at least protect this cultural heritage from some natural calamities. Taboroff (2003) articulated that these disasters result in the loss of irreplaceable artistic and cultural assets and are costly. The harm to cultural heritage further increases without adequate risk estimation, evaluation, and minimization measures. Johnnides (n.d) added that heritage staff and professionals should be included in the national, provincial, or local disaster planning exercises and informed of imminent natural disasters. Planning at the level of heritage sites requires these professionals to be trained in emergency management and the ability to communicate and train their staff and communities. The international community benefits from sharing the knowledge on and promoting the principles of disaster preparedness for cultural heritage as countries become more aware of the potential danger of permanent loss of these treasures. In effect, cultural heritage should be considered in disaster management planning, including preparedness and recovery. For Lassonde et al. (2017), there is a need to enhance public engagement with the significance and vulnerability of cultural heritage should be increased, especially among the younger generations, by enhancing educational efforts to instill a greater understanding of the unique values of cultural heritage as crucial elements of the identity of communities. Hence, according to Massue & Schvoerer (n.d), heritage properties, their significant attributes, and the disaster-response history of the property should be documented as a basis for appropriate disaster planning, response, and recovery. According to Rabang (2015), one way of doing this is the conduct of cultural mapping. Cultural mapping raises stakeholders' awareness of the heritage resources and could generate valuable information as a basis for conservation planning, development, and legislation. More importantly, it could generate valuable interest in a broader sector beyond the community, such as the academe, the government, the business sector,

and civil society. The information collection was hoped to facilitate the integration of cultural heritage in education to transmit cultural values to the younger generations who seemingly lack consciousness of their heritage. Furthermore, the documentation could help generate product ideas that could be offered to visitors and provide a means of livelihood to the residents while boosting the local economy. In conclusion, Arellano (2022) emphasized that it could not stress enough how vital documentation and research are for protecting the city or country's cultural heritage and history. Not just *tsismis*, these can not only guide us through in navigating the challenges of times but also how to save lives and a better appreciation and understanding of local culture.

Cultural Heritage and Communication

It can be said that communication plays a significant role in many human activities. Commonly, tangible or intangible cultural heritage is valued when they are introduced to different communicative activities. UNESCO (2018) articulated that communication is one of the central ideas of the World Heritage Convention of 1972, which puts communication on a par with the identification, protection, and conservation of World Heritage sites as responsibilities of the States Parties (Article 4). In this context, communication signifies an educational task and informing and sensitizing stakeholders about the significance of preserving the outstanding universal value of a specific World Heritage site and World Heritage as a whole. Meanwhile, the 2017 Operational Guidelines for the Implementation of the World Heritage Convention contain statements about the five strategic objectives of the World Heritage Committee, known as the five "Cs" (credibility, conservation, capacity-building, communication, communities). Generally, communication is a vital process that informs and educates the public about cultural heritage using different platforms and strategies. Moreover, it is also vital to the transmission, especially the intangible

cultural heritage and the rich stories about the tangible cultural heritage. Thus, a study by Ripp & Hauer (2017) emphasized that communicating heritage is a rather complex task with many parameters involved.

The media reporting on cultural heritage as a study is becoming an interesting focus for some scholars. It can be associated with the threat of cultural heritage dissipation because of the lack of information and education practices for the promotion and preservation. Through its reporting, the mass media can strongly influence the promotion and preservation of cultural heritage; if the media put importance on reporting about stories related to cultural heritage, the better the chances of improving the people's awareness. As Ling & Abdullah (2019) stated that the media collects, frames, and distributes information and can be a significant player in portraying and shaping conservation awareness towards the public. Thinley (n.d.) discussed that without the media's positive role in the cultural domain, the chances of its corruption and degeneration might be high. The media can mediate by objectively looking at the positive aspects of global culture and by informing and educating the public on its negative aspects, thereby creating a deeper understanding of and appreciation for indigenous cultures. Soriano (2000) described a different function of the mass media as very active in society's economic, cultural, and political fabric. They help the public understand the events and their consequences so that they can form their own opinions, beliefs, and institutions. These media of communication continue to play a significant role as information providers, opinion shapers, persuaders, and instruments of socialization. Meanwhile, Ling and Abdullah (2019) explained that the media draws the public's attention to specific topics, setting the agenda, and then it takes a step further to create a frame in which the audience will comprehend such information. The media coverage can influence how the public and policymakers

become more aware of and think about essential issues such as cultural heritage. Furthermore, according to Hutagalung (2015), media coverage can strongly influence the reputation of cultural heritage. Media coverage often affects a cultural heritage's reputation when 'good' or 'bad news' is reported. Lastly, Nahak (2018) stated that mass media plays a vital role in propagating the culture. Similarly, the care and maintenance of different heritage sites, and their vulnerability when it gets reported by the news, immediately attracts attention, and measures are taken for their preservation. However, for Misiura, as Ferreira (2012), in communicating cultural heritage, communication strategies should take account of some aspects such as segmentation, targeting, and positioning as these are essential in comprehending the message that the different agents are giving about cultural heritage. Hence, communicating cultural heritage in the media is vital because of its reach and power. However, care should be considered in the messaging not to misrepresent the original and authentic value of such cultural heritage. While there have been numerous studies that explored the role of media on cultural heritage preservation, the reality is that such type of news beat on most media organizations is not established or appears to be overlapping with another type of journalism such as entertainment and lifestyle (Jaakkola, 2014; Kersten & Janssen, 2019; Kristensen, 2019; Skulte, 2015). Thus, this study will offer a field of study that can be considered a foundation for strengthening the beat of cultural heritage focused on its context and not as a secondary to any established beat in different media organizations.

The emergence of more advanced technologies in information and communication also provided new ways to communicate cultural heritage. It plays an important role. Mesui et al. (2019) articulated that ICT as an option to preserve cultural heritage offers opportunities to capture and immortalize tangible and intangible cultural

artifacts and enables the accessibility of those artifacts to a broader audience through the internet. Gafurova et al. (2022) mentioned that an active platform and, at the same time, an effective tool to popularize and broadcast this heritage are the Internet space and information and communication technologies. Integration into the global digital space makes it possible to establish an effective dialogue of cultures and overcome spatial isolation while preserving and transmitting ethnic identity in the shortest time. Wiener (2018) added that information and communication technologies (ICT) are revolutionizing how the public interacts, understands, and appreciates the importance of cultural heritage worldwide. Aside from promoting cultural heritage to different ICT products, these products are also utilized in the documentation that would preserve such cultural heritage, especially the intangible one. Idris et al. (2016) discussed the need to preserve these fragile assets, so they would someday be oblivious in the modern world. Ironically, the potential strategy in preserving the intangible cultural heritage lies in the current advanced digital technology. For Liu (2022), intangible cultural heritage is fragile and needs human protection. The existence of everything is a dynamic process, and its emergence, growth, continuation, and demise are objective existences, including "intangible cultural heritage." Hence, the development of digital acquisition technology, storage technology, remote sensing technology, and spatial modeling technology provides a corresponding realistic basis and platform for protecting different types of intangible cultural heritage. However, Loannidis et al. (2014) argued that the dialogue between cultural heritage and Information and Communication Technologies (ICT) do not always lead to a harmonious symbiosis. Moreover, the question of if and how ICT could add value to collections, museums, and cultural sites and enhance access and communication between stakeholders and users/visitors is a critical open question from many perspectives. Furthermore,

Shimray & Ramaiah (2017) explored the different issues in preserving cultural heritage. They articulated cultural heritage preservation which has diverse financial implications: individual impacts and benefits, economic impact and benefits, and social impact and benefits. A range of problems to be addressed, such as funds, lack of trained manpower, quick obsolescence of technology, dependency, and copyright, hinder the functioning of cultural heritage institutes. As Yahya (n.d.) discussed, the task of cultural heritage preservation is a significant endeavor with political, economic, societal, and cultural implications. Hence, it is essential to understand the different ICT products, how they can be used and what to prioritize as applied to cultural heritage (Hausmann & Schuhbauer, 2020; Pappa & Makropoulos, 2021).

The role of communication in cultural heritage is not limited to the utilization of different communication media platforms for its documentation, promotion, and preservation. Communication as a process is also vital in policy formulation and implementation that supports cultural heritage preservation. Ferreira (2012) suggested that the contemporary conception of cultural heritage advocates the involvement of citizens. This tends to be complemented by policies that minimize the intervention of institutional actors in it through re-functionalization phenomena of the patrimonial assets. For this strategy to be effective, it must be supported by a communication policy of heritage that will be equally capable of attracting visitors, respects the customs related to heritage, and does not constitute itself as a deterritorialization factor, alienating the community and destroying its identity. This supports what Ripp & Hauer (2017) articulated that communication flows tend to refrain from being one-directional, thus leaning towards a more dialogue-oriented and interactive structure. Heritage is now subject to a large variety of communication tasks carried out in a multitude of ways by many different methodologies. In a sense, communication is

necessary for the public to understand the importance of cultural heritage preservation and why it is done. Chiapparini (2011) explained that when heritage must be communicated to the public, the message is commonly simplified because of the general belief that some aspects, mainly referring to restoration and conservation (the —micro point of view), can only be appreciated by experts. At best, communication focuses on the final results of interventions, representing a single image of heritage and not the complexity of a process. Such statements solidify the interplay of communication, cultural heritage, and the preservation of the latter. Hence, this interplay should be seen as universal in attaining the development agenda. As Chiapparini (2012) stated, the need to communicate cultural heritage firstly lies in the global recognition of culture as a critical priority for ensuring equity and cultural, social, and economic development for all. Culture has been considered in the context of international legislation as the primary tool in order to achieve these goals, and public access to culture is thus defined as the primary step to moving in this direction.

Cultural Heritage, Communication, and Education

The cited literature that was discussed pointed out that the interplay of cultural heritage and communication is a significant phenomenon. Hence, the need to explore the possibility of introducing cultural heritage communication as a field through education and eventually in practice. Craig (1999) expressed that communication can be a legitimate intellectual discipline, but only if it embraces a communicational perspective on social reality that is radically distinct from, but at least equal in status to, such established disciplinary perspectives. Moreover, in this study is cultural heritage. From a communicational perspective, communication is not a secondary phenomenon that can be explained by antecedent psychological, sociological, cultural, or economic factors; instead, communication is the primary, constitutive social

process that explains all these other factors. In cultural heritage studies, communication cannot be separated as it is the process that introduces, maintains, and preserves it. As Encyclopedia.com (2022) discussed, without communication and communication media, it would be impossible to preserve and pass cultural characteristics from one place and time to another. One can say, therefore, that culture is created, shaped, transmitted, and learned through communication. In a sense, they are inseparable, and their marriage is a possibility (Balc, 2018; Carbaugh, 2012).

Although from a different perspective, the idea of cultural heritage communication as a field of study has been long tackled in numerous research. Benedetti et al. (2021) discussed that discriminating, multi-disciplinary knowledge is necessary expertise that all the actors who operate in the management, conservation, and communication of Cultural Heritage must have. Ripp & Hauer (2017) discussed that although there has been an integration of a broader range of academic disciplines and an interdisciplinary approach has been made by different authors and institutions related to heritage; there is one potential innovative cross-sectoral collaboration that could contribute, is to enhance the understanding of cultural heritage and get a more precise idea of communication patterns and communication process. Furthermore, Otero (2021) articulated that despite the tremendous economic and socio-cultural benefits, little attention is paid to its conservation and development of innovative big-picture strategies to modernize its professional field. This perspective aims to compile some of the relevant current global needs to explore alternative ways of shaping the future; this includes going beyond the current global communication and technical limitations in the heritage conservation community while also providing novel digital tools to conservation practitioners, which can genuinely revolutionize the conservation decision-making process and improve global conservation standards. Thus, Plaza

(2017) mentioned that more education helps, and an essential information and communication strategy should back up a heritage program. This supports what Culture & Creativity (n.d.) articulated: preservation is impossible without education. Hence, theorizing about cultural heritage communication can provide a valuable contribution that could close the many gaps associated with the earlier studies made that are related to cultural heritage and communication, such as shortage of academic attention given to it, declining quality, the need to professionalize, losing important position in a media organization, and associating communication for spreading knowledge, improving understanding, appreciation, and preservation of cultural heritage (Chiapparini, 2012; Jaakkola, 2014; Kristensen, 2019; Ripp & Hauer, 2017; Skulte, 2015). As Gafurova et al. (2022) emphasized, the preservation of cultural heritage, its popularization, and broadcasting are prerequisites for the development of any society. Moreover, this can only be done if proper communication approaches and strategies are applied to campaign its preservation depending on the type of cultural heritage and the status of its environment (political, economic, social, and technological).

Theoretical Framework

This qualitative study is inductive and framed through grounded theory. Hence, its goal is to develop theory instead of testing existing theory. Mitchell (2014) stated what Merriam discussed in qualitative methodologies (e.g., case studies, phenomenology, ethnography), the researcher is the primary instrument of data collection and analysis, assumes an inductive stance, and strives to derive meaning from the data.

In the study, the perspectives of those communicating cultural heritage are the primary data for the theory development. Ontologically, it results from the interplay

between cultural heritage and communication. As Charmaz (2006) stated, constructivist grounded theorists acknowledged that the theory formed is grounded in the participants' experiences; but helps co-create the theory based on their interactions with the participants. Samaco-Zamora & Fernandez (2016) added that data collected in grounded theory are viewed as value-laden meanings created by the participants. Hence, because the grounded theory on cultural heritage is linked to the data, it is destined to last despite inevitable modification and reformulation. In addition, Craig (1999) articulated that because communication is already so much talked about in society, communication theory can be constructed inductively through critical studies of everyday practice by transcribing and theoretically reconstructing the "situated ideals" by people themselves in their everyday metadiscourse.

While the study is inductive, the ontological assumption can be grounded in the socio-cultural tradition of communication theory. According to Craig (1999), the socio-cultural tradition sees communication as a symbolic process in the reproduction or production of social order. It is all about context, culture, and social practices. Guided from this principle, the study examined how communication participates in understanding, appreciating, and preserving cultural heritage. In addition, Apuke (2018) mentioned the discussion made by Ochieng that in the socio-cultural tradition, communication is considered a process that involves concepts like social structure, norms, rituals, identities, and collective belief systems. Meanwhile, Chang'orok (2017) concluded that reality is not an objective set of arrangements outside us but is constructed through communicating in groups, society, and cultures.

In sum, inductively, a grounded theory on cultural heritage communication that can explain the becoming of a *Bigueño* identity was constructed based on the experiences of participants of the study. This can be further explained by looking at

the socio-cultural tradition as a lens, that as a *Bigueño* communicates their cultural heritage, their becoming is produced and maintained. Communication is viewed as a human process and a consistent activity that produces and reproduces cultural heritage. As a lens, the sociocultural tradition of communication theory is applied in the study as paradigm by looking into a subjective reality that is expressed communicationally that can best explain a grounded theory. Its interpretive character guides the analysis and interpretation of the real-world data that explains the becoming of a *Bigueño* identity.

Chapter III

METHODOLOGY

This chapter presents the discussion of the research design, participants of the study, data gathering procedure, and the data analysis that were utilized in theorizing cultural heritage communication.

Research Design

The research question "How is cultural heritage communicated" was answered using grounded theory, a frame in qualitative research. Malik (2022) discussed that qualitative research explores subjects' perceptions and understandings of communication. Furthermore, Rosenblatt & Fischer, as mentioned by Samaco-Zamora and Fernandez (2016), articulated that qualitative research allows access to complex feelings, thoughts, and meanings to answer theoretical questions about meanings, understandings, perceptions, and other subjectivities.

