Linguistic Landscapes of the Kaamulan Festival: Language, Meaning, and Cultural Representation

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ABSTRACT

This study examines the linguistic landscape of the Kaamulan Festival, focusing on the languages used, the multimodal elements that construct meaning in signage, and how these signs represent culture, identity, and social practices. Guided by the frameworks of Landry and Bourhis (1997) and Ben-Rafael et al. (2006), the study identifies the distribution of languages across top-down and bottom-up signs. A total of sixteen signs were analyzed, revealing that English is the dominant language, particularly in commercial and regulatory contexts, while local languages such as Filipino, Binukid, and Hiligaynon appear in culturally significant and identity-oriented signage. Using the multimodal framework of Kress and van Leeuwen (2006), the study further shows that meaning is constructed through the interaction of linguistic features and visual elements such as color, typography, images, and layout. Finally, drawing on the sociocultural linguistic perspective of Bucholtz and Hall (2005), the findings demonstrate that the linguistic landscape reflects the cultural identity of the community, constructs hybrid identities through code-switching, and reveals social practices and language ideologies within the festival setting. The study highlights the role of linguistic landscapes as dynamic spaces where language and visual resources work together to communicate meaning and represent cultural life.

Keywords: Linguistic landscape, Multimodality, Sociocultural identity, Festival signage

INTRODUCTION

Linguistic landscape (LL) studies have become a significant area within sociolinguistics, as they examine how language is displayed in public spaces and how such displays reflect broader social meanings, ideologies, and power relations. Public signs, such as banners, posters, and commercial signages, are not merely informational tools; rather, they function as semiotic resources that shape how spaces are interpreted and experienced. As originally conceptualized by Landry and Bourhis (1997), linguistic landscapes provide insight into patterns of multilingualism and the relative visibility of languages, offering a window into the sociolinguistic dynamics of a given community.

In tourism and culturally significant contexts, linguistic landscapes play a crucial role in constructing representations of place and identity. Studies in the Philippine setting have demonstrated that language choices in public signage are closely tied to language ideologies. For instance, English is frequently associated with modernity, accessibility, and global communication, while Filipino and indigenous languages index cultural authenticity, heritage, and local identity (Mendoza & Bernardo, 2024). Similarly, research in international tourism spaces shows that multilingual signage contributes not only to effective communication but also to the construction of inclusive and culturally meaningful environments (Nenotek et al., 2025). These findings highlight how linguistic landscapes are deeply embedded in sociocultural processes, reflecting both global influences and local identities. Beyond language choice, recent scholarship emphasizes the importance of multimodality in linguistic landscape studies. Meaning is not produced through written text alone but emerges from the interaction of linguistic and visual elements such as images, symbols, colors, typography, and spatial arrangement. Kress and van Leeuwen (2001) argue that visual design operates alongside language as part of a broader semiotic system, shaping how messages are interpreted. Supporting this view, Lei and Liyuan (2024) demonstrate that multimodal features in tourism landscapes contribute significantly to how places are framed and understood by audiences, reinforcing cultural narratives and values.

But, despite the growing body of research, there remains limited attention to linguistic landscapes in festival contexts, particularly in the Philippines. Most existing studies focus on urban centers or permanent tourist destinations, overlooking festivals as dynamic and temporary spaces where language, culture, and identity int-

ersect in highly visible and performative ways. Festivals offer a unique environment in which linguistic and semiotic resources are actively mobilized to represent cultural heritage, negotiate identity, and engage diverse audiences. As such, they provide a rich site for examining how meaning is constructed in context-specific and socially embedded ways. The Kaamulan Festival, a major cultural celebration in Bukidnon that highlights the traditions of its indigenous ethnolinguistic groups, presents a valuable context for this investigation. Within this festival, linguistic landscapes ranging from official signages produced by organizers to community-generated displays serve as powerful mediums for representing cultural identity and social meaning. These signs do more than convey information; they participate in the construction of cultural narratives, reflect language ideologies, and position identities within broader sociocultural frameworks.

Thus, this study is significant as it extends linguistic landscape research into a festival setting and contributes to understanding how language and multimodal resources function in culturally embedded spaces. It also provides insights into the role of linguistic landscapes in promoting cultural heritage, supporting tourism, and fostering inclusive representation.

Generally, the objective of the study is to examine the linguistic landscapes of the Kaamulan Festival in terms of language use, meaning-making, and sociocultural representation. It aims to answer the following problems.

1. What languages are used in the linguistic landscapes of the festival?
2. What linguistic and visual elements are utilized to construct meaning in the signs?
3. How do linguistic landscapes represent culture, identity, and social practices in the festival from a sociocultural linguistic perspective?

Theoretical Framework

This study is anchored on three complementary theoretical perspectives: First, the study draws on linguistic landscape theory as proposed by Landry and Bourhis (1997), which examines the visibility and salience of languages in public spaces. According to this framework, the presence of different languages in signage reflects both informational and symbolic functions. Informationally, signs provide practical communication, while symbolically, they indicate the status and vitality of languages within a given community. To further analyze the sources of signage, the study adopts the distinction between top-down and bottom-up signs introduced by Ben-Rafael et al. (2006). Top-down signs are produced by institutional authorities such as government agencies and festival organizers, while bottom-up signs are created by private individuals and business owners.

Second, the study is guided by the multimodal framework of Gunther Kress and Theo van Leeuwen (2006), which emphasizes that meaning is constructed through the combination of different semiotic resources. These include linguistic elements such as language choice, code-switching, lexical items, and typography, as well as visual elements such as images, symbols, colors, and layout. This framework highlights that communication in public signage is not limited to written language but involves the integration of multiple modes. In this study, multimodal analysis is used to examine how textual and visual elements work together to construct meaning in the signs. This framework is applied to address the second research question.

Finally, the study is informed by the sociocultural linguistic framework of Mary Bucholtz and Kira Hall (2005), which views identity as socially constructed through language and interaction. This perspective emphasizes that language is not only a tool for communication but also a resource for expressing identity, social relationships, and cultural values. Through processes such as indexicality, language choices point to particular social meanings, identities, and ideologies. In the context of linguistic landscapes, this framework allows for the interpretation of how signage reflects cultural identity, constructs social roles, and reveals

language ideologies within a community. This framework is used to address the third research question by analyzing how linguistic and visual elements represent culture, identity, and social practices in the festival.

METHODOLOGY

This study employed a qualitative descriptive research design to examine the linguistic landscape of the Kaamulan Festival in terms of language use, meaning-making, and sociocultural representation. A linguistic landscape approach was used to identify and categorize the languages displayed on public signs, while a multimodal framework was applied to examine the linguistic and visual elements through which meaning was communicated. A sociocultural linguistic perspective was also employed to interpret how these signs represented cultural identity and social practices.

The Kaamulan Festival was selected as the research site because of its cultural significance as a celebration of the Indigenous peoples of Bukidnon. The study focused on key festival areas, including entrance gates, exhibit booths, and commercial stalls, where public signs were prominently displayed. Data consisted of 16 signs documented through photographic observation during the festival. A camera was used to capture images of banners, posters, and other publicly displayed signage.

To ensure systematic data collection, the following inclusion criteria were applied: (1) signs had to be publicly visible and accessible to festival attendees; (2) signs had to contain linguistic elements, such as words or phrases; and (3) identical signs appearing in multiple locations were counted as a single entry. The resulting photographic corpus comprised 16 distinct signs, which served as the basis for the linguistic and multimodal analyses.

DATA ANALYSIS

The collected data were analyzed in three stages, each corresponding to the study's specific objectives.

First, a linguistic landscape analysis was conducted to identify and categorize the languages used in the 16 festival signs. Each sign was examined for its linguistic content and coded according to its dominant language, while additional languages, code-switching, and borrowed lexical items were documented separately. The analysis was guided by Landry and Bourhis (1997), who established the linguistic landscape as a means of examining language visibility in public spaces. The signs were also classified as *top-down*, referring to signs produced by government agencies or festival organizers, or *bottom-up*, referring to signs produced by vendors, businesses, or community participants, following Ben-Rafael et al. (2006). Language classifications were examined in relation to the signs' locations and producers to describe patterns of language use and visibility. Particular attention was given to the identification of Cebuano/Bisaya expressions and Spanish-derived lexical items where they occurred. Where language identification was uncertain, verification from competent speakers was required before a final classification was assigned.