Grounded theory is utilized as a frame for theorizing cultural heritage communication from the perspectives of those communicating cultural heritage, as the phenomenon of cultural heritage communication can be best introduced using real-world data. Charmaz (2003) defined grounded theory (GT) as a set of systematic inductive methods for conducting qualitative research toward theory development. Furthermore, Charmaz (2006) stated that the theory formed is grounded in the participants' experiences. However, the researcher helps co-create the theory based on their interactions with the participants. Epistemologically, the study's theory is subjective from the participant's experiences and perceptions related to cultural heritage communication. Mitchell (2014) stated that the theory formed is grounded and

emerges from the data. Since the theory is intimately linked to the data, it is destined to last despite inevitable modification and reformulation. It cannot wholly be refuted by more data or replaced by another theory (Glaser & Strauss, 1967). Furthermore, since the developed theory is linked to data, Mitchell (2014) mentioned the discussion of Corbin and Strauss that a systematic, rigorous, and orderly process is followed in doing grounded theory.

Locale of the Study

Vigan City, Ilocos Sur, in the northern Philippines, was the locale of the study. Declared a UNESCO World Heritage Site in 1999, the city has been recognized for its best practices in cultural heritage management and successful preservation efforts. The city has maintained its authenticity and was able to champion sustainable development, not forgetting the value of cultural heritage to cope with the present and future needs. As UNESCO described, established in the 16th century, Vigan is the best-preserved example of a planned Spanish colonial town in Asia. Its architecture reflects the coming together of cultural elements from elsewhere in the Philippines, from China, and from Europe, resulting in a culture and townscape that have no parallel anywhere in East and South-East Asia. In addition, Vigan was also recognized as one of the New 7 Wonder Cities of the World in 2015. On their website, the New7Wonders explained that Vigan, including the other six cities, best represents the achievements and aspirations of global urban civilization. Hence, the city is suited as the locale of the study.

Participants of the Study

The participants were selected through purposeful sampling. Hence, the research focuses on the perspectives of those communicating cultural heritage. The

following criteria guide the selection of participants: (a) must be active in communicating cultural heritage either professionally or personally and (b) involved in communicating cultural heritage for the past three (3) years. Sargeant (2021) emphasized that participant selection in qualitative research is purposeful; participants are selected who can best inform the research questions and enhance their understanding of the phenomenon under study. Furthermore, Lindlof and Taylor (2011) stated that a researcher recruits a particular person because they have had experiences vital to the research question, possess specific knowledge, or have stories to tell. In addition, participants are selected if their experience is central to the research problem in some way. They may be recruited for their expertise in a skill or discipline or because their role in a scene or critical event created a unique fund of knowledge.

First Wave Interview. In the first stage interview, 11 participants were selected that are commonly involved in communicating cultural heritage. The participants during the first wave of the interview included the following: (a) local official; (b) information or tourism/cultural affairs officer; (c) journalist; (d) architect/engineer who is highly experienced with tangible cultural heritage; (e) cultural heritage advocate; (f) someone who possess knowledge or skills that can be considered as intangible cultural heritage; (g) cultural mapper; (h) an officer from the National Museum; (i) an officer from the National Commission on Indigenous Peoples; (j) social sciences instructor; and (k) public school teacher.

Second Wave of Interview. Moreover, since the study was framed under grounded theory, data saturation was required. After the first round of interviews, the participants identified six categories defining cultural heritage and a core category connecting these categories. The first round of interviews initially revealed that the

core of cultural heritage communication is *Kinasiasino ti Bigueño* (Becoming of a Bigueño). With this information, the criteria for the participants for the second round of interviews were residents of Vigan City, commonly identified as *Bigueño*. One resident, each representing the four different age structures as classified by IndexMundi (2022): (15-24; 24-54; 55-64; 65 and over), was selected as a participant for this round of interviews. The conduct of selecting coding for the data collected in this round resulted in the identification of continual communicative experience as the 7th category defining cultural heritage communication. Two other *Bigueños* residing outside the city were further interviewed to saturate the data. Since no more new data was added, data saturation was reached after these interviews. Saturation means no additional data is being found (Glaser & Strauss, 1967). In addition, as stated by Aldiabat & Le Navenec (2018), Morse discussed this phase of qualitative data analysis in which the researcher has continued sampling and analyzing data until no new data appear and all concepts of the theory are well-developed. Their linkages to other concepts are clearly described, and thus data collection could cease.

Data Gathering Procedures

The data-gathering procedure commenced after the approval of the advisory committee and after a university in Vigan City, through its ethics review committee, issued a clearance approving the research protocols. The researcher strictly adhered to ethical procedures in conducting the research, such as strict consideration in following protocols during all the activities devoted to data gathering, ensuring safety and confidentiality at all times.

All participants were informed through formal communication of the researcher's invitation to participate in the study. It included an explanation of the extent of their participation in the study through the informed consent they need to sign before

participating. In employing grounded theory, the interview became the primary data-gathering procedure. The data gathering started in October 2022 and ended in February 2023. Bluff (2005) discussed that interviews in a grounded theory study could move from being unstructured to semi-structured when the theory-building process directs the researcher to hone in on emerging concepts and build theoretical categories to explain the phenomenon under study. However, Holloway explained, as discussed by Bluffed (2005), that in reality, most grounded theory interviews become semi-structured because, as the key issues emerge, there is a need to focus on these to facilitate the development of the theory. Issues that need to be more relevant to the emerging theory are not pursued.

Meanwhile, Foley et al. (2021) discussed that as a grounded theory study progress, questions become more focused, viz. aimed at understanding what is "going on here" and how key events, incidents, behaviors, and processes in the data are shaped by contexts and are constitutive of categories. Here, the flexibility of the interview continues until a theoretical saturation is achieved about cultural heritage communication. Hence, the researcher's goal during the interview was to capture the participants' perspectives that can realistically provide contextual knowledge suitable for theorizing cultural heritage communication. As Lindlof & Taylor (2011) stated, interviews are particularly well-suited to understanding the social actors' experience, knowledge, and worldviews. Interviews enable researchers to gather information about things or processes that cannot be observed effectively by other means. Multiple interviews were conducted, and data saturation was achieved at 17 participants. Samaco-Zamora and Fernandez (2016) explained, in doing grounded theory, the consideration of having a set number of subjects needs to be followed, as the goal was to achieve theoretical saturation.

The participants were interviewed either in a virtual or in-person setting, depending on the choice of the participants. All the interviews were recorded through audio, video, and photo documentation with the participants' agreement.

All records and data collected from the participants are kept confidential; the researcher secured the personal information and responses and shall not be disclosed to anyone outside the study unless agreed with the participants. The researcher also assures that all records are stored in a private folder of his computer and these will be permanently deleted three years after the research, including physical copies, which will be shredded, especially those that contain classified information or data, including the participant's identity, signature, or marks.

Data Analysis

The data collection and analysis were done simultaneously, framed under grounded theory. Delve & Limpaecher (2021) discussed that in doing grounded theory, the data collection and analysis are tightly interwoven. As the researcher collected data, the researcher analyzed it, and as the researcher learned from the analysis, the researcher continued to collect more data. This helped ensure that the data the researcher collected were sufficient to explain the findings arising from the analysis.

The analysis of the data was done manually by applying the three levels of coding in grounded theory data analysis: open, selective, and theoretical (Charmaz, 2006). The interview transcript of the participants and the researcher's memo on data were utilized in the open coding. Samaco – Zamora & Fernandez (2016) discussed that open coding was used to identify all possible categories. Here, all responses were examined without limitations and filters breaking them down into segments called incidents. These incidents were compared to other incidents across data sets to identify patterns. The codes were then analyzed for themes and assigned to

categories. The number of times the categories were mentioned indicated their salience. The one with the highest frequency related to cultural heritage communication was identified as the core category.

The result of the open coding guided the theoretical analysis and the construction of the interview schedule for the selective coding phase. In selective coding, informants participated in a more structured interview protocol (Samaco – Zamora & Fernandez, 2016). As Charmaz (2006) discussed, the final stage is the theoretical coding or the conceptualization of how the substantive codes may be related to each other to be integrated into theory. At this point, data saturation is already achieved. Hence, the saturated concepts were linked to developing a theory that explains cultural heritage communication. Before arriving at the grounded theory, the researcher wove the identified categories, namely: (a) *panangiburay* (knowledge sharing); (b) *tungtongan* (dialogue); (c) *panangital-o* (promotion); (d) *panagsukisok* (research); (e) *panangiyallatiw* (education); (f) *artistiko a panangiyebkas* (artistic expression); and (g) *pannakisarsarita* (continual communicative experience) that led to the construct of the grounded theory of cultural heritage communication in inculcating the becoming of a *Bigueño*.

Moreover, in presenting the results, Bernard (2000) suggested presenting the results of the analysis using quotes from the interviews that illuminate the theory (exemplars). To ensure plausibility, the initial write-up was presented to some participants to check their agreement or disagreement. Some participants suggested minor edits, while some agreed to the initial write-up. The final research text was prepared after addressing the comments and suggestions made by some of the participants.

Ethical Considerations

The study protocol in the data gathering was reviewed and approved by an Ethics Review Committee of a state university in Vigan City. The protocol includes a clear articulation of the researcher's adherence to ethical standards in conducting research, such as having a design protocol for risks and inconvenience, voluntariness and withdrawal of participation, non-compensation for the participants, and confidentiality and access to data collected from the participants. All of these were articulated in an informed consent document signed by the participants upon their agreement to participate.

Chapter IV

RESULTS AND DISCUSSION

This chapter presents the results and discussion in theorizing cultural heritage communication. It expounds on the different categories that emerged from the data and the core category that relates to all other categories. Furthermore, this chapter also defines cultural heritage communication based on what was discovered in the conduct of the study.

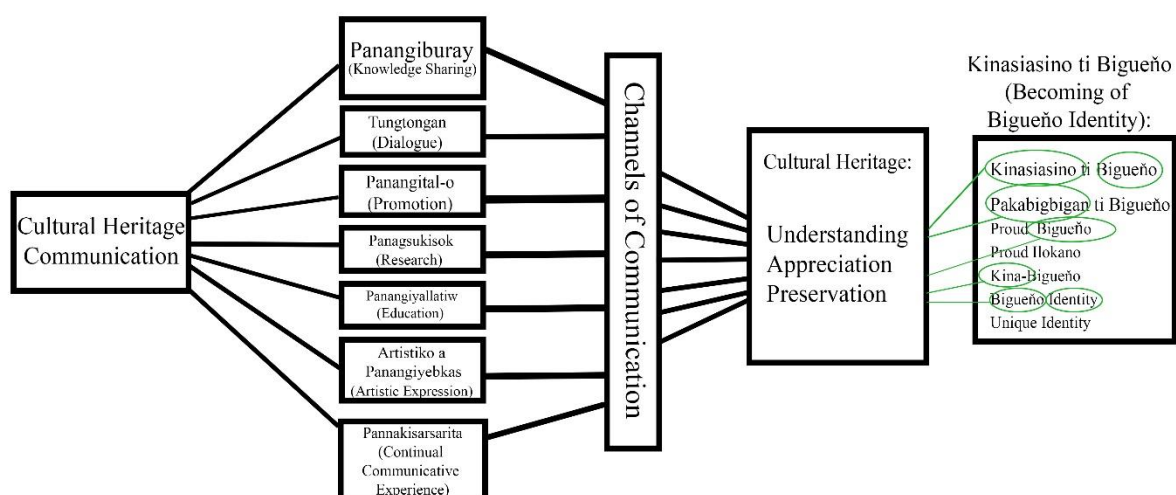
Core Category: *Kinasiasino ti Bigueño* is Cultural Heritage Communication

In grounded theory study, the core category is the most significant category related to all other categories that emerged from the data. In this study, it was revealed that the core of cultural heritage communication is *kinasiano ti Bigueño* or the becoming of a *Bigueño*. The data analysis explained that through *panangiburay* (knowledge sharing), *tungtongan* (dialogue), *panangital-o* (promotion), *panagsukisok* (research), *panangiyallatiw* (education), *artistiko a panangiyebkas* (artistic expression), and *pannakisarsarita* (continual communicative experience), cultural heritage is communicated and allows individuals and communities to understand, appreciate, and eventually protect and preserve their cultural heritage.

Before arriving at the core category, the data also revealed that the categories identified how cultural heritage is communicated all led to the attainment of three essential activities: understanding, appreciation, and preservation of cultural heritage. This means that when cultural heritage is communicated, it aims for the people to perform the said activities. It starts with an individual appreciating their cultural heritage. Next, there is an acknowledgment from an individual of its cultural heritage

and its putting value to it. Finally, an individual appreciates their cultural heritage as valuable, explaining one's identity. Next to appreciation is understanding cultural heritage. The understanding goes beyond the ability to identify what cultural heritage is to be able to associate and explain the cultural heritage elements and their symbolic meanings. Moreover, when an individual appreciates and understands cultural heritage and its value to the persona of an individual, preservation will surely come into priority. Hence, cultural heritage preservation is one significant act humans can contribute to safeguarding identity. It is goal-oriented, as it facilitates any cultural heritage to survive for many generations. The grounded theory of cultural heritage communication explains that cultural heritage symbolizes the becoming of a *Bigueño* identity. Cultural heritage is not only regarded as inherited old structures (tangible) and practices (intangible) but is identified as the becoming of a *Bigueño*. They represent the being of a *Bigueño* and it is expressed through cultural heritage communication. The conceptual connections among the categories are shown in Figure 1.

Figure 1.
Conceptual Connections among the Categories



Generally, according to the participants, cultural heritage explains who they are. The tangible cultural heritage, such as churches, monuments, houses, bridges, and all other old structures, are said to witness the progression of a *Bigueño* identity. The tangible structures are even products of natives' artistry, sacrifice, and hard work. They make the early life of *Bigueños* orderly by serving their purposes, such as centers for religious practices, commerce, education, socialization, and most importantly, as a home that caters to a family to thrive. As some participants articulated, this tangible cultural heritage not only witnesses their history but also represents who they are as *Bigueños* and their identity as individuals. For example, inherited houses symbolize the rich history of a family and the identity of each family member.

Daytoy balaymi for example, isu ti mangi-representar toy pamiliami, ti pulimi. Manipud kadagiti imun-una a henerasion ti pamiliami, ditoy a nabukel dagiti arapaap, dagiti ragragsak, ken dadduma pay a napapateg a pasamak a mabalin a makai-explain, apay ngata a kastoy kami a familia, apay ngata a kastoynak? Kumbaga, no aniaman daytoy a balaymi ket mabalin a mangi-explain nu siasinok kas maysa nga Ilokano, kas maysa a Bigueño. (For example, our house can be a representation of our family. Here, the dreams and many meaningful and memorable occasions explain why we are like this as a family and why I am like this as an individual. In short, our house is not just a physical structure. It is who are family is. It is who I am as an Ilokano, as a Bigueño, my identity).

Common to old Vigan houses is its ground floor serving as a shop and storage, which explains the identity of *Bigueno* being thrifty and business minded. However, even before the Spaniards could influence much of the city, natives living in the Vigan were already known to be engaging in trading.

In addition, other tangible cultural heritage, such as churches, monuments, schools, bridges, and other old structures in the city, symbolize the *Bigueño* identity, and the community of the *Bigueños* in general. As some participants shared:

The Vigan Cathedral is a witness to the strong devotion of *Bigueños* to their religion. The call for its rehabilitation after it was affected by the earthquake in 2022 is a testament to how

Bigueños value their religion and this cultural heritage to be preserved. That clearly explains who a *Bigueño* is.