Second, a multimodal analysis was conducted to examine the linguistic and visual elements through which the signs communicated meaning. Guided by the framework of Kress and van Leeuwen (2001), each sign was examined in terms of its textual and visual features. Textual features included language choice, code-switching, lexical items, and typographic styles. Visual elements included images, symbols, colors, layout, and composition. These features were considered in relation to their possible contributions to the signs' communicative functions and cultural meanings.

Third, the findings from the linguistic landscape and multimodal analyses were interpreted through the sociocultural linguistic framework of identity developed by Bucholtz and Hall (2005). This framework conceptualizes identity as socially constructed and negotiated through language and other semiotic resources. The analysis therefore examined how linguistic choices and visual elements potentially indexed cultural meanings, represented social groups, and reflected language ideologies within the festival context. Interpretations concerning the intended cultural meanings of particular signs were treated cautiously and, where possible, were to be corroborated through brief interviews with sign-makers or festival organizers.

Through these three stages, the study examined the linguistic landscape of the Kaamulan Festival by documenting the languages represented in the 16 signs, analyzing their linguistic and visual features, and interpreting their potential roles in the construction of meaning and cultural identity.

RESULTS AND DISCUSSION

This section presents the results and provides detailed discussion of the study's findings. The presentation of the results in this section is organized according to the research questions identified and addressed in the study.

RQ 1: What languages are used in the linguistic landscapes of the festival?

Table 1: Language Distribution According to Top-down and Bottom-up Signs

Dominant language category	Top-down	Bottom-up	Total
English	2	5	7
Filipino / Filipino-dominant mixed signs	0	2	2
Cebuano/Bisaya	0	2	2
Binukid	2	0	2
Mixed / language unresolved	0	3	3
Total	**4**	**12**	**16**

Table 1 shows the distribution of signs according to top-down and bottom-up flows in the linguistic landscape of the Kaamulan Festival.

A total of 16 environmental prints were collected from the selected festival areas. In terms of frequency, the linguistic landscape of the Kaamulan Festival can be described as largely multilingual, with several combinations of languages present across the signs. This observation is consistent with recent linguistic landscape studies which highlight that public signage in cultural and tourism spaces reflects multilingual practices shaped by both global and local influences (Blommaert, 2017). The most striking result to emerge from the data is that English only signs comprise the highest number of occurrences. These signs are found in both top-down and bottom-up contexts, with a higher concentration in bottom-up signs. This indicates that English is the most widely used language in the festival's linguistic landscape. This finding supports previous and recent studies which note the continued dominance of English in public signage, particularly in commercial and tourism-oriented environments, where it functions as a language of accessibility, modernity, and global communication (Gonzales, 2017).

Bilingual signs, particularly Filipino English and Hiligaynon–English combinations, also appear in the data, though in smaller proportions. These signs are exclusively found in bottom-up contexts, suggesting that commercial establishments and individual sign-makers tend to incorporate multiple languages to appeal to a broader audience while maintaining a sense of local identity. This observation aligns with recent findings that multilingual signage in tourism and commercial spaces serves both communicative and symbolic functions, enabling businesses to reach diverse audiences while simultaneously expressing cultural identity (Nenotek et al., 2025). In contrast, Binukid only signs are limited to top-down contexts, particularly in official festival installations and welcoming messages. This indicates that Binukid is not widely used for general communication but is instead reserved for culturally significant displays (Mendoza & Bernardo, 2024). While, Filipino only signs appear minimally in the dataset, with only one occurrence found in a bottom-up context. Similarly, Filipino–Binukid signs are rare, suggesting limited interaction between these languages in the signage observed. This may indicate a hierarchy of language use within the festival, where English dominates functional communication, while local languages occupy more specialized roles.

Top-down context

The figures below present examples of top-down signs found in the linguistic landscape of the Kaamulan Festival. These signs are produced by institutional authorities such as festival organizers and local government

units. Because they come from official sources, they reflect not only practical communication needs but also the intentions of the organizers in shaping how the festival is presented to the public.