Lahat ng old structures na makikita natin sa Vigan symbolize a lot of things sa mga Bigueño or Ilokano. The schools and even the old bridges for example that connected the barangays of Vigan contributed kung ano ang isang Bigueño ngayon, dahil sa past they play an important role na hubugin ang mag residente bilang mga propesyunal, businessman at marami pang iba. All of these old structures in a way contributed to the development of the city and its people, that is why as cultural heritage they need to be preserved because these can explain kung sino at kung ano tayo. O kung bakit tayo naging ganito. (All old structures that are seen in Vigan symbolize many things. The schools and even the old bridges that connect the Barangays in Vigan contributed to what a *Bigueño* is now because, in the past, they played an essential role in shaping the minds and interests of residents as professionals and business people, among others. All of these old structures, in a way, contributed to the development of the city and its people. That is why as cultural heritage, they need to be preserved because these can explain who and what a *Bigueño* is, or why who we are).

Meanwhile, many intangible cultural heritage or traditions and other living expressions explain who a *Bigueño* is. This intangible cultural heritage is unique and identical to the *Bigueños*. They are more than cultural products; they possess symbolic meanings that explain the becoming of a *Bigueño* identity. When experienced by others through any communication process, the intangible cultural heritage can identify or associate with a *Bigueño*. As some participants shared:

Daytoy panagaramid ti Burnay ditoy Vigan, sabali a proseso nu ikompara kadagiti agar-aramid kadagiti sabali a lugar. Daytoy ket ditoy laeng Vigan, pakabigbigan tayo daytoy isu nasken nga ipannakeltayo. Sabali laeng no kunada a burnay ti Vigan, produkto daytoy ti nabayagen a pakasaritaan ti pamiliak ken ti aglawlaw ti Vigan a nanglinanganda ken daytoy nga industria. Isu a mamatiak a ti burnay ket maysa a pakabigbigan iti Vigan. (Making burnay in Vigan is different from the process in other places. This is the process and product associated with Vigan, our identity that we should be proud. It is unique to Vigan that is molded by our family's long history from their environment. That is why I believe that burnay is one of Vigan's identity).

The way our food heritage our cook is unique to Vigan. It has its own identity that explains the Vigan culture. I mean there is empanada in Batac, but the Vigan empanada is different. There is also longganisa, but ours here has its own identity that again can be associated with our culture and who we are, *Bigueño*. Through our food, we can also communicate our culture and our identity as a *Bigueño*. They can identify *Bigueño* because of our food heritage, which is a product of the knowledge and practices of *Bigueños* in its preparation.

Even our Abel Iloko that *Bigueños* create is different if compared to other Abel products. We do not have unique designs but also a unique process of doing it that is passed from many past generations. That is why we should be proud of preserving it even now.

As explained by the participants, their cultural heritage, both tangible and intangible, symbolize their identity. It is a representation of who they are as a people. Such cultural heritage is more than the old structures and practices, they are unique and they shape the becoming of a *Bigueño*, an identity that is a source of pride. Moreover, communication plays an integral part in making this prosper. It is through engaging in any communicative activity that the symbolic meaning of this cultural heritage as the becoming of *Bigueño* identity is created, developed, transferred, and maintained as deduced from the data. Cultural heritage and the *Bigueño* identity are interrelated, which is why as the core of cultural heritage communication. The becoming of a *Bigueño* identity relates to all the identified processes of communicating cultural heritage. The *Bigueño* identity that is an individual or a community's cultural heritage is the message in engaging cultural heritage communication. As the message, the becoming of the *Bigueño* identity makes cultural heritage communication operationalized by inculcating one's identity. The cultural heritage that is communicated symbolizes an individual's being and unique identity. As some participants explained:

Itong mga sinasabi natin na mga cultural heritage, itong mga old and historical structures and even the traditions and practices

are source of us to be proud Bigueño or Ilokano. They are unique na makapagsasabi kung sino tayo, kung paano tayo naging ganito. Kaya kapag ipinapaalam mo sa iba ang iyong cultural heritage, ipinapaalam mo din yung proud na tatak mo, yung pagkakakilanlan mo as Bigueño. (The cultural heritage we are discussing, the old and historical structures, and the traditions and practices are a source of our pride in Bigueño or Ilokano. They are unique, communicating who we are and why we are like this. That is why if you communicate your cultural heritage, you also communicate your identity as Bigueño.).

Continuously sharing our unique cultural heritage to others is sharing to the world a proud identity. Maipagmamalaki talaga natin kung sino tayo, kasi ang ating kultura ay napakayaman at patuloy na umuusbong. Naisangsangayan isuna kadagiti sabali a kultura isu a maipannakeltayo nu kinataotayo. (Continuously sharing the unique cultural heritage with others is also sharing the world a proud identity. We are proud of our identity because our culture is rich and continuously developing. It is a unique culture compared to others, and that is why we are proud of this identity).

In the data that is classified as *panangiburay* (knowledge sharing) category of communicating cultural heritage, a participant emphasized that a cultural heritage that needs preservation includes the environment and culture of one's ancestors. Noting that this is being protected because it is their identity. An identity connected to the past now explains one's identity in the present and possibly the identity of future generations.

We have to continuously reiterate in sharing that we have a responsibility to continue to protect the environment and culture that has been judiciously taken care of by our ancestors for the next generation to enjoy and experience safeguarding too. Because what people are protecting is their identity.

Coded data that acknowledged *tungtongan* (dialogue) to communicate cultural heritage emphasized the need to discuss matters cautiously concerning protecting cultural heritage. Again, it is highlighted here that cultural heritage is one's identity as a Bigueño or Ilokano.

There is a need to have dialogue all the time if the topic concerns actions toward cultural heritage. Be cautious because we are

after the protection of cultural heritage, a part of who we are as Bigueño, Ilokano. Something that we can be proud is our identity, our uniqueness.

Meanwhile, a participant who is a TV personality shared that through the mass media, its cultural heritage is listed as the language, customs, traditions, and even behaviors promoted by the mass media. As the participant shared, doing *panangital-o* (promotion) is synonymous with communicating his identity as a Bigueño because the cultural heritage that he is promoting is his identity. This is a testament that through mass communication, cultural heritage can be promoted to prosper for years.

When I was the TV Host of a local channel, our episodes are culture-based. Because of that platform, I got the opportunity to share a lot of information, trivia, and facts about our own culture, like our language, customs, traditions, and even our behaviors. That is a way of promoting or communicating cultural heritage through TV hosting. I can communicate my identity as Bigueño that I am proud of.

Meanwhile, another participant shared that conducting research or *panagsukisok* means understanding a person's identity through the gathered information about cultural heritage. The participant articulated that through research and dissemination of results, one can understand their cultural heritage and what this stands for as their identity. As a communication process, conducting research allows a better understanding of one's unique identity based on tangible or intangible cultural heritage.

The conduct of research is like understanding the identity of a person. Through research, information about this cultural heritage can be understood; what do they stand for, what is their value, and what is their connection to our Filipino lives?

Meanwhile, the role of education (*panangiyallatiw*) in communicating cultural heritage is that it allows the younger generation to systematically understand their

cultural heritage that, according to a participant, is all that was inherited from the past. Noting that through education, this cultural heritage can be transferred to the younger generation, which will guide them in understanding who they are as individuals. In addition, if cultural heritage is not communicated through education, there is the threat of permanently losing or forgetting the cultural heritage and subsequently, eroding the unique identity of the people built through the years.

We inculcate through educational approaches what has been part of the past and for the people to appreciate what was then. Moreover, at the same time, I have to differ analyses and think about what was then in the past because, without communication, these things cannot be transferred or given to people, especially young people. Because without communicating purposely and effectively, I think cultural heritage will be at a loss, especially for the young generation, not so much with the old ones because they were part of then, but for the new ones, who were not alive at that time so they need to communicate to them the essence of cultural heritage.

The participants also classified cultural heritage as their history, food, and other inherited traditions that can be communicated through artistic expressions (*artistiko a panangiyebkas*) such as festivals, performing arts, and other creative media. As it already proved its effectiveness, communicating cultural heritage through artistic expression can be said to promote one's identity effectively. This means that one's identity is always the end goal when communicating cultural heritage, either in a traditional communication process or in a process that is more inclined to artistic expression.

Our monthly festivals are one way to communicate our cultural heritage, history, our food, and traditions because they are the main feature of festivals. It is one creative way to express the richness of culture. At the same time, it provides revenues because festivals attract tourists and even locals to attend.

Lastly, based on the data, it was also revealed that in daily communicative experience (*pannakisarsarita*), cultural heritage is also communicated. Furthermore,

since cultural heritage is one's identity, it continuously develops whenever an individual engages in a continuous communicative activity.

Consciously or unconsciously, when we talk with family, friends, and all people around us, it is always an opportunity for something to be shared, such as the culture of doing things. Our regular conversations is a communication experience in sharing our identity, our cultural heritage.

The data from the participants revealed that, in general, they consider anything inherited from the past as their cultural heritage. They consider their cultural heritage unique, which separates them from others. Cultural heritage has deep-rooted meanings to the lives of the Bigueños. They represent how they developed through time, and their progression continuously shapes the Bigueño identity. They are not just some kinds of old structures, traditions, industry, or local knowledge; they are representations and meanings that explain the identity of the participants as Bigueños. According to the participants, that identity is unique to them, which is why they are proud of it. As a Bigueño, their cultural heritage is who they are that is still carried as they go on with their lives. Moreover, communication is central to their proud identity.

As the data revealed, cultural heritage communication provides the process through knowledge sharing, dialogue, promotion, research, education, artistic expression, and continual communicative experience that inculcates the becoming of Bigueño identity through the communication of their cultural heritage. The categories that emerged from the data revealed that communicating cultural heritage is communicating the Bigueño identity.

People learn and understand their identity through cultural heritage communication. It is popularizing an identity that they can proudly express. Through communicating, people are honored to celebrate their identity by engaging in various communication processes, as non-expressing cultural heritage means a conscious

silence that is not allowing a cultural heritage to thrive. Such silence can be associated with disregarding one's identity.

As some participants shared:

Kung hindi natin ipinapaalam ang ating mayamang cultural heritage, walang saysay sa atin yung kung sino tayo bilang mga Ilokano. Hindi tayo proud kung sino tayo. (If we do not communicate our cultural heritage, our identity as Ilokano will become meaningless because we are not proud of our Ilokano identity).

Nu ipakammotayo ti sabali, no iwaragawagtayo ti kina-Ilokanotayo ken dagiti baknang a tawid kayatna a sawen, ipanpannakeltayo ti kinasiasinotayo. (If we communicate our Ilokano identity and our cultural heritage, it means that we are proud of our identity).

In general, cultural heritage communication as expressed by the participants inculcates the becoming of Bigueño identity and a process to express it. It is more than a process discussed, leads to the understanding, appreciation, and preservation of that popularizes cultural heritage to last forever. Communication as a process, as repeatedly cultural heritage that, when achieved, is synonymous with the preservation of one's identity. An identity that is a Bigueño; a Bigueño is more than a resident of the city. A Bigueño understands, appreciates, and is and will continue protecting its cultural heritage, which is its identity. As Bigueño engages in cultural heritage communication, its identity is also communicated. As participants explained:

Kasi no saan a maipakaamo, baka mapukaw kasi isuda ti siasinotayo. Mahalaga kasi, saan a siak ni (name) no awan iti Vigan, ken vice versa. Saan met a Vigan ni Vigan no awan ni (name). Ken larger perspective, saantayo a Bigueño no awan iti Vigan, ken awan ti Vigan no awan Bigueño. (It may be lost forever if it is not communicated (referring to cultural heritage), and they are who we are. Communicating cultural heritage is important because I am not (name) if there is no Vigan, and vice versa. In a larger perspective, Bigueños are not Bigueños if there is no more Vigan, and no more Vigan if there is no more identified as Bigueños).

Siempre dagitoy ti identity-tayo a makuna isu nga importante a ma-preserve ken mapasamak laeng dayta nu agtultuloytayo nga ipakpakaamo. (This is our identity, and that is why it is important to preserve this can only happen if we continuously communicate).

It is very important for us to preserve and conserve our cultural heritage because our culture is our source of identity. Ito kumbaga ang nagbibigay sa atin ng pangalan. (We must preserve and conserve our cultural heritage because our culture is our source of identity. It is a source of who we are).

Kailangan alam ng tao na it is always important to look back and know the history of their place. Because it will teach lessons, it will guide people to understand kung sino sila. (People need to know that it is always important to look back and know the history of their place. Because it will teach lessons, it will guide people to understand who they are).

No single form of communication is more effective than the other. A collaboration of varied communication strategies results in maximizing the understanding, assimilating, and generating love and pride in our heritage which is our identity as Bigueño.

The statements made by the participants acknowledged that cultural heritage communication that inculcates the becoming of Bigueño is essential to better understanding of who they are. Understanding who people are through their cultural heritage is a valuable testament to what an individual can claim as their unique identity. An identity that can guide an individual in all communicative activities. That is why according to one participant, an identity that is rooted in cultural heritage should be preserved.

Naturally, if one identity is lost or one's culture's identity is lost, we will be cultured with another culture. That will be very sad because our identity will also be lost. That is why we should communicate our cultural heritage because as our identity, it will make them prosper. There should be constant and continuous communication of our cultural heritage.

As a human process, cultural heritage communication is a multi-approach (the identified categories) that share a common goal. As earlier stated, these goals are

cultural heritage understanding, appreciation, and preservation. They are interconnected as a cycle; if one understands a cultural heritage, it will be appreciated as putting a value to it, and if such is viewed as valuable, then its preservation becomes a goal for future generations to repeat the same cycle. Universally, when continuously repeating the cycle communicationally, the embedded factor in this process is also achieved – preserving one's unique identity as articulated by the participants. Hence, all efforts should be made for its preservation as this is critical for the future generation to appreciate the completeness of their identity and a critical part of development in general. In a sense, cultural heritage communication reinforces all human activities they make to preserve one's identity. As some participants shared:

Ito yung paraan natin para lalo nating ipakita at ipalaganap sa buong mundo kung ano ang kultura ana meron tayo at kung sino tayo. (This is our way to show and share worldwide our culture and who we are).

This is how we effectively convey and disseminate our customs, beliefs, traditions, and emerging new cultures to others. Moreover, how we successfully convey ideas on how to conserve and protect this culture. Most importantly, it is a great effort to make people more aware and prouder of who they are.

Mas makikalala kung sino tayo, bakit tayo unique. Pero dapat complete ken as accurate as possible tapno tay kusto a kinasiasino tayo ti maipakita. (It will introduce who we are to other people and why we are unique. However, it should be done completely and accurately as possible so that our true identity will be shown).

In sum, cultural heritage communication is rooted in preserving cultural heritage, such as cultural heritage that is deeply connected to an individual's identity. Because this cultural heritage represents the becoming of a Bigueño, they are not merely inherited structures and practices; they explain the being of a Bigueño and the progression of the Bigueño identity. Cultural heritage communication cannot exist without one's identity. The concept of having unique identity rooted in understanding,

appreciating, and preserving cultural heritage shaped the emergence of cultural heritage communication. The purpose and the message are specific to cultural heritage communication to inculcate a unique identity of an individual, a community, or society in general. While anyone can engage in cultural heritage communication, it can be a unique process for every individual and group, as the symbolic meanings of this cultural heritage are personal. Thus, as a process, cultural heritage communication ensures that communicative activities perform significant tasks to achieve its core – to inculcate one's identity worth preserving—an identity as Bigueño, Ilokano, and Filipino, among others.

Categories: Cultural Heritage Communication

This section presents the different categories that emerged in conducting grounded theory. These categories were briefly discussed earlier in explaining how the grounded theory of cultural heritage communication was developed that inculcates the becoming of Bigueño identity. The weaving of the identified categories leads to the construct of the grounded theory. The study identified seven categories describing how cultural heritage is communicated, namely: (a) *panangiburay* (knowledge sharing); (b) *tungtongan* (dialogue); (c) *panangital-o* (promotion); (d) *panagsukisok* (research); (e) *panangiyallatiw* (education); (f) *artistiko a panangiyebkas* (artistic expression); and (g) *pannakisarsarita* (continual communicative experience).

Cultural heritage communication is *panangiburay*. The participants described cultural heritage communication as *panangiburay* or knowledge sharing relevant information about cultural heritage and related programs, projects, and policies from various sources through various channels. Knowledge sharing is one crucial activity that makes cultural heritage survive. The sharing of information allows the spread of knowledge about one cultural heritage from one generation to many

more succeeding generations. In a sense, knowledge sharing enculturates people about their cultural heritage. Such communicative activity of sharing information will make people understand, appreciate, and eventually protect the diverse cultural heritage or the concept of conscientization. As a communication process, conscientization allows people to understand their cultural heritage and that they have a role to play a duty to protect it. Thus, continuous knowledge sharing leading to conscientization is vital to cultural heritage as it will allow people to understand their reality and environment as an individual and their society in general, and what they need to. The availability of knowledge that is shared can serve as a guide to people and their communities in making sound decisions about their actions toward cultural heritage. Some participants shared:

Kailangan maipagpatuloy at ma-improve yung sharing ng information at knowledge sa mga policies, sa mga resolution, mga enactment para hindi tumitigil doon kailangan naishi-share para mas maging aware ang mga tao. (There is a need for the continuous and improvement of knowledge sharing on policies, resolutions, enactments to ensure that information about such will not end in offices. Instead, offices should share with the people to be more aware).

We have to continuously reiterate in sharing knowledge that we have a responsibility to continue to protect the environment and culture that has been judiciously taken care of by our ancestors for the next generation to enjoy and experience safeguarding too. Because what people are protecting is their identity.

There is a need to share cultural knowledge because the public needs to know to become aware, appreciate, and then protect. If people are doing something to protect the cultural heritage, they are also protecting the uniqueness of their identity.

Meanwhile, while officers of various agencies or leaders traditionally share cultural heritage information, some participants emphasized that sharing information about cultural heritage is the duty and responsibility of everyone. Hence, an individual can also facilitate the knowledge sharing about cultural heritage. Sharing knowledge about

cultural heritage is a shared responsibility and a commitment. It should not be confined to a communication process that is solely done by authorities; it is a communication process that requires everyone to be involved. As knowledge about cultural heritage is better shared by those who fully appreciate and understand. Some participants shared:

We should share knowledge about cultural heritage conservation or preservation sa lahat ng ating mga stakeholders. I am not just referring to our school children, those who are in the field of education but I think it's more important sa communities pati na rin sa ating mga leaders. So, I think everybody should get involved and nakikita ko dito yung role ng communication... para lahat ng ginagawa natin could be disseminated oh di kaya ay cascaded sa lahat ng tao. So that they could start appreciating what we have, and they will start preserving what we have. Something that we can be proud of as Bigueño. (We should share knowledge about cultural heritage conservation or preservation to all stakeholders. I am not referring to our school children or those in the education field, but it is also more important to communities and all leaders. Everybody should get involved, and the role of communication is seen here in that all activities should be disseminated to the people. So that people can start appreciating what we have, and they will start preserving what we have. Something that we can be proud of as Bigueno.)

Tapno ngarud mai-buray dagiti adal ken information about cultural heritage, aglalo tatta ket makitamin a kasla maawawan ken adu dagiti leader a saanda nga i-prioritize dagiti cultural heritage-tayo ta siyempre ag-see-da ti new trends which is adda met dagiti dati nga adda a mabalintayo nga ituloy latta. Isu nga ditoy Vigan, importante a mai-buray tapnu maamuan ti kaaduan dagiti naduduma nga impormasyon pakaseknan ti cultural heritage. (There is a need to share knowledge about cultural heritage, especially when leaders are not prioritizing cultural heritage because they seek new trends, not considering this cultural heritage that can be continued. In Vigan, it is essential to share knowledge about cultural heritage so that more people will be more aware.)

The participants' perspectives collectively defining cultural heritage communication as knowledge sharing is a recognition of communication's powerful and influential role in making people knowledgeable about things and happenings in

their communities. Knowledge plays an integral part in people's lives, and its dissemination can help to bridge this gap by providing the information needed to make informed choices (Rosmani et al., 2020; Bhasin, 2022). This includes information about cultural heritage that is provided by authorities in the government, experts, organizations involved in cultural works, the media, and even people who know what can be considered an intangible cultural heritage. This supports Shimray (2019) discussion, explaining that informing people about cultural heritage awakens mindfulness and interests them to make them feel apprehensive about promoting cultural heritage. Furthermore, those who consume information are not only the general public but also leaders and policymakers whose possible actions may also contribute to preserving cultural heritage. In a sense, knowledge sharing about cultural heritage is vital in all activities that ensure the preservation of different cultural heritage. It can be done by those involved in communicating cultural heritage by applying various strategies to spread knowledge (Luo, 2022; Coll & Vicente, 2007). However, it should be emphasized that anyone can communicate cultural heritage, as long as they understand and appreciate their cultural heritage. Such knowledge is also valuable in making cultural heritage last.

Communication channels for panangiburay. The participants also identified the various channels of communication that they are utilizing in *panangiburay* (knowledge sharing) of cultural heritage. These channels include mass media (print and broadcast), social media, ICT products, bulletin boards, other public displays, and organized gatherings.

Mass media. The print and broadcast media are considered one of the most effective channels for knowledge sharing because they can easily reach a mass

audience quickly. Hence, chances of spreading more knowledge about cultural heritage to various audiences.

As some participants shared:

We utilize the media, especially radio and television if we are given the chance to have an interview. I think mass media is effective in the sense that most people pay attention to what they hear and what they see.

Gamit ang print and non-print ay yung teknolohiya natin sa kasalukuyan lalo natin maipapakilala ang ating kultura hindi lang sa ating locality but worldwide nang sa gayon ay ma-appreciate ito ng mas nakararami. (Using print, non-print, and the technology we have right now to promote our culture in the locality but worldwide so that more can appreciate it.)

This vital role of the media has been long highly regarded. The many communicative activities made by the media produce and reproduce cultural heritage. As Ling & Abdullah (2009) explained, media coverage can influence how the public and policymakers become more aware of and think about an important issue. Nahak (2018) added that the mass media plays a vital role in propagating the culture. Similarly, the care and maintenance of different heritage sites, and their vulnerability, when reported by the news, immediately attract attention, and measures are taken for their preservation. In general, according to Soriano (2000), the media is very active in society's economic, political, and cultural affairs. Additionally, the media helps the public understand the events and their consequences so that they can form their own opinions, beliefs, and decisions.

Social media. The likes of Facebook, Instagram, Twitter, and YouTube, among others, are now considered primary channels to communicate and consume knowledge about cultural heritage. Some participants shared that social media can be easily used, accessed, popular, and reach more audiences, which is considered an advantage in knowledge sharing about cultural heritage.

Very effective ang social media because people of all classes can get hold of the cell phone. Very convenient ang social media. If somebody post something about a tangible heritage, and then that person gets to read it, maski wala siyang intention to read it pero dumaan lang sa wall niya, or na-explore or na-scan niya, then makikita na niya, mababasa na niya. Pwede nyang basahin 'yon. For me that's the most effective. I mean to reach out all levels of society, napakahalaga 'yon lalo na if shina-share 'yon by others. (Social media is effective because people of all classes can get hold of a cell phone. It is also convenient if somebody posts something about tangible heritage. Others can read the post, even unintentionally but seen on social media walls, explored or scanned, then information can be read. That is the most effective way to reach out to all levels of society. That is important, especially if cultural heritage is shared.)

Of course, social media, because nowadays, almost everyone is connected with social media. What they see on social media and what they read is very influential.

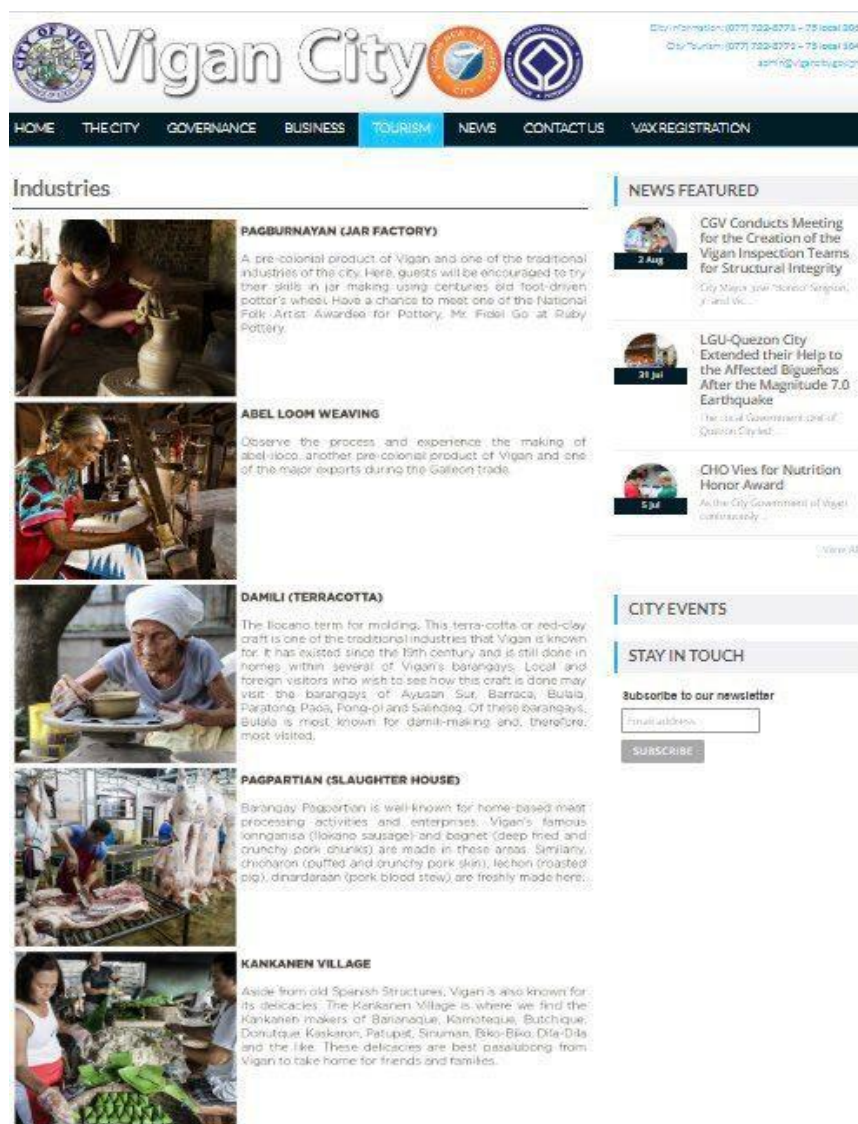
In general, the features of social media on its navigation, access, and reach are the essential consideration of its popularity as a channel for knowledge sharing about cultural heritage. The different social media platforms are considered one of the most important platforms to promote the public participation process, engage with the community by sharing day-to-day updates and information, and, most importantly, raise awareness about cultural heritage (Liang et al., 2021; Gaitan, 2014).

ICT products. The birth of more advanced information and communication technologies also offers more channels to share knowledge about cultural heritage. Rosmani et al. (2020) discussed that with the availability of data and information, people could learn and comprehend beneficial substances in life. Knowledge and dissemination of information have flourished today as technology's development has intensified how information is disseminated from traditional to modern means. This supports Gafurova et al. (2022) discussion, describing ICT and the internet as active platforms and, at the same time, effective tools to popularize and broadcast cultural

heritage. Additionally, the preservation of cultural heritage, its popularization, and broadcasting are prerequisites for the development of any society.

Meanwhile, shown in Figure 2 is a screenshot of the website of the Vigan City government showing information about some industries that are considered intangible cultural heritage. This is an example of utilizing an ICT product such as a website for information dissemination that is useful to residents, visitors, and other stakeholders that need information about cultural heritage.

Figure 2.
Screenshot of Vigan City Website Utilized for Information Dissemination



Traditional bulletin boards and other public displays. According to some participants, these are also maintained and utilized for knowledge sharing about cultural heritage. It can also be considered as a means for transparency to relevant information about cultural heritage programs, projects, and policies.

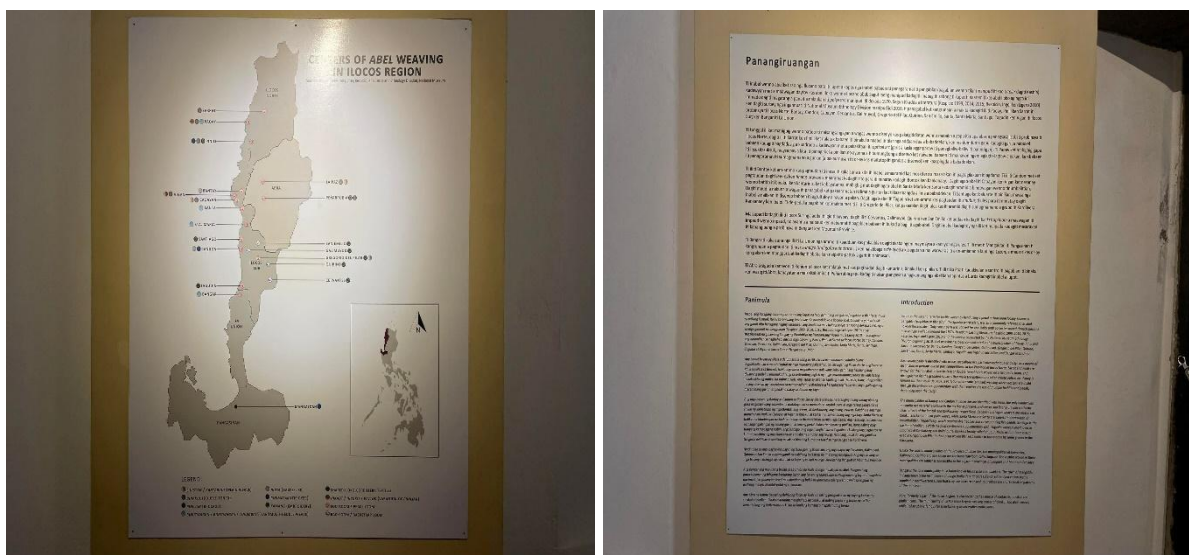
Meanwhile, other knowledge about cultural heritage can be read through visits to some tangible cultural heritage. As shared by the participant:

May mga signages na binabasa sa mga site that tell stories and information about the place, about the cultural heritage. (There are signages on the sites that tell stories and information about the place and the cultural heritage.)

The use of traditional means, such as posting information to sites of cultural heritage, is a manifestation that such a traditional communication channel is still effective as a source of information. Bharadwaj (2019) articulated that using signages and other public postings on cultural heritage may satisfy visitors who want information related to a particular place that may hold their interest. There may not be another person/medium with authentic information about the same.

Meanwhile, shown in figure 3 are examples of signages posted in a museum in Vigan City containing information about the cultural heritage of Abel loom weaving.

Figure 3.
Still Images of Signages in Museum Containing Information about Cultural Heritage



Organized gatherings. Meanwhile, organized gatherings such as meetings, seminars, and workshops are also identified as communication channels for knowledge sharing. As shared by some participants, organized meetings effectively share knowledge to selected individuals and other stakeholders related to cultural heritage.

And then of course seminars, pero ang seminars would be for selected groups, like a particular set of people from DepEd, SUC's like a seminar geared towards them only. But it's good kasi we can call that subject intelligent discussion. (Seminars would be for selected groups, like a particular set of people from DepEd; SUC's a seminar geared towards them only. But it is good because we can call that subject an intelligent discussion.)