Figure 1: *Binukid Welcome Signage*



Figure 2: *Binukid Welcome Signage*

Figure 1 shows the Binukid welcome message, *"Maayad Naka Dini Kayo,"* prominently placed at the entrance of the festival. Its location is important because it is one of the first signs that visitors encounter. This placement suggests that the message is meant to immediately establish the identity of the festival. The use of Binukid signals that the space is rooted in indigenous culture, allowing visitors to recognize that they are entering a culturally significant environment. Rather than giving instructions or detailed information, the sign creates a sense of welcome and belonging, making it more symbolic than functional.

Figure 2 presents another Binukid expression, *"Maayad Ha Pag-uma,"* which appears in an official installation within the festival area. The repeated use of Binukid across different top-down signs shows that this is a deliberate choice rather than a random inclusion. By consistently using the local language, the organizers strengthen the visibility of Binukid and reinforce its importance in the festival. This repetition helps create a unified cultural atmosphere, where language becomes part of how the space is experienced. It also suggests that the organizers are actively promoting indigenous identity as a central feature of the event.

In contrast, Figure 3 shows an ordinance written in English. This sign is clearly different in purpose from the previous ones. Instead of welcoming or representing culture, it provides rules and instructions that people are expected to follow. The use of English in this context highlights its role as the language of authority and formal communication. Because English is widely understood, especially in official settings, it ensures that the message is clear to a larger audience, including tourists and visitors who may not understand local languages. The structure of the sign organized, direct, and formal, also reflects its regulatory function.



Figure 3: *Government Ordinance Sign*

Looking at these figures, a clear pattern can be observed in how language is used in top-down signage. Binukid is consistently used in signs that focus on cultural expression, identity, and welcoming messages. These signs are symbolic in nature and help define the festival as an indigenous cultural space. On the other hand, English is used in signs that require clarity, authority, and wide understanding, such as rules and official announcements.

This pattern is supported by more recent linguistic landscape studies which argue that institutional signage often reflects language hierarchy and policy-driven choices, where dominant or widely understood languages are used for official communication, while local languages are maintained for identity representation (Ben-Rafael, Shohamy, & Barni, 2006). In addition, research on tourism and public spaces suggests that language in official signage is carefully selected to ensure maximum comprehension while simultaneously constructing a recognizable cultural identity for visitors (Pennycook & Otsuji, 2019). Recent work on multilingual landscapes also emphasizes that public institutions tend to standardize language use in regulatory contexts, which explains the consistent use of English in formal signage, while allowing local languages to appear in more symbolic or cultural forms (Lou, 2022).

Bottom-up Context

The figures below present examples of bottom-up signs found in the linguistic landscape of the Kaamulan Festival. These signs are produced by private individuals, vendors, and business owners within the festival area. Unlike top-down signs, bottom-up signage reflects personal choices, marketing strategies, and the identity of the sign-makers rather than institutional decisions.





Figure 5: *Marilag Resto and Grill*

Figure 6: *Yaka – Music, Beer, and Burger*

Figure 5 shows the signage of *Marilag Resto and Grill*, which combines a Filipino term (*Marilag*) with English descriptors (*Resto and Grill*). This combination suggests that the sign-maker is trying to balance cultural identity and accessibility. The Filipino word adds a local and familiar touch, while English provides clarity and makes the business more appealing to a wider audience, including tourists. This type of language mixing shows how business owners use language strategically to attract customers. While, figure 6 presents *Yaka – Music, Beer, and Burger*, which also combines a local term (*Yaka*) with English words. Like the previous example, the local word helps establish identity, while English communicates the products and services clearly. The use of English here is practical, as it quickly informs customers about what is being offered. At the same time, the inclusion of a local term maintains a connection to the community.

Most signs use a combination of local language and English, rather than relying on only one language. This suggests that business owners are aware of their audience and are trying to communicate in a way that is both relatable and understandable. Compared to top-down signs, bottom-up signs show greater linguistic diversity and flexibility. This is because sign-makers have the freedom to choose how they present their business, including which language or combination of languages to use. In such contexts, local languages are used to create authenticity and uniqueness, while global languages like English are used to increase visibility and market reach. Additionally, research on urban and commercial linguistic landscapes highlights that hybrid

language use is a common strategy in business signage, allowing establishments to appeal to both local communities and wider audiences simultaneously (Jaworski & Thurlow, 2019).