Halimbawa, yung mga home owners pwedeng ma-organized sila sa isang seminar for orientation about the preservation of their houses. Kasi sila dapat ang unang-una na maka-feel na their house is a valuable heritage resource diba? And then as a seminar sursurwan ida, we teach the team how to come up with a statement of significance. (For example, homeowners can organize a seminar to be oriented on preserving their houses. They should be the first to feel that their house is a valuable heritage resource. In the seminar, they will be taught to develop a statement of significance.)

UNESCO, the leading organization in advancing the promotion and preservation of cultural heritage, has also been active in conducting or organizing meetings such as training, workshops, and capacity building to disseminate information about cultural heritage. The long list of activities conducted by UNESCO can be seen on their website. This implies that the conduct of organized meetings is acknowledged as an effective channel for knowledge sharing. As Achille & Fiorillo (2022); Shimray (2019) discussed, necessary training and activities informing the public of cultural heritage are essential to pursue.

In sum, cultural heritage communication as *panangiburay* (knowledge sharing) is one important communicative activity to spread knowledge relevant to the

understanding, appreciation, protection, and preservation of cultural heritage. Hence, as a communicative activity, knowledge sharing should be done in a way that could achieve such purposes. This includes simplified messaging, carrier of cultural memory, selection of the suitable format and channels, easy access, and such knowledge that is shared can enhance the participation and awareness of knowledge to cultural heritage (Chiapparani, 2011; Jin & Liu, 2022; Hartig, 2022; Coll & Vicente, 2007; Bercogli, 2019). Cultural heritage communication as knowledge sharing allows people to preserve cultural heritage through the information provided to them by various personalities and organizations. This is supported by Jin & Liu (2022), arguing that in disseminating cultural heritage, the audience should not passively receive information but should actively promote culture and research like other media.

As one participant shared:

Communication is a very important facet of community involvement. It is paramount in the government's biggest challenge of transforming the mindset and paradigm of the constituents in embracing the importance and worth of their heritage and legacy.

Cultural heritage communication is *tungtongan*. Another category that emerged from the data is that cultural heritage is communicated through *tungtongan* or dialogue. The participants mentioned that when in dialogue, cultural heritage is communicated to all involved. A better understanding of cultural heritage is shared as various stakeholders, including the general public, participate in a dialogue that is commonly organized to settle issues or come up with a decision that is critical to cultural heritage. Through dialogue, authorities can further discuss different information and issues related to cultural heritage. This is also true when other stakeholders raise their concerns and seek answers and resolutions. This is eminent in policy formulation to get the necessary information and have a consensus among

all stakeholders on different projects, programs, and policies about cultural heritage. Meanwhile, support is needed in the later implementation of such projects, programs, and policies. Through proper dialogue, one can persuade all stakeholders to provide the needed support. Combs (2019) supported that dialogue is a communicative process in which people with different perspectives seek understanding. Some participants shared:

Through endless meetings, political will, and transparency in communication, we made the people understand and made them active partners in formulating, implementing, and monitoring policies, programs, and activities.

Communication is a powerful tool in Culture-Based Governance. It can define the success of how we can fulfill the higher aspiration of securing a brighter and kinder future for our children. It can also affect the favorable outcome of our endeavors in improving the lives of our people and the whole community.

It is noted that a successful dialogue that can benefit cultural heritage is a participatory dialogue. A dialogue that allows all voices of different sectors to be heard. A dialogue can start at the community level or with individuals until the involvement of more stakeholders can be furthered. A dialogue that is inclusive and participatory is a must, as it will result in an agreement that is beneficial to cultural heritage. As a participant shared:

Mahalaga yung pag-uusap ng lahat ng stakeholders to plan kung, halimbawa ano ang resolution kung mag problema or need to address na concern related to cultural heritage. So hindi lang yung sa at the macro level but at the micro level, but even at the institutional level, and until the household level if it could be communicated the best. (There must be a dialogue among all stakeholders to plan how to come up with a resolution or to address if there are concerns that will arise related to cultural heritage. The dialogue should be at the macro level and at the micro level, even at the institutional level until the household level, if it could be communicated best.)

The participants' statements imply that when a proper dialogue is conducted, a common understanding among all stakeholders is achieved because cultural heritage is a shared treasure and it must be communally appreciated. Thus, expanding the role of communication in bridging all stakeholders, especially the citizens, to come up with informed and sound decisions that benefit the different activities related to cultural heritage. As Zbучea (2016) articulated, heritage stakeholders are diverse, ranging from individuals to large organizations, from small local companies to global institutions. Some stakeholders could cooperate and agree with the heritage management, while others might be hostile, having entirely different interests in mind. Thus, a dialogue that allows people that understand other viewpoints, allows participants to change and be changed, and collective learning and inquiry that can provide a means for developing such shared understanding should be practiced (Berardo & Lieberman, 2016; Cissna & Anderson, 1994; Schein, 1993). This is inconsistent with the discussion of Ripp & Hauer (2017), articulating that communication flows tend to refrain from being one-directional, thus leaning towards a more dialogue-oriented and interactive structure. In sum, cultural heritage communication as a dialogue is a process that involves a multi-stakeholder activity to arrive at a common action that would better any cultural heritage.

Through dialogue, cultural heritage is communicated to arrive at something beneficial for cultural heritage to be understood, appreciated, and preserved. *Tungtongan* of various stakeholders allows more opportunities for cultural heritage to thrive for many more generations. It also allows cultural heritage to be at the center of discussion as a primary consideration in many programs and projects. The value of any cultural heritage should be preserved over some development programs. That is why dialogue is a crucial communicative activity for cultural heritage. Through

dialogue, cultural heritage will prosper by gaining support from various stakeholders, institutions, and the public. Hence, dialogue is not only after mutual understanding and reaching a standard solution. It is an activity that communicates the protection and preservation of cultural heritage.

Cultural heritage communication is *panangital-o*. The data from the participants also let promotion or *panangital-o* emerged as another category, as a process of communicating cultural heritage. The popularization of cultural heritage is beneficial in many forms. Through promotion, cultural heritage is popularized, both tangible and intangible, by various sources through various channels of communication. Promoting cultural heritage means reaching more people, which can translate to more sustainability chances for many coming generations. It is opening numerous possibilities that are beneficial to important activities needed by cultural heritage, that is, understanding, appreciating, and preserving. These possibilities include maximizing the spread of knowledge, information, reach, support, and commitment. To some participants, communicating cultural heritage by promoting it is a sense of responsibility. Promotion cannot be the sole responsibility of leaders and officials. It is a universal act of human beings to protect and preserve cultural heritage, and this can only be done if individuals develop a sense of responsibility.

Masapul a bawat Bigueño ket kasla adda iti accountability na ken responsibility na nga ital-o daytoy City, although haan nga kasla other cities ka-progressive ngem I still believe nga we are unique ken we can offer something to other, Philippines ken sabali a bansa. (There is a need that each Bigueño should have accountability and responsibility in promoting Vigan City. Although the city is not that progressive compared to other cities, I believe that we are unique and can offer something to others, not just among the Philippine cities but also the cities outside the country.)

In addition, as a communication process, it also requires the strategic use of appropriate channels, strategies, and messaging to promote cultural heritage. In the

media, the appropriate application of strategies is crucial as it will ensure that the purpose of promotion is achieved. This is consistent with Bello (n.d) explaining that promoting a people's cultural values and heritage would, no doubt, remain an illusion without adopting appropriate communication strategies. As one participant shared:

There is always a consideration kung ano ang pipillin to promote. For example, if we are to promote an upcoming festival, we choose media organizations that can reach more people to eventually bring with us more tourists to witness the festival. Also, we provide them with media kits that contain relevant information that they will be needing in preparing for the stories about our events. Kailangan din kasi nilang maintindihan that our goal here is to positively promote what we are offering. (There is always a consideration of what to choose and where to promote. For example, if we are to promote an upcoming festival, we choose media organizations that can reach more people to bring more tourists to witness the festival. Also, we provide them with media kits containing relevant information they will need to prepare for the stories about our events. The media should understand that our goal is to promote what we offer positively.)

The participant's statement also manifests the other goal for the promotion of cultural heritage, which is economic gains. Many countries, including the Philippines, have successfully benefited from the economic gain brought by cultural heritage tourism Gayeta & Ylagan (2022); Ananayo & Richins (2020); Agnes & Gamueda (2015). Hence, promoting more people would be more aware of the existence, state, and potential of different cultural heritage for leisure and visits. Cruz (2017) and Ebbe (2009) discussed that the conservation of heritage is not only keeping a resemblance of the backward past for its historical significance but also for its potential to increase income-earning opportunities, city livability, and competitiveness. This proved the study of Otero (2021) which stated that cultural heritage represents one of the most important global industries and a substantial economic benefit for host countries, regions, and local communities.

Meanwhile, extra care should be practiced according to one participant in promoting cultural heritage. The unique universal value and the accuracy of any form of cultural heritage should be promoted. As the goal of promotion in cultural heritage is to relate cultural heritage accurately, it should not misappropriate or tweak the realness and uniqueness as it may lose its value as cultural heritage.

Cultural heritage should be promoted as completely and accurately as possible. As doing the other way will lead to more questioning and bashing.

In this era of various media proliferation, promotion is a necessary human activity that communicates cultural heritage. The idea of communicating cultural heritage through promotion, either personally or through various communication channels, is to introduce the value of cultural heritage to a broader reach and perspective. It is introducing cultural heritage to the unknown and gaining support and engagement for the benefit of cultural heritage. Also, promotion facilitates reaching more to understand, appreciate, and preserve cultural heritage.

Channels of communication for panangital-o. The participants identified various channels of communication that are used in the promotion of cultural heritage. It includes print media, broadcast media, social media, and personal communication.

Print media. Various forms of print media remain one of the communication channels identified by some participants in promoting cultural heritage. This implies that even with the presence of more advanced channels of communication, traditional media are still utilized because they have features proven to be effective in cultural heritage, as Emrich (2022) emphasized that print media is physical. Moreover, the consumer has the materials right before them, bringing a psychological understanding of realness that people would not get with digital media. Handling a physical object has an element of sensory input. It is something that an individual brain remembers

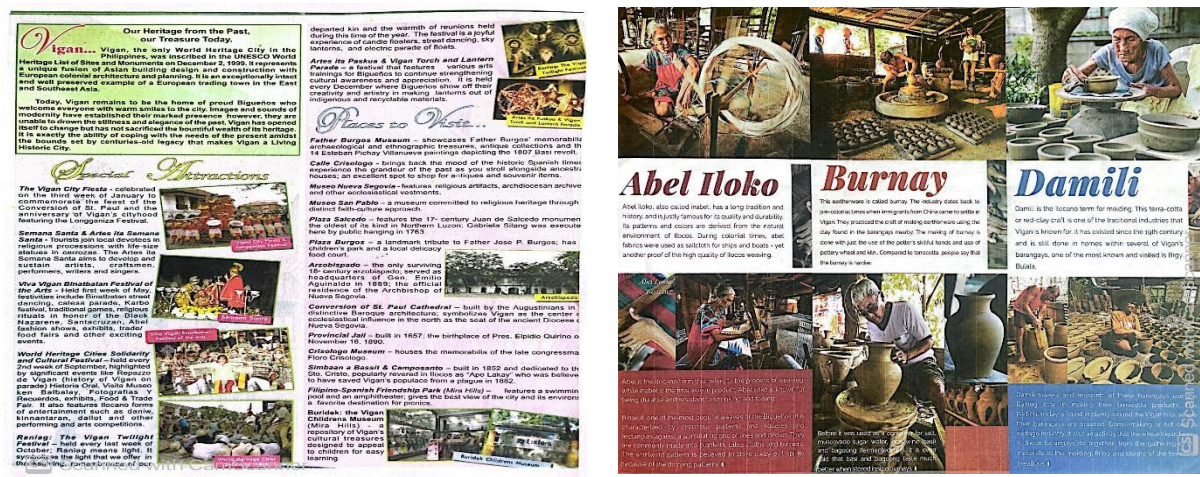
much more vividly than random pixels on a screen. In Vigan, for example, various print media materials such as brochures, flyers, magazine features, and newsletters are produced to promote the city's diverse cultural heritage. Cruz (2017) discussed that Vigan maximizes the utilization of various print media such as brochures, newsletters, and coloring workbooks highlighting the city's traditions, arts, and culture, thus enriching cultural heritage preservation. Some participants shared:

The printed materials are used for easy promotion, you give them to tourists visiting our office, and they can learn about other places and industries to visit in the city. That is why we still produce and print copies even with new platforms to promote. They are compact media that can contain all information needed.

Ang printed materials still have an audience, and still helpful even nowadays in the promotion of cultural heritage. Kaya nakikita natin ngayon it is still widely use, although we can see improvement in its layout and content which is good because it is use in promotion eh. (Different printed materials still have an audience and are still helpful nowadays in promoting cultural heritage. It is still widely used with improved layout and content, which is good because it is used in promotion.)

Meanwhile, shown in Figure 4 are still images of Vigan City's brochure containing information about various cultural heritage.

Figure 4.
Still Image of Vigan City's Brochures Featuring Cultural Heritage



Furthermore, shown in Figure 5 is a still image of a magazine cover that promotes Vigan City.

Figure 5.
Still Image of a Magazine Cover featuring Vigan City



Broadcast media. Both radio and television are also identified as channels of communication for promotion. This can be associated with the fact that as pioneers in broadcast media, both still have the appeal, popularity, and reach that sources of materials still prefer in promoting cultural heritage. In 2019, there were three (3) AM stations, two (2) FM stations, one (1) television channel, and one (1) cable channel operating in Vigan City. One of the participants confirmed that this broadcast station is their partner in promoting cultural heritage.

We invite international and national media organizations to promote by featuring the richness of our culture, traditions, and history. We also have active media organizations in the locality that are helping the city in all our endeavors to promote our cultural heritage. They are our partners in all our campaign and promotion initiatives.

This proved that broadcast media plays a vital role as a communication channel for promoting cultural heritage. Jain (2016), setting television as an example, discussed that the television camera could travel over the length and breadth of the country, into the most remote villages and unearth traditional practices and celebrations and present them forcefully and creatively to viewers. Meanwhile, Hargrave (2007) articulated that many countries worldwide have a reasonable desire to ensure that their citizens can see films and TV programs that reflect their history, cultures, and languages. In the Philippines, the *Kapisanan ng mga Brodkaster ng Pilipinas* (Association of Broadcasters in the Philippines), in their preamble, clearly recognized that broadcasting is a powerful medium in shaping the country's cultural, social, and economic growth and development. Some participants shared:

When I was a TV host of TVigan Channel 9 kasi doon sa channel na yun, our episodes are culture based through that platform we got the opportunity to share a lot of information, trivia, facts about our own culture like yung language natin, yung mga customs, traditions, and even our behaviors, that I think is a way of promoting or communicating cultural heritage through TV hosting. (When I was the TV Host of a local channel, our episodes our culture-based, and because of that platform, I got the opportunity to share a lot of information, trivia, and facts about our own culture, like our language, customs, traditions, and even our behaviors. That is a way of promoting or communicating cultural heritage through TV hosting.)

Saan ko a mabilangen no mano a TV kada radio stations ti umay nangin-interview kaniak, inpakpakitada no kasano ti proseso daytoy panagaramid ti Burnay, ti nagbalin a kapadasak, in-promoteda. Mayat met ta babaen kadagiti nasao nga interview kada panangi-feature adu ti makaammo ita ti Burnay ken daytoy nga industria a tinawaidko pay ti imun-unan a mano a henerasion. (I can no longer count the TV and Radio stations that interviewed me, showing and promoting the process of making Burnay and my experiences in this industry. The interview and features made more people know about Burnay and this industry I inherited from many generations before me.)