Finally, bottom-up signage in the Kaamulan Festival reflects a balance between identity and communication. Local languages such as Filipino and Hiligaynon are used to express cultural connection and uniqueness, while English is used to ensure that the message is clear and accessible to a wider audience. This shows that language in bottom-up signs is used not only to inform but also to attract, represent, and connect with people.

RQ2: What linguistic and visual elements are utilized to construct meaning in the signs?

Table 2: Summary of Linguistic and Visual Elements in the Signs

Element Category	**Features Observed**
Language Use	English dominant; presence of Filipino, Binukid, and Hiligaynon
Code-switching	English combined with Filipino, Hiligaynon, and Binukid
Lexical Items	Use of local terms (e.g., Marilag, Yaka, Lagaw, Centro)
Typography	Bold, large, and stylized fonts
Color	Bright (red, yellow, green) and earthy tones
Images/Symbols	Mountains, animals, cultural patterns, icons
Layout	Central placement; size hierarchy; circular and rectangular formats
Design Style	Minimalist (modern) and decorative (cultural)

Table 2 presents a summary of the linguistic and visual elements observed in the signs, while the detailed analysis of each sign is provided in Appendix B. The findings show that meaning in the linguistic landscape of the Kaamulan Festival is constructed through the interaction of both linguistic and visual elements.

In terms of linguistic features, Table 2 shows that English is the dominant language, appearing either as a monolingual form or in combination with local languages such as Filipino, Binukid, and Hiligaynon. This pattern is evident in commercial and regulatory signage, where English is used to ensure clarity and wider accessibility. For instance, the ordinance sign employs English in a formal and structured manner, reflecting its function as an official and regulatory text. Similarly, several commercial signs use English to clearly present products and services. At the same time, local languages are present in culturally oriented and commercial signage. As reflected in Table 2, local lexical items such as *Marilag*, *Yaka*, *Lagaw*, and *Centro* are incorporated into business names. These elements are often combined with English, demonstrating code-switching. This supports recent studies which show that English continues to function as a global lingua franca in public and commercial signage, particularly in multilingual and tourism-oriented contexts (Gorter, 2021).

In addition to linguistic elements, visual features also play a significant role in meaning construction. Table 2 shows that color is used both for attraction and cultural association. Bright colors are commonly used in festival banners and commercial signs to capture attention and reflect a festive atmosphere, while earthy tones and natural materials are associated with local identity and environmental context. This can be observed in the *Café sa Bukid* sign (see Appendix A, Image 16), where the use of green tones, natural imagery, and a bamboo background reinforces a connection to nature and rural identity.

Typography further contributes to meaning making, as bold and large fonts are used to emphasize important information, particularly business names. This can be observed in signs such as *Marilag Resto and Grill* (see Appendix A, Image 7) and *Harvey's Special Steak* (see Appendix A, Image 10), where the business names are presented in bold and highly visible typography. In contrast, some signs employ stylized or minimalist typography to create a modern or aesthetic appeal, as seen in *Lagaw Coffee* (see Appendix A, Image 12) and *Esquinita Café* (see Appendix A, Image 14). These variations in font style reflect different communicative purposes, such as visibility, branding, or artistic expression. The use of images and symbols also enhances the communicative function of the signs. Visual elements such as mountains, animals, and cultural motifs reinforce the linguistic message by representing local identity and context. This can be observed in signs such as *Café sa Bukid* and *Taga Bukid*, where mountain imagery emphasizes the rural and cultural setting.

Similarly, *Harvey's Special Steak* uses a cow symbol to directly represent its product, while *Centro Café* incorporates a stylized character to create a distinctive and playful identity. These elements allow meaning to be conveyed even with minimal text, highlighting the role of visual design in communication.