Social media. Various social media platforms also emerged as one communication channel for promoting cultural heritage. These various platforms with extensive reach, features of accessibility, and engagements are considered powerful and influential platforms for promotion, especially to the more tech-savvy audience. Ibrahim (2022) explained that social media platforms aim to facilitate collaborations, interactions, and content sharing. Cultural heritage should use the widespread abilities of the internet and social media as a communication and marketing tool to promote its assets directly. Social media as a communication channel can extensively promote cultural heritage across borders. Thus, making cultural heritage known not only to locals. As Ibrahim (2022) added, social media enable cultural heritage promotion and transmission through the past and present generations regardless of borders or limitations. That is why social media should always be considered when promoting, according to some participants involved in communicating cultural heritage.

Kailangan talaga ti social media kasi dakkel isuna a platform a mangpadaras ti ania man a klase a promotion. (Social media is needed as it is a massive platform for conducting promotional activities.)

Nag-umpisa noong New7WonderCities campaign noong 2013. So after diay saan ko in-expect nga adu ti ag-follow diay page ken adu ti mang-suporta. Parang through the FB page Vigan was promoted well and, in a way, nakatulong sa bid niya sa New7WonderCities of the World. Until now nakikita natin ang potential niya, the FB page is a good platform to promote Vigan. (It started in 2013 during the New7WonderCities campaign. After that, I did not expect more to follow and support the page. Through the Facebook page, Vigan was promoted well, and it was able to help in its bid during the New 7WonderCities of the World. Even now, the page is still running, and I see the potential of the FB page as an excellent platform to promote Vigan.)

Meanwhile, other participants expressed that not only those in authorities or organizations promoting cultural heritage can utilize social media for promotion. Locals

can use these communication channels to promote cultural heritage by producing content.

Agala nak pictures ken videos about historical sites, dagiti local industries tapos i-upload ko social media so parang iprom-promote ko dagitoy a cultural heritage-tayo in my own way. (I took pictures and videos about historical sites and local industries and uploaded them to my social media. It is just a way to promote cultural heritage in my way.)

If there is a chance, I usually create content for my social media accounts about our local culture; then, people will start sharing like it is also promoted.

The statements above imply that there is already an understanding that social media, on a personal level, can be utilized to promote one's cultural heritage. Citing Giaccardi & Paganoni, van der Hoeven (2019) discussed that social media provides people with new ways of sharing and interacting about their understandings of the past. For Liang et al. (2021), social media apps contribute significantly to collective community memory through story-telling practices and cultural expression by mapping. Meanwhile, Sparks (2020) added that social media platforms allow the opportunity for Intangible Heritage to be shared worldwide. Those who practice traditions on the Intangible Heritage list can easily document, perform, and advertise their customs. People not part of the culture can then see how aspects of different cultures still survive today. In sum, as a communication channel for promotion, social media provides both authorities and the people with a platform to promote cultural heritage. A platform that can be easily accessed and navigated and can reach multiple.

Personal communication. Aside from mass and social media, personal communication or communicative activity done interpersonally or face-to-face is also effective for promoting cultural heritage as it allows a more personal level of interaction. Personal communication as a two-way conversation drives trust to discuss

shared interests and allows participants to convey a message quickly and receive a response almost instantly (Kenny, 2016; Indeed Editorial Team, 2022.)

Some participants shared:

Yes, adda social media ngem tingin ko equally important ken effective tay personal communication kasi mas mai-explain-mo ken mas adda conviction nga mai-showcase diay iprom-promotemo. Sabali latta daydiay mismo a tao ti mang-communicate ti heritage, culture. (Yes, there is social media, but personal communication is equally important and influential because you can explain with conviction to showcase what you are promoting. It is still different when a person is the one communicating their heritage and culture.)

Kas advocate, ket mas effective latta no kasangom dagiti tao a mangi-promotam tay cause, what you are trying to advocate about cultural heritage. Nadardaras ti panagkinnawatan isu a possible a mas successful diay goal of promoting ken advocating cultural heritage to different stakeholders. (As an advocate, it is more effective if you interact face-to-face with someone to whom you promote your cause or advocacy about cultural heritage. Understanding one another will be easier, which may result in the attainment of the goal of promoting and advocating cultural heritage.)

Mas nadardaras a maisuro dagitoy a tawid nga industriatayo no personal nga i-promote, isuro kadagiti mangayat a mangadal. (It will be easier to teach local industries that are considered intangible cultural heritage if it is personally promoted and taught to those who want to learn.)

The emergence of personal communication as a communication channel manifests that cultural heritage is personally promoted. This supports what Battista (2019) shared: cultural heritage is something all humans share—in addition, having a personal connection can better the understanding that might result in attaining the goal of any communicative activity – such as acting on what is promoted about cultural heritage.

Cultural heritage communication is *panagsukisok*. An interesting category that emerged is associating research or *panagsukisok* with a communicative activity.

That is, communication is central to researching cultural heritage. As a communication process, cultural heritage communication is researching the vast undocumented cultural heritage, both tangible and intangible. Moreso, to learn, understand and explain the current state, significance, and value of diverse cultural heritage. Understanding the state of cultural heritage can serve as a basis for designing programs that protect against tangible degradation and permanently losing the intangible. Remember that cultural heritage is inherited from many pasts and is currently surviving the present, with the goal of still surviving for future generations. Understanding its entirety and value from the past requires in-depth research that can provide relevant information as a guide in the present and future. As Arellano (2022) stated that research is vital for protecting the city or country's cultural heritage. Research results can serve as a guide in navigating challenges of times but also to save lives and a better appreciation and understanding of local culture. Research findings are crucial to the survival of cultural heritage. It facilitates the documentation of information and knowledge and its re-use to benefit the preservation of cultural heritage.

In addition, research is a communication activity wherein communication strategies are applied to accomplish the research objectives. It is through engaging with different research activities that allow research to prosper. All research stages involve communication from conceptualization, data gathering, analysis, and preparation of research text, among others. It is through communication that research is operationalized. Hence, research is communication, and its results are a process of communicating cultural heritage. As Porter (2015) articulated, research is critical to persuasive communication. For Buxton (2020), communication in research is a skilled

activity addressing a range of audience groups and abilities to interpret complex findings.

Some participants shared:

In cultural mapping for example, there is a need to conduct research at all levels of the community to be able to properly document cultural heritage that is present in the community. At yung spoken and written communication ay kailangan dito kasi you are translating, you are trying to capture culture through communication. (In cultural mapping, for example, there is a need to conduct research at all community levels to properly document the cultural heritage in the community. Spoken and written communication is needed because, as a researcher, you will be translating; you are capturing culture through communication).

Yung pakikipag-communicate kasi natin in all the facets of the research process are important for the research activity to attain its goal. Data gathering, data analysis, interpretation of results, lahat ng mga proseso na ito embedded ang communication, kaya masasabi natin na talaga research is a communication activity. (Our communication activities in all the facets of the research process are essential for the research activity to attain its goal. The data gathering, data analysis, interpretation of results, all of this process communication is embedded. That is why research is a communication activity.).

However, there is a need to emphasize that as a communication process, sharing, dissemination, publication, and broadcast of research results is an essential requirement. In relation to communication, the communication of research results needs to be highlighted and promoted. Again, such results can contribute to understanding, appreciating, and preserving diverse cultural heritage. This usually is what message is communicated about cultural heritage by research. The findings are relevant for the survival of cultural heritage for future generations. The product of such communicative activity facilitates people taking action and doing transformational activities to benefit cultural heritage, as they already have a guide through the results. However, it should also be emphasized that in research communication, results should

be communicated so that all intended audiences understand and can practically apply results benefiting diverse cultural heritage. The scientific and technical language should be discussed in a generally comprehended language. By doing so, the purpose of research in communicating cultural heritage can be achieved. This is supported by Katrakazis et al. (n.d), stating that research is a communicative process and achieves impact through sharing knowledge. Meanwhile, LeBlanc & Eppich (n.d) expounded on the nature of documentation as a communicative activity by which information can be communicated—information that can help educate the public regarding the values a site holds and how conservation has been conducted. As some participants shared:

Yung knowledge or the ideas kept in secrecy kung itinatago mo siya has no value walang importance of any kind. At the same time, knowledge not shared is not knowledge at all, so research results should be communicated to a wider audience, the general public. Research findings must be kept accessible and available to the public. (If the knowledge or ideas are kept in secrecy, they have no value, no importance of any kind. At the same time, knowledge not shared is not knowledge, so research results should be communicated to a broader audience, the general public. Research findings must be kept accessible and available to the public.).

It's not enough that you have data and process to a research result, you should also have the ability to explain them in a manner that could be easily understood, at the same time appreciated by the end user. Bakit kailangan nilang maintindihan? Dahil ang research results na ito can guide their actions towards their cultural heritage. (It is not enough that you have data and process to a research result; you should also be able to explain them in a manner that could be easily understood and appreciated by the end user. Why is there a need for the public to understand? Because research results can guide them in their actions toward their cultural heritage).

The end goal is for the target audience and the general public to understand the results. Kailangan mai-translate ang technical and scientific terms sa lenggwahe na nauunawaan ng kahit sinong tao. (The goal is for the target audience and the general public to understand the results. It is needed that technical and scientific terms should be translated into a language that all people understand).

In sum, cultural heritage communication as research is a communicative process of understanding many factors related to cultural heritage. As a process, it applies communication concepts and strategies to share knowledge for the betterment of various cultural heritage and its appreciation of more generations (Porter, 2015; Feliú-Mójer, 2015; OBIKAS Digital Communication, 2020; Buxton, 2020). Communicating cultural heritage through research requires many factors. However, it leads to one crucial achievement: such results communicated should be understood and can lead to social and behavioral change in understanding, appreciating, and preserving cultural heritage. Any research activity related to cultural heritage is vital to advancing the cause of cultural heritage as an inheritance worth protecting and preserving, as this completes the entirety of one individual and society in general.

Cultural heritage communication is *panangiyallatiw*. Participants also claimed that cultural heritage is communicated through education in that, as a process, it provides content and experiences that will make one educated about cultural heritage. This is comparable to the concept of *panangiyallatiw* in Ilokano culture of teaching cultural heritage to the present generation. The more aware of their cultural heritage, the better the chances of its continued existence for many generations. This implies that communicating cultural heritage also applies in a formal education setting; including cultural heritage in the curriculum requires schools to preserve cultural heritage by inculcating it in the students' minds. It is one effective process of communicating cultural heritage because it is a requirement that needs student achievement. However, communicating cultural heritage through education is not only confined to the school setting.

Education as a process involves other strategies outside the traditional classroom setting. However, regardless of the setting, education communicating

cultural heritage is about advancing one's knowledge about cultural heritage. This is supported by Achille & Fiorillo (2022), stating that communicating through education is about increasing knowledge, both individual and community-based, to ensure the care, valorization, and transmission of cultural heritage. Hence, according to Mathews & Savarimuthu (2020), education can develop culture. Education brings the desirable change in both the culture and values for the progress and development of society.

Some participants explained:

We communicate cultural heritage formally in our classes. Telling our students what the essence of cultural heritage is and how they can participate actively in dissemination and inculcating to the community's people. In this way, we are educating the students about their cultural heritage and the critical role to play in its preservation.

We inculcate through educational approaches what has been part of the past and for the people to appreciate what was then. Moreover, at the same time, I have to analyze and think about what was then in the past because, without communication, these things cannot be transferred or given to people, especially young people. Because without communicating purposely and effectively, I think cultural heritage will be at a loss, especially for the young generation, not so much with the old ones because they were part of then, but for the new ones, who were not alive at that time so they need to communicate to them the essence of cultural heritage.

Recently, culture-based education is also gaining popularity in integrating culture into different lessons. As one participant shared, this is an effective strategy as students can feel their connection to the topic related to cultural heritage, which leads to better understanding and appreciation.

Isang mabisang approach yung tinatawag natin a culture-based education, wherein we are now talking about contextualization and even localization and even indigenization na sinasabi natin. So kung ano yung context of a given province oh di kaya ay yung isang community, then whatever cultural heritage resources that are available should be tapped, and something that should be taught by the teachers. In this way of communicating, they can

relate to it kasi itituturo mo sa kanila in their context na nainintidihan nila. (In culture-based education, contextualization, localization, and indigenization are tapped. Meaning the local context, such as what can be seen in the community, and the cultural heritage resources of the community will be used as examples to facilitate the teaching and learning process. In this way of communicating, students can relate as they understand the context).

The statements of the participants proved that in an educational setting, communicating cultural heritage also needs to use effective strategies to achieve the goal of inculcating information about cultural heritage. This includes the inclusion of content about the preservation of cultural heritage at all educational levels, continuous individual artistic dialogue with heritage through its interpretation or reinterpretation, utilizing graphic media, and the use of language that facilitates the easy learning of cultural heritage (Potočnik, 2020; Goodarzparvari & Camejo, 2018). A participant explained:

Ang ginagamit na pagtuturo ay yung sariling atin, yung first language natin, lalong nauunawaan ng mga bata ang leksiyon na kanilang pinag-aaralan. Masasabi kong effective yung paggamit ng Mother Tongue, dahil hindi nakakaligtaan ng bata ang kaniyang first language na siyang tatatak sa kanyang pagkatao. (A student's first language is now used as a teaching medium. That is why a student can easily comprehend what they are studying. The use of the mother tongue is effective as a medium because this is the language that the student knows and can best describe the culture that a student has).

Communicating cultural heritage through education is also about learning intangible cultural heritage and safeguarding such as an asset. UNESCO (2019) discussed that transmitting intangible cultural heritage is a form of informal education within communities. As such, it can provide both learning content and methods. Through the many communicative activities, an intangible cultural heritage can be shared with others by means of teaching. For example, one participant

who possesses knowledge about one of the oldest industries in Vigan, Burnay-making, was able to share the process of making by actual demonstration. The participant shared:

Insursurona laeng kaniak met ni Father-ko idi. Isu nga kasdiay met ti wagas a panangisurok ti prosesona, inpakitak no kasano nga ubraen, no adda dagiti saludsod tay agsursuro sungbatak tapno malawlawagan. Kasdiay ti wagas a panangiyallatiw ko (The way my father taught me the process is the way I was able to teach my children too. I demonstrated how to do it, including all the steps and procedures. If they had questions, I gave them answers so they could also learn the knowledge I know about this intangible cultural heritage).

The statement made by the participant is consistent with the statement by UNESCO (2011) explaining that safeguarding intangible cultural heritage is about transferring knowledge, skills, and meaning. Transmission – or communicating heritage from generation to generation – is emphasized. In addition, to keep intangible cultural heritage alive, it must remain relevant to culture and be regularly practiced and learned within communities and between generations. This implies that a critical function of cultural heritage communication is education, that through teaching and learning, the rich intangible cultural heritage of one's group will have the chance to be indelibly etched in young minds and be continuously remembered in the future.

In sum, cultural heritage can also be communicated through education. It is through education that relevant information of both tangible and intangible cultural heritage can be shared in a formal and informal school setting. Education aims to impart knowledge to advance one state economically, socially, and culturally. Hence, through education, cultural heritage is communicated to diverse learners but clearly with the goal that imparting knowledge about such is necessary as knowing cultural heritage is like understanding one's entirety. It is also a teaching practice through communicating essential knowledge considered intangible, ensuring that it will endure

forever. The concept of imparting knowledge through education is still considered the most effective way to share intangible cultural heritage knowledge. However, there should be a willingness for both the one who possesses the knowledge and the learner.