Finally, layout and design influence how meaning is organized and interpreted. Central placement and size hierarchy are commonly used to highlight key information, guiding the viewer's attention. This is evident in signs such as *Marilag Resto and Grill* and *Lagaw Coffee*, where the business names are positioned centrally and given visual prominence. The use of circular and rectangular formats further structures the presentation of the signs, as seen in *Café sa Bukid* and *Esquinita Café*. Additionally, the contrast between minimalist and decorative design styles reflects different communicative intentions, with minimalist designs focusing on clarity and modernity, as in *Lagaw Coffee*, and decorative designs emphasizing cultural identity, as seen in the *Taga Bukid* banner. These observations align with multimodal studies which emphasize that meaning in public signage is produced through the interaction of multiple semiotic resources, including visual design, spatial arrangement, and textual elements (Kress & van Leeuwen, 2006). Overall, the findings show that the linguistic landscape of the Kaamulan Festival is multimodal, where meaning is constructed through the combination of linguistic and visual elements.

RQ3: How do linguistic landscapes represent culture, identity, and social practices in the festival from a sociocultural linguistic perspective?

From the sociocultural linguistic perspective of Mary Bucholtz and Kira Hall (2005), the linguistic landscape of the Kaamulan Festival serves not only as a means of communication but also as a space where culture, identity, and social practices are represented and negotiated.

First, in terms of cultural representation, the linguistic landscape reflects the heritage and traditions of the community through both language and visual design. The presence of local languages, particularly Binukid, in top-down signage such as welcoming messages highlights the importance of indigenous language in representing cultural identity. These signs function symbolically by foregrounding the cultural roots of the festival and emphasizing its connection to local traditions. In addition, visual elements such as mountain imagery, natural colors, and the use of indigenous materials reinforce this representation. For instance, signs like *Café sa Bukid* and *Taga Bukid* incorporate nature-related imagery and earthy tones, which index rural life and environmental context. These findings align with recent studies which emphasize that linguistic landscapes in cultural and tourism spaces serve as markers of heritage and authenticity, where local languages and symbols are used to represent cultural identity (Puzey & Jaworski, 2019).

In addition, in terms of identity, the linguistic landscape demonstrates how individuals and groups construct and express their identities through language use. The frequent use of code-switching in bottom-up signage reflects a hybrid identity that combines local and global influences. Business names such as *Marilag Resto and Grill*, *Lagaw Coffee*, and *Yaka* integrate local lexical items with English, allowing sign-makers to position themselves as both culturally grounded and accessible to a wider audience. This reflects the idea that identity is not fixed but is dynamically constructed through linguistic choices. The use of local language elements signals belonging and cultural pride, while the use of English signals openness and participation in broader economic and social networks. Multilingual practices in public signage enable the construction of hybrid and fluid identities, particularly in spaces influenced by globalization.

On the other hand, in terms of social practices, the linguistic landscape reflects how language is used in everyday interactions within the festival. The dominance of English in commercial and regulatory signage indicates that it is the preferred language for transactions, instructions, and formal communication. For example, the ordinance signage uses English in a structured and formal manner, reflecting its function as a tool for regulation and governance. This suggests that English is associated with efficiency, clarity, and authority in public contexts. At the same time, visual elements such as color, typography, and layout reflect practices related to commerce and social engagement, particularly in attracting attention and organizing information in a public space.

Moreover, the patterns observed in the linguistic landscape reveal underlying language ideologies within the festival context. English appears to be associated with modernity, accessibility, and wider communication, wh-

ile local languages are associated with identity, tradition, and cultural expression. This differentiation suggests that languages are assigned specific roles based on their perceived functions and values. Such patterns reflect broader sociolinguistic trends in multilingual societies, where languages carry different symbolic and functional meanings within the same space (Zhu, 2020).

Taken together, the linguistic landscape of the Kaamulan Festival represents culture, identity, and social practices through the combined use of linguistic and visual elements. These signs function not only as tools for communication but also as symbolic resources that reflect how people understand themselves, their culture, and their social interactions within the festival space. In this way, the linguistic landscape becomes a dynamic site where meaning, identity, and cultural values are continuously constructed and expressed, supporting contemporary sociocultural perspectives on language in public spaces.