Traditionally, most intangible cultural heritage no longer exists because no one wants to learn them, and no one wants to inherit such cultural heritage. The younger generation is losing interest in their own culture. These young people need an attitudinal shift in their appreciation of cultural heritage. While some who possess the knowledge of intangible cultural heritage are willing to teach, the younger generation is seemingly not interested, leading to the risks of losing the intangible cultural heritage. Hence, a more explicit policy of transmitting intangible cultural heritage through education should be considered to ensure that learning becomes a requirement. One participant shared that there is a need to establish more culture and art schools in many parts of the country.

Generally, like any other communicative activity, to effectively perform such a process needs the application of appropriate strategies to communicate cultural heritage educationally as articulated by the participants. Additionally, the need to enhance the culture of willingness among the younger generation to understand, appreciate and preserve their cultural heritage.

Cultural heritage communication is *artistiko a panangiyebkas*. Participants also mentioned cultural heritage communication as *artistiko a panangiyebkas* or artistic expression, noting that performances, dance, music, festivals, and other visual media effectively communicate cultural heritage. The results imply that cultural heritage can be communicated creatively, distancing from traditional processes such as information dissemination, dialogue, and promotion, among others. This can also

be associated with traditional communication practices before mass media became popular. Historically, through theatre plays and other live and musical performances, culture and traditions are staged as entertainment for audiences. Reffat & Nofal (2013) mentioned that it is vital to consider cultural heritage as a creative and relational process where places and communities are constantly remade through creative performance. Furthermore, Taylor (2009) suggested that safeguarding ancient or original forms of expression allows the preservation of unique creativities that give continuity to meanings and loyalties vital to many groups. This supports the idea that some participants shared that, as a communicative process, artistic expression can play a significant role in making a cultural heritage known and appreciated. Some participants shared:

Vigan developed three (3) *zarzuelas*, or musical plays where significant parts of our history and culture are performed by acting, dancing, and singing songs written for Vigan. That is why communication of cultural heritage is broadened beyond popular media.

Communicating through performing arts is also important. Music, dances, because yeah, historically it's a part of the culture. And it's also important to highlight those, especially because we have rich songs in the region. We have different instruments, bamboo instruments, different folk songs that ewan ko kung alam pa ng mga bata ngayon. Kaya ang the best to express to communicate ang mga ito ay through actual performances. (Communicating through performing arts is also important such as music and dances that are historically part of the culture. It is also important to highlight those, especially since we have rich songs in the regions. We have different instruments, bamboo instruments, and folk songs that I doubt if children today still know. The best way to express this is through actual performances).

As an artistic expression, these local performances utilized for communicating cultural heritage are considered intangible cultural heritage. For example, zarzuelas and musical shows are popular fiesta events in different communities in the provinces. The use of it in communicating cultural heritage serves a dual purpose. First, as a

process to popularize cultural heritage, and second as a practice to maintain such creative expression. However, the younger generation seems to lose interest in these types of creative expression. Hence, institutions through communication can once more be popularized to sustain it and, at the same time, promote cultural heritage. UNESCO (2022) stated that communication plays a crucial role in ensuring the viability of traditional performing arts by developing audiences and raising awareness amongst the general public. The audience can be informed about the various aspects of a form of expression, allowing it to gain new and broader popularity. In this process, the audience reception is critical in attaining the goals of cultural heritage communication as creative expression. As Halbertsma et al. (2011) emphasized, the audience's role is anything but passive. Without an audience, heritage is lifeless. The audience anticipates and participates in the performance. As a participant shared:

Masasabi natin na effective yung pag-communicate natin through performance kapag ang audience, naiintindihan at mas lalong binibigyan ng value ang kanyang kultura at gugustohin niya itong pangalagaan. (Communicating through performance is effective if the audience understands and gives more value to the culture at acts to safeguard this).

Aside from performances, staging festivals is also considered by the participants as a creative expression of communicating cultural heritage. The participants expressed that festivals can holistically feature both the tangible and intangible cultural heritage of one place to a massive audience. Through staging festivals, information about cultural heritage can be shared through various activities. For example, the history of a place or its traditional practices can be the basis of street dances usually performed during festivals. The well-known tangible cultural heritage can be showcased as venues for different activities, leading to more spectators' visits. As mentioned by the participants, compared to other identified processes of

communicating cultural heritage, festivals are actual and immediate experiences that can make the understanding and appreciation of cultural heritage more personal. Stating Crompton & McKay, Shimray (2019) discussed that properly prearranged heritage festivals have the potential to fascinate, exhibit cultural traditions and educate the general public about the rich culture and also, at the same time, raise the economic impact on the community. Furthermore, it is an extensive concept that reflects the perceptions of a community, integrating holistic values about cultural heritage (Yenipinar, 2016; Perry et al., 2019). In the Philippines, Fernando (2022) described festivals as a chance to exhibit rich culture and pay homage to the history and patron saints. They are vibrant, significant, and celebrated with a lot of pomp and show. Some of the most notable festivals in Vigan City include Longganisa Festival, Binatbatan Festival, Raniag Festival, *Artes ti Paskua*, and Solidarity Cultural Festival, among others. Some participants shared:

Our almost monthly festivals are one way to communicate our cultural heritage, our history, our foods, traditions, dahil umiikot ang festival sa mga ito. It is one creative way to express the richness of our culture. At the same time, yung revenue na naibibigay nito kasi festivals attract tourists and even locals to be with us. (Our monthly festivals are one way to communicate our cultural heritage, history, our foods, and traditions because they are the main feature of festivals. It is one creative way to express the richness of culture. At the same time, it provides revenues because festivals attract tourists and even locals to attend).

Yung mga festivals naipapakita in a creative way yung kultural natin. Yung panag-abel, sa pamamagitan ng street dance naipapakita yung prosesong pwede palana maipakita yun sa sayaw. (Festivals are used to show culture creatively. For example, the process of Abel weaving is shown in a street dance.).

In addition, Vigan also stages one of the historic religious festivals in the Philippines during the Lenten season as it draws thousands of devotees and pilgrims to witness the century-old religious tradition of praying and procession. Munshi (2022)

discussed that celebrating religious festivals is a public expression of beliefs that strengthens the believer's relationship with God.

Lastly, the participants also mentioned different forms of visual media such as photography, paintings, posters, and other similar arts as a communication process to creatively express cultural heritage. These forms of media easily attract attention with their visual and creative elements. At the same time, they are considered valuable documents that visually capture a cultural heritage that can be shared. Bondebjerg (n.d) explained that visual media and visuality play a role in the public sphere and our cultural development. Some participants shared:

Photographs that are exhibited showing cultural heritage is also another way to communicate. The only problem is that yung mga historic photographs that can communicate more valuable information sana is hard to access. This should be made accessible to younger generations. Why keep it as a secret diba? (Photographs that are exhibited showing cultural heritage are also another way to communicate. The only problem is that these historical photographs that can communicate more valuable information are hard to access. This should be made accessible to younger generations. Why keep it a secret?)

What is good about photographs, paintings, and even posters it can artistically capture yung mga ipinagmamalaki natin na bahagi ng ating cultural heritage. Tapos we can put it to a display to tell story na sa mahabang panahon ang role na niya ay nagkwekwento tungkol sa kung ano ang nakikita natin, like sa mga cultural heritage. (What is good about photographs, paintings, and even posters it can artistically capture parts of our cultural heritage that we can be proud. We can display it to tell a story for the longest time, and then eventually, its role will become a storyteller about the captured cultural heritage).

In a sense, as one means of cultural heritage communication to artistically express, the many forms of visual media capture and then used to communicate and share cultural heritage for the longest time. Hence, as a communication process, it performs a critical role in expressing a cultural heritage. Mattern (2012) discussed

photography as, first, an aid for protecting and identifying cultural heritage and, second, as a form of evidence to support ownership.

In sum, the participants identifying artistic expression through performances and visual media as a process to communicate cultural heritage is a manifestation that even with more advanced and trendy means, folk and visual media are still considered effective in popularizing cultural heritage. It is strategic as it allows creativity to be central to the communication process. This also implies that communicating cultural heritage is multi-approach. It is not confined to one process; cultural heritage is communicated through various means. It communicates diversely but with a clear goal of letting cultural heritage be understood, appreciated, and preserved.

Cultural heritage communication is pannakisarsarita. This category is the last one that emerged, saturating the data. As a communication process, cultural heritage is communicated through continual communicative experience or *pannakisarsarita* in among Ilokanos because, according to the participants, their cultural heritage is also created when they engage in any of their life activities. Communication, as one consistent human experience, allows society to operationalize. The daily communicative experiences performed by people facilitate having a social order, maintaining things such as the culture, and the emergence of new things that might become part of the culture. The continual communicative experience is a personal process of communicating one's cultural heritage. It is an engagement that runs in a cycle, allowing cultural heritage to be communicated continuously on a personal level. This is supported by Carbaugh (2012), explaining that as people go about their everyday routine, they express themselves culturally. As people greet others, listen to a lecture, or attend a movie, they perhaps unwittingly act as an agent in producing culture. Furthermore, Encyclopedia.com (2022) explained

that it is not so much that individuals set out to create a culture when they interact in relationships, groups, organizations, or societies but that cultures are a natural by-product of social interaction. Hence, Citing Latané, Conway III & Schaller (n.d) pointed out that communication is sufficient to account for the emergence of culture. Thus, through continual communicative experience, people could create and share their cultural heritage. As some participants shared:

The way we talk, the way we carry ourselves, signifies and will be passed the exact picture kung anong kultura mayroon tayo. Lahat ng namumutawi sa ating mga bibig, lahat ng yan ay sumisimbolo at nagbibigay ng eksaktong larawan ng ating kultura. (The way we talk, and the way we carry ourselves, signifies and will be passed the same culture that we have. All that we say symbolizes and shows a picture of our culture).

Uray awanak dita Viganen for example, but through pannakisarsarita, maibagak, maaramidko no ania dagiti nakasanayan nga pammati isu a masursuro met dagiti anakko ti kulturatayo kas Bigueno, kas Ilokano kasi mai-communicate-ko ti inaldaw-aldaw nga kaadami uray ditoy abroad. (Even though I am no longer in Vigan, through communication, I can share, and I can still practice the traditions. That is, my children can learn our culture as Bigueno, Ilokano because I can communicate daily even though we live abroad).

Awan met ngamin ti aldaw a saan tayo a makisarita, isu a no makisarsarita tayo mamatiak nga adda ti mai-share-ko a part ti kinataok, I mean my culture. Kasta met nga agtultuloy a maamuan dagiti sumarsaruno a henerasyon daytoy nabaknang a kulturatayo gapu ta pagsasaritaantayo daytoy inaldaw-aldaw. (There are no days that we do not communicate. If I am engaged in a conversation, I have something I can share about me, about my culture. Also, the younger generations learn about our rich culture because we continue to talk about it).

In addition, one participant pointed out that through continual communicative experience, cultural heritage can be consciously or unconsciously shared. It is a manifestation that cultural heritage can be a product of the daily natural interactions of individuals. It is not planned or rehearsed. It can naturally emerge through continual communicative activity.

Consciously or unconsciously, when we talk with family, friends, and all people around us, it is always an opportunity for something to be shared, such as the culture of doing things. Our regular conversations are a communication experience in sharing our identity, our cultural heritage.

The statements made by the participants confirmed that continual communicative experience is central to how a particular culture is created, shaped, and shared. Through the people's continual communicative experience, they can personally claim their role in cultural heritage. As people communicate, they participate in various activities that lead to a social order of understanding, appreciation, and preservation of cultural heritage. Hence, it explains why communication and culture are inextricably linked, causality, and inseparability. In a sense, communication, and culture cannot be separated; they are always associated as one makes the other. As some participants emphasized, their unique cultural heritage is created and shared because they continually engage in a communicative experience. Such cultural heritage is an identity produced by communication (Carbaugh, 2012; Cheng et al., 2011; Covarrubias, 2018).

Meanwhile, table 1 is the matrix showing how the categories and core categories arrived. The matrix only shows an excerpt of the transcript of data from the participants.

Table 1.
Matrix of the Excerpt of Data Transcription

Data from the Participants	Code	Category	Core
We have to continuously reiterate in sharing that we have a responsibility to continue to protect the environment and culture that has been judiciously taken care of by our ancestors for the next generation to enjoy and experience safeguarding too. Because what people are protecting in their identity.	Sharing	Knowledge Sharing	Kinasiasino ti Bigueño Pakabigbigan ti Bigueño

Data from the Participants	Code	Category	Core
There is a need to share because the public needs to know to become aware, appreciate, and then protect. If people are doing something to protect the cultural heritage, they are also protecting the uniqueness of their identity.	Share		Proud Bigueño
We should share knowledge about cultural heritage conservation or preservation to all stakeholders. Everybody should get involved, and the role of communication is seen here in that all activities should be disseminated to the people. So that people can start appreciating what we have, and they will start preserving what we have. Something that we can be proud of as Bigueño.	Share Knowledge		Proud Ilokano
Through endless meetings, political will, and transparency in communication, we made the people understand and made them active partners in formulating, implementing, and monitoring policies, programs, and activities.	Meetings		Kina-Bigueño
There must be a dialogue among all stakeholders to plan how to come up with resolution or to address if there are concerns that will arise related to cultural heritage. The dialogue should be at the macro level and at the micro level, even at the institutional level until the household level, if it could be communicated best.	Dialogue	Dialogue	Bigueño Identity
There is a need to have dialogue all the time if the topic concerns actions toward cultural heritage. Be cautious because we are after the protection of cultural heritage, a part of who we are as Bigueño, Ilokano.	Dialogue		Unique Identity
When I was the TV Host of a local channel, our episodes our culture-based, and because of that platform, I got the opportunity to share a lot of information, trivia, and facts about our own culture, like our language, customs, traditions, and even our behaviors. That is a way of promoting or communicating cultural heritage through TV hosting. I can communicate my identity as Bigueño.	Promoting	Promotion	
I can no longer count the TV and Radio stations that interviewed me, showing and promoting the process of making <i>Burnay</i> and my experiences in this industry. The interview and features made more people know about <i>Burnay</i> and this industry I inherited from many generations before me.	Promoting		
There is a need that each Bigueño should have accountability and responsibility in promoting Vigan City. Although the city is not that progressive compared to other cities, I	Promote		

Data from the Participants	Code	Category	Core
believe that we are unique and can offer something to others, not just among the Philippine cities but also the cities outside the country.			Research
In cultural mapping, for example, there is a need to conduct research at all community levels to properly document the cultural heritage in the community. Spoken and written communication is needed because, as a researcher, you will be translating; you are capturing culture through communication.	Conducting Research		
It is not enough that you have data and process to a research result; you should also be able to explain them in a manner that could be easily understood and appreciated by the end user. Why is there a need for the public to understand? Because research results can guide them in their actions toward their cultural heritage.	Research Result		
The conduct of research is like understanding the identity of a person. Through research, information about this cultural heritage can be understood; what do they stand for, what is their value, and what is their connection to our Filipino lives?	Conduct of Research		
We communicate cultural heritage formally in our classes. Telling our students what the essence of cultural heritage is and how they can participate actively in dissemination and inculcating to the community's people. In this way, we are educating the students about their cultural heritage, and the critical role to play in its preservation.	Educating students	Education	
We inculcate through educational approaches what has been part of the past and for the people to appreciate what was then. Moreover, at the same time, I have to differ analyses and think about what was then in the past because, without communication, these things cannot be transferred or given to people, especially young people. Because without communicating purposely and effectively, I think cultural heritage will be at a loss, especially for the young generation, not so much with the old ones because they were part of then, but for the new ones, who were not alive at that time so they need to communicate to them the essence of cultural heritage.	Educational approaches		
A student's first language is now used as a teaching medium. That is why a student can easily comprehend what they are studying. The use of the mother tongue is effective as	Teaching		