LIMITATIONS OF THE STUDY

The study did not include interviews with local residents, sign-makers, or festival organizers because the Kaamulan Festival had already concluded by the time the revision was undertaken. The next festival is expected in 2027, so speaker-based verification and interviews can be pursued during a future field visit. Consequently, language identifications that depend on local knowledge and claims about intended cultural meanings remain provisional. The study is also limited by its small corpus of 16 photographs and should not be generalized to all signs or participants at the festival.

On the other hand, in terms of social practices, the linguistic landscape reflects how language is used in everyday interactions within the festival. The dominance of English in commercial and regulatory signage indicates that it is the preferred language for transactions, instructions, and formal communication. For example, the ordinance signage uses English in a structured and formal manner, reflecting its function as a tool for regulation and governance. This suggests that English is associated with efficiency, clarity, and authority in public contexts. At the same time, visual elements such as color, typography, and layout reflect practices related to commerce and social engagement, particularly in attracting attention and organizing information in a public space.

The patterns may suggest that English is used for some informational and commercial functions, while local and borrowed lexical items contribute to naming and place association. These are interpretations of the photographed corpus rather than evidence of fixed language ideologies held by all sign-makers or festival participants.

Taken together, the linguistic landscape of the Kaamulan Festival represents culture, identity, and social practices through the combined use of linguistic and visual elements. These signs function not only as tools for communication but also as symbolic resources that reflect how people understand themselves, their culture, and their social interactions within the festival space. In this way, the linguistic landscape becomes a dynamic site where meaning, identity, and cultural values are continuously constructed and expressed, supporting contemporary sociocultural perspectives on language in public spaces.

CONCLUSION

The findings of this study provide a comprehensive understanding of the linguistic landscapes of the Kaamulan Festival in terms of language use, meaning-making, and sociocultural representation. Based on the analysis of the collected signs, the festival space is characterized by a multilingual environment where English, Filipino, Binukid, and Hiligaynon coexist, each serving different functions.

In relation to the first research question, which examined the languages used in the linguistic landscape, the analysis was guided by the framework of Landry and Bourhis (1997) and the distinction between top-down and bottom-up signage proposed by Ben-Rafael et al. (2006). The results show that English is the most dominant language, particularly in commercial and regulatory signage, while Filipino and other local languages appear less frequently but remain significant in culturally oriented signs. The distribution of languages across top-down and bottom-up signage reveals that institutional signs tend to prioritize English for

clarity and wider communication, whereas bottom-up signs demonstrate greater linguistic diversity through hybrid forms and the inclusion of local language elements.

For the second research question, which focused on the linguistic and visual elements used to construct meaning, the findings were analyzed using the multimodal framework of Gunther Kress and Theo van Leeuwen (2006). The results demonstrate that meaning in the signs is constructed through the interaction of linguistic elements such as language choice and code-switching, and visual elements such as color, typography, images, and layout. These elements work together to create messages that are both informative and expressive, highlighting the multimodal nature of the linguistic landscape.

Now for the third research question, which examined how linguistic landscapes represent culture, identity, and social practices, the findings were interpreted using the sociocultural linguistic framework of Mary Bucholtz and Kira Hall (2005). The analysis shows that the linguistic landscape reflects cultural identity using local languages, particularly Binukid, in culturally significant signage. Identity is constructed through code-switching and hybrid language use, where individuals balance local affiliation and broader accessibility. Social practices are reflected in the functional use of English in commercial and regulatory contexts, as well as in the use of visual elements to attract attention and organize communication. These patterns also reveal underlying language ideologies, where different languages are associated with distinct social functions and values.

To conclude, the study demonstrates that the linguistic landscape of the Kaamulan Festival is not merely a collection of signs but a dynamic and meaningful space where language and visual elements interact to communicate information, construct identity, and reflect social practices. By integrating linguistic landscape analysis, multimodal analysis, and sociocultural linguistic theory, the study provides a deeper understanding of how meaning is constructed in festival contexts. These findings highlight the importance of examining both linguistic and visual dimensions to fully understand the role of language in culturally significant public spaces.

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APPENDICES

APPENDIX A: CORPUS OF THE STUDY









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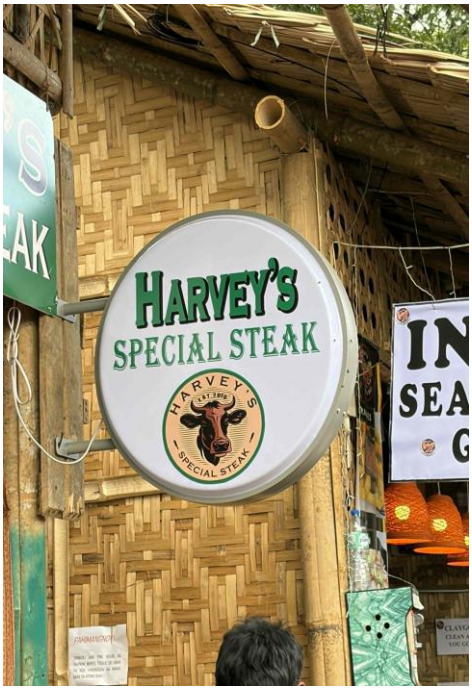

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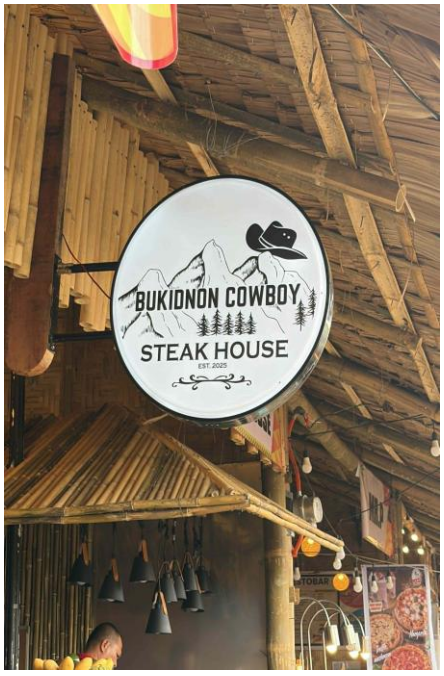

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APPENDIX B: Linguistic and Visual Elements in the Linguistic Landscape of the Kaamulan Festival

Sign No.	Description	Linguistic Elements	Visual Elements
1	Kaamulan Festival T-shirt Sign	English; promotional text; price information	Large typography; images of people; vibrant colors; layout emphasizing product
2	Binukid Welcome Arch (“Maayad Naka Dini Kayo”)	Binukid language; welcoming expression	Indigenous patterns; bright colors; symmetrical structure; cultural symbols
3	Binukid Arch (“Maayad Ha Pag-uma”)	Binukid language; greeting expression	Geometric patterns; cultural motifs; bold color contrast
4	Ordinance Sign	English; formal and regulatory text	Plain layout; black-and-white color; structured text format
5	Kaamulan Banner	English; theme statement; festival branding	Images of cultural performers; traditional attire; bright colors; vertical layout
6	Café sa Bukid	English + local reference (“Bukid”)	Mountain imagery; green tones; circular signage; nature-inspired design
7	Sanlag Coffee Shop	Hiligaynon lexical item (“Sanlag”) + English	Minimalist logo; warm tones; circular signage
8	Marilag Resto and Grill	Local lexical item (“Marilag”) + English	Dark background; bright text; simple icon (coffee cup)
9	Taga Bukid Banner	Local phrase (“Taga Bukid”)	Mountain imagery; bold colors (red, yellow, green); symbolic design
10	Yaka Signage	Local term (“Yaka”) + English descriptors	Modern typography; neutral tones; layered signage
11	Lagaw Coffee	Hiligaynon lexical item (“Lagaw”) + English	Minimalist design; logo with mountain and coffee symbol
12	Centro Café	Local lexical item (“Centro”) + English	Circular layout; illustrated character; playful design
13	Esquinita Café	Local lexical item (“Esquinita”) + English	Neon-like green text; dark background; circular signage
14	Harvey’s Special Steak	English; brand name; product label	Circular sign; green tones; cow logo; rustic bamboo background
15	Sitio Sign	Single lexical item (“Sitio”)	Wooden texture; house-like structure; warm lighting
16	Belly Shack / Sanlag Area	English + local lexical item	Multiple circular signs; layered composition; decorative lighting