Data from the Participants	Code	Category	Core
a medium because this is the language that the student knows and can best describe the culture that a student has. The culture that is considered as their identity.			Artistic Expression
Communicating through performing arts is also important such as music and dances that are historically part of the culture. It is also important to highlight those, especially since we have rich songs in the regions. We have different instruments, bamboo instruments, and folk songs that I doubt if children today still know. The best way to express this is through actual performances.	Performing Arts		
Our monthly festivals are one way to communicate our cultural heritage, history, our foods, and traditions because they are the main feature of festivals. It is one creative way to express the richness of culture. At the same time, it provides revenues because festivals attract tourists and even locals to attend.	Creative Expression		
What is good about photographs, paintings, and even posters is that they can artistically capture parts of our cultural heritage that we can be proud of. We can display it to tell a story for the longest time, and then eventually, its role will become a storyteller about the captured cultural heritage).	Artistic		
Even though I am no longer in Vigan, through communication, I can share, and I can still practice the traditions. That is, my children can learn our culture as Bigueño, Ilokano because I can communicate daily even though we live abroad.	Communicate Daily	Continual Communicative Experience	
There are no days that we do not communicate. If I am engaged in a conversation, I have something I can share about me, about my culture. Also, the younger generations learn about our rich culture because we continue to talk about it).	Communicate Daily		
Consciously or unconsciously, when we talk with family, friends, and all people around us, it is always an opportunity for something to be shared, such as the culture of doing things. Our regular conversations are a communication experience in sharing our identity, our cultural heritage.	Regular Conversations		

Operationalizing Cultural Heritage Communication

Epistemologically, the grounded theory that this study produced is that cultural heritage communication inculcates the becoming of Bigueño identity or *Kinasiano ti Bigueño*. To further contextualize the grounded theory that emerged, the researcher offers a definition relating to existing knowledge in communication and cultural studies. The proposed definition is as read:

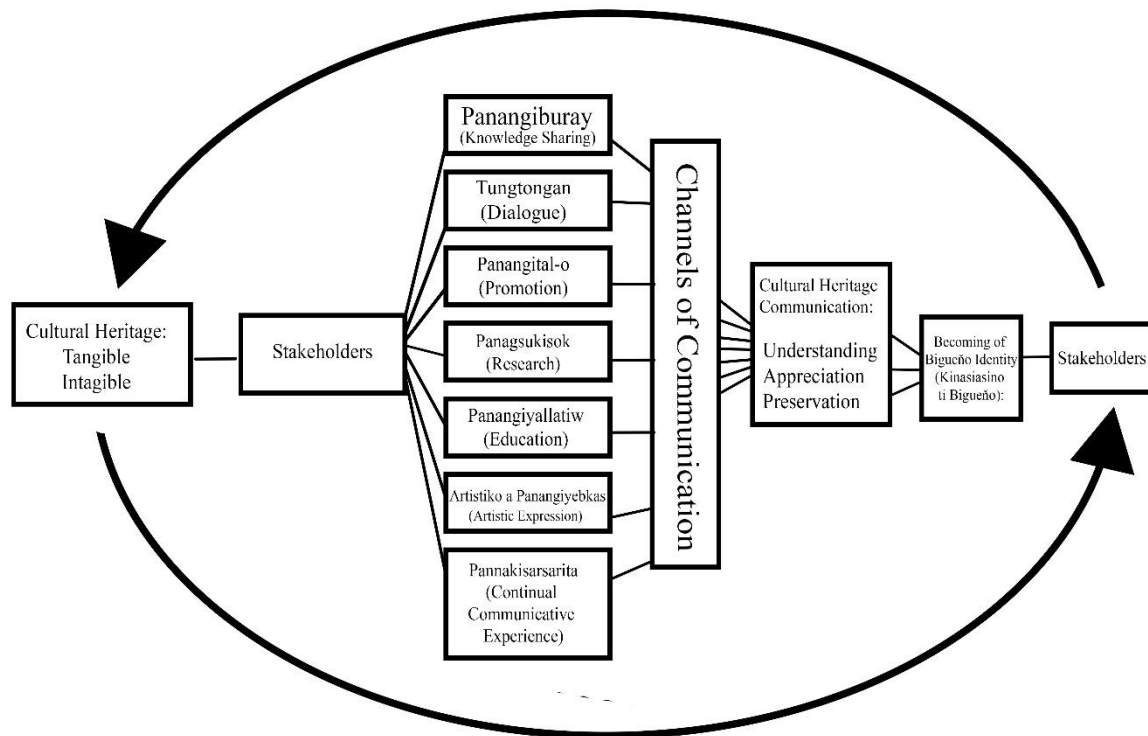
Cultural heritage communication is a process of completely and accurately exchanging information and knowledge by human beings through multi-approaches using various channels to different stakeholders that aim to understand, appreciate, and preserve cultural heritage that is significant in inculcating one's identity relevant to the development of a nation.

To operationalize cultural heritage communication based on the definition, it is a process related to a symbolic process that, according to Craig (1999), can produce and reproduce shared socio-cultural patterns, such as communicating culture or cultural heritage. It is also completely and accurately exchanging information and knowledge about cultural heritage. This means that cultural heritage communication follows the very tenet of preparing the content of what is to be communicated depending on the audience and their needs, as Maggiani (2009) explained. It is also important to note that information and knowledge sharing in cultural heritage communication should be portrayed in a manner that does not misrepresent one's cultural heritage; instead, should promote unity in diversity (Flor, 2019; Maslog & Villadolid, 1991). Meanwhile, cultural heritage communication is utilized by individuals and various social institutions, as emerged in the data. As a process, cultural heritage communication is not a specific social institution or its leader's activity. It is a constant human activity by all. Typologically, cultural heritage communication is like the other categories of communication that humans utilize to achieve goals. Importantly, there

are multi-approach that were identified by the participants identifying it as a process to communicate cultural heritage, namely: *panangiburay* (knowledge sharing), *tungtongan* (dialogue), *panangital-o* (promotion), *panagsukisok* (research), *panangiyallatiw* (education), *artistiko a panangiyebkas* (artistic expression), and *pannakisarsarita* (continual communicative experience). In the application of the multi-approaches, the participants listed various channels of communication that can be uniquely applied in the different approaches but geared towards transmitting messages relevant to cultural heritage. These communication channels play a significant role in cultural heritage being intergenerationally transmitted. The communication channels may range from interpersonal, public, and mass communication. It is also important to emphasize that those involved in cultural heritage communication, either as a source or receiver of the messages, should be all stakeholders. This means that it should not always be the authorities involved in the process but a commitment and collaboration of all stakeholders (Aas et al., 2015; Mendoza et al., 2019). The participants identified three essential goals in cultural heritage communication: when they are communicating, whatever the approach, channels, or audiences involved – the goal is for the cultural heritage to be understood, appreciated, and eventually preserved. Furthermore, the preservation of cultural heritage through communication means that one's identity will also prosper, which is a source of pride. Such is the social order that cultural heritage communication can be produced and reproduced. Cultural heritage communication allows a nation to develop without forgetting its past but maximize the value of cultural heritage as an instrument to achieve development. This is related to what Golob et al. (2016) articulated that cultural heritage preservation protects the local and national identity and pride and reminds people of their shared history and progress. And this process is expected to

repeatedly go on a cycle. The grounded theory and the definition of cultural heritage communication are visually translated through the model, as shown in Figure 6.

Figure 6.
The Cultural Heritage Communication Process



The communication model also shows an arrow that represents that cultural heritage communication is a continuous process that runs in a cycle. Such is a unique typology associated with cultural heritage communication, a classification of communicative activity that can continuously and repeatedly run in a cycle. Cultural heritage communication as a process is applied in the present to ensure that cultural heritage can reach the future and that many future generations can repeat the cycle to sustain cultural heritage that explains the becoming of one's identity.

Chapter V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The study aimed to describe the process of the becoming of a *Bigueno* from a sociocultural lens using grounded theory. Open-ended and semi-structured in-person and virtual interviews with 17 participants communicating cultural heritage and residents of Vigan City, a renowned UNESCO World Heritage Site were conducted. The data gathering and analysis of the real-world data were conducted simultaneously until data saturation was reached, leading to the theory development explaining the phenomenon of cultural heritage communication. The participants identified one core category related to the other seven categories that, according to them, defined cultural heritage communication.

It was revealed that *Kinasiasino ti Bigueño* or the becoming of a Bigueño identity, is the core of cultural heritage communication. The grounded theory explains that cultural heritage symbolizes the becoming of individual identities, such as being a Bigueño that is expressed communicationally. Therefore, cultural heritage is not only regarded as inherited old structures (tangible) and practices (intangible) but is identified as the becoming of individual identity. This cultural heritage is an element that has symbolic meanings that explain one's identity. Meanwhile, the grounded theory emerged upon connecting the seven (7) categories that emerged from the data. The categories are the following:

Panangiburay. The participants described cultural heritage communication as *panangiburay* or knowledge sharing about programs, projects, and policies from

various sources through various channels. The availability of knowledge that is shared can serve as a guide to people and their communities in making sound decisions about their actions toward cultural heritage.

Tungtongan. Through *tungtongan* or dialogue, authorities and all stakeholders can further discuss different information and issues related to cultural heritage and have a consensus among all stakeholders on different projects, programs, and policies about cultural heritage.

Panangital-o. As a promotion (*panangital-o*), cultural heritage communication is used to popularize cultural heritage, both the tangible and intangible, by various sources through various channels of communication

Panagsukisok. As a communication process, cultural heritage communication is researching (*panagsukisok*) the vast undocumented cultural heritage, both tangible and intangible. Moreso, to learn, understand and explain diverse cultural heritage's current state, significance, and value. Also, as a communication process, sharing, dissemination, publication, and broadcast of research results is an essential requirement.

Panangiyallatiw. Participants also claimed that cultural heritage communication is educational (*panangiyallatiw*) in that, as a process, it provides content and experiences that will make one educated about cultural heritage. The more aware of their cultural heritage, the better the chances of its continued existence for many generations.

Artistiko a Panangiyebkas. The participants also mentioned cultural heritage communication as artistic expression (*artistiko a panangiyebkas*), noting that performances, dance, music, festivals, and other visual media effectively

communicate cultural heritage. As a communicative process, artistic expression can significantly make a cultural heritage known and appreciated.

Pannakisarsarita. As a communication process, cultural heritage communication is *pannakisarsarita* or continual communicative experience because, according to the participants, their cultural heritage is also created when they engage in any of their life activities.

Cultural heritage communication allows individuals and communities to shape their image and how this is exuded in public. Hence, as originally defined in this study, the Cultural Heritage Communication Theory is the process of completely and accurately exchanging information and knowledge through multi-approaches using various channels for different stakeholders to understand, appreciate, and preserve cultural heritage that is significant in inculcating one's identity relevant to the development of a nation.

Cultural heritage communication as a process is applied in the present to ensure that cultural heritage can reach the future and that many future generations can repeat the cycle to sustain cultural heritage that explains the becoming of one's identity. And, when cultural heritage is preserved with the aid of communication means allowing a nation to develop without forgetting its past. The preservation of cultural heritage is instrumental in bringing development that is authentic to one's identity. It is not a development that is a product of much outside enculturation but a development that is grounded uniquely to the identity of the people. While many view development as any advancement, progress, or change socially and behaviorally, development should ensure that one does not forget its past. That past explains the wholeness of an individual that is a pivotal component in achieving development. Importantly, this can

only be done when humans engage in communicationally and intergenerationally, such as cultural heritage communication.

Conclusions

As a field in communication studies, cultural heritage communication is possible and feasible. Therefore, based on the findings and thorough analysis, it can be concluded that:

Cultural heritage is communicated through multi-approaches that various stakeholders engage in. The multi-approaches include knowledge sharing, dialogue, promotion, research, education, artistic expression, and continual communicative experience. Cultural heritage communication uses various communication channels. It is not limited to popular media such as mass media and social media. Cultural heritage communication uses all possible channels of communication to serve its purpose. Using specific communication channels offers different experiences to stakeholders but is consistent with attaining the goal of cultural heritage preservation. Cultural heritage communication is everyone's activity. As a communication process, it is appreciated as part of one's continual communicative experience. The authorities do not limit its utilization to communicate to the general public about cultural heritage.

Bigueño describes cultural heritage communication as a process explaining their identity's becoming. Cultural heritage is not regarded as anything inherited in the past, such as old structures and practices. All of this shapes and explains the becoming of the Bigueño identity. Hence, cultural heritage communication allows the intergenerational transmission of cultural heritage, that is, one's identity.

Regardless of how it is utilized, cultural heritage communication leads to three essential activities in favor of cultural heritage. These activities are: understanding, appreciating, and preserving. When an individual appreciates and understands

cultural heritage and its value to the persona of an individual, preservation will surely come into priority. Hence, cultural heritage preservation is one significant act humans can contribute to safeguarding identity. Through communication, one can appreciate, understand, and preserve cultural heritage. Thus, cultural heritage communication as a process is applied in the present to ensure that cultural heritage can reach the future and that many future generations can repeat the cycle to sustain cultural heritage that explains the becoming of one's identity.

Recommendations

Foregrounding on the findings and conclusions, the following are recommended:

The cultural heritage communication theory should be introduced to the various groups and offices to understand the cultural heritage communication process clearly. It can serve as a guide to assess and improve their communicative practices in communicating cultural heritage. Once this is introduced and explained to offices, such as the Local Government Unit of Vigan City, it is recommended for them to help in advocating cultural heritage communication to reach more Bigueños and other stakeholders.

It is also recommended that a course syllabus, lesson packet, and training manual on cultural heritage communication and its content should be developed. Furthermore, through their legislative branch, the City Government of Vigan and the Provincial Government of Ilocos Sur legislate the offering of cultural heritage communication as an elective subject to schools offering communication and other related course in the province. This could start the campaign for advocating the offering of the course through the Commission on Higher Education (CHED) to include

in the roster of communication subjects listed in the curriculum of BA Communication, BS Development Communication, and other related programs.

Integrating this into related topics in the different subjects offered at the elementary and high school levels is also recommended. In addition, it is to conduct training and workshops for those involved in communicating cultural heritage to understand better the process to improve the campaign of better appreciation, understanding, and preservation of cultural heritage.

In addition, it is also recommended that a policy should be designed in Vigan and other local governments in Ilocos Sur on how to communicate cultural heritage, including approaches, selection of channels, documentation, knowledge management practices, and, most important procedures to ensure cultural heritage appreciation, understanding, and preservation. Such a policy can serve as a guide on how to handle communicative acts related to cultural heritage. This can start by amending the existing cultural heritage conservation code and manual, clearly articulating the process of communicating cultural heritage as needed.

In research and the academe, the theory developed in the study should be examined and explored in other parts of the world. In doing so, consistency of results is assured, as well as expanding the nature of cultural heritage communication based on how it is practiced explicitly in various places with different cultures.

Quantitative research should be conducted using the grounded theory developed in this study as a framework to look into objectively, such as interpreting this based on causal relationships of different variables. Meanwhile, other qualitative methodological traditions should also be utilized to make the other “muted” voices relevant in cultural heritage communication to be heard and make their voice “privileged” for the theory and practice to be more known and appreciated.

Finally, the University of the Philippines – Open University, particularly the Doctor of Communication program, offers this as an elective or special topic to enhance its curriculum. It will be remarkable if cultural heritage communication is introduced as a field of study to where it originated. By offering cultural heritage communication, scholars from various parts of the world will now have the chance to be educated with the developed theory, which is considered pivotal in national development, as everyone can claim to have their cultural heritage.

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