

Wandering Flame: A Narrative Study of Santelmo in Arteche Eastern Samar

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ABSTRACT

This paper has documented and discussed accounts of the Santelmo, a fire ball mythical phenomenon that is deeply embedded in the folk belief, cultural and spiritual functions in Arteche Eastern Samar and converted the results into a visual story in order to preserve cultural heritage. The researchers employed qualitative research approach to collect narratives of communities in order to explore the cultural meanings, traditions, practices and beliefs related to Santelmo. The graphic narrative was created in a modified version of the ADDE (Analysis, Design, Development, and Evaluation) framework that offered a methodological approach to the process of adapting oral folklore into a visual form. The examined narratives were used to create the character designs and the storylines to ensure the cultural authenticity and achieve the narrative coherence. In the final material, ten (10) evaluators were used to evaluate the material with the assistance of an evaluation sheet that was based on the School Division Office of Nueva Ecija Storybooks and Big Books Evaluation Rating Sheet. The parameters that had excellent ratings included story, sociocultural sensitivity, development aspect, plot/storyline, character, visual, language and grammar in which the grand mean scores are between 4.8 and 5. Factor 1 (Literary and Content Quality) and Factor 2, the prints, book design and paper binding (Physical Quality and Craftsmanship) which had a grand mean of exactly 4.7 to 4.8. This is a rating of Highly Acceptable, which means the material has managed to achieve all the requirements needed in narrative integrity and technical production. The consistency of these findings indicates the presence of a proportional combination of excellence in both the substantive and physical implementation of the project, which confirms the efficiency of the designed material as a high-quality cultural and educational product.

Keywords: Spiritual, Santelmo, Beliefs, Multimedia, Qualitative.

INTRODUCTION

Santelmo or Santelmo's Fire is a popular Philippine folklore character usually described as a ball of fire drifting over rivers, marshes or open fields particularly during the night. It is named after *apoy ni San Elmo*, which means St. Elmos Fire, a natural occurrence of electricity among the sailors in the Spanish colonial era (Esquire Philippines, 2021). Nevertheless, researchers indicate that such beliefs might have existed in pre-colonial, Philippines as the locals used their own terms and definitions of the unexplained phenomena, including *fanfanilag* (Ifugao), *allawig* (Ilocos), and *bulalakaw* (Visayas) (Aswang Project, 2020).

In the Philippine mythology and folklores, especially in Mindanao mythology, a Santelmo is a fire demon that puts mankind under a hypnotic state (Limos, 2021). Santelmo is based on the St. Elmos Fire (*Apoy ni San Elmo*) in tagalog, is a strange atmospheric electric event where glowing plasma can be seen in the form of a beautiful blue or purple flame, named after St. Erasmus of Formia, patron saint of seafarers (Spike, 2024). Moreover, the legend of Santelmo (or Santilmo) informs us that it is the ghost of a mankind who has died near a river, lake, and sea in the event of heavy rains. Some think that the drowned spirit is trying to find peace and others consider it a world of fire that arrives to punish the offender (Clark, 2022)

Arteche Eastern Samar, formerly known as Barrio San Ramon, a portion of Oras, became a municipality on

April 27, 1951. The economy of the town is mostly agricultural with rice and coconuts as the major crops and an abundance of the fishing industry. The people of Arteche started discussing the strange fire of Santelmo that would come close to the riverbanks following storms, and the legend became greater due to the fact that the folk depended on fishing and agriculture. However, with the passage of time, this myth has become less familiar as the older generation is gone and the young people are not interested in the folklore due to influence of technology. Through the aid of digital storytelling as a new narrative form whereby multimedia tools in terms of images, videos, spoken word as well as animation are used to make engaging, interactive stories. Digital storytelling is based on the time-old methods of oral storytelling, which have been adjusted to the digital era and cross cultural and technological borders. The use of story telling as a creative process in counseling children is not new in counseling literature (Bradley, Whiting, Hendricks, Parr, and Jones, 2008; Burns, 2004; Pehrsson, 2005). Multimedia technologies can be utilized to widen the availability of multimedia tools, the use of storytelling as a counseling instrument with children can be broadened. The generation of the electronic narratives may be therapeutic to both the narrator and the audience.

The purpose of the study is to demonstrate how qualitative research can be used to shape the characterization of characters, narration, and the formation of visual stories with the help of digital output. Santelmo has been an element of Filipino beliefs which have been passed through generations. The purpose of this study in particular is to: (1) use qualitative research to document the narrative of Santelmo myths in Arteche Eastern Samar; (2) convert documented data material based on the research findings; and (3) assess the converted data using the modified evaluation tool of DepEd Region III Nueva Ecija Evaluating Rating Sheet for Storybooks and Big Books.

METHODOLOGY

Research Design

This paper was based on a qualitative fact finding design and a purposive sampling within the context of Arteche Eastern Samar to understand the folklore of Santelmo (St. Elmo fire as perceived in the Philippine folk belief). The awareness of lived experiences, cultural value, and traditional knowledge through the mediated framework of ADDE instruction design on the Analysis, Design, Development and Evaluation phases to maximize data collection, preservation, analysis, knowledge and community involvement aligns appropriately with the oral and visual tradition of Santelmo in arteche Eastern Samar.

Research Locale

Santelmo's story in Arteche, Eastern Samar, has not been turned into a literary work. The myth of Santelmo and its persistence in the modern society have attracted the interest of researchers. To have a more insight into the beliefs of the locals in Arteche Eastern Samar, the researchers conducted a qualitative study. Arteche Eastern Samar is a coastal municipality in the province of Eastern Samar. The municipality has a land area of 138.81 square kilometers or 53.59 square miles which constitutes 3.01% of Eastern Samar's total area. Its population as determined by the 2025 Census was 18,169. This represented 3.43% of the total population of Eastern Samar province, or 0.36% of the overall population of the Eastern Visayas region. Based on these figures, the population density is computed at 118 inhabitants per square kilometer or 305 inhabitants per square mile. The municipal center of Arteche is situated at approximately 12° 16' North, 125° 22' East, in the island of Samar. Elevation at these coordinates is estimated at 5.4 meters or 17.8 feet above mean sea level. (Retrieved from: <https://www.philatlas.com>, 2026).

Research Respondents

The research was conducted based on a survey of a certain number of people in Arteche, Eastern Samar, Philippines, who were selected with the help of purposive sampling. Researchers have been subjected to study due to its culture and customs as well as its ability to offer information on the myth based narratives.

In this section, the individuals who contributed and took part in creating the representativeness of the findings have been identified.

Table 1: Respondents' Profile

Respondents	Age	Number of Respondents	Role and Contribution in the Study	Phase Involved in the Study
Cultural Informants / Elders	60-90 and above	5	Provide myth and historical background about Santelmo and its cultural significance.	Analysis and Implementation
Young and as Selected local community adults Storytellers	20-30	3	Shares the Santelmo's modern and added perspectives on traditional contents.	Development and Evaluation
Experts	28-55	2	Verify local context and accuracy of the study.	Evaluation

Table 2: Evaluator's Profile

Highest Educational Attainment	Profession	Number
Master's Graduate	School Principal	1
College Graduate	School Teacher	9

Analysis Phase

The Researcher of this study conducted a dept, semi structured qualitative interview to the locals of the area, elders, young adults and part of the professional validators in order to record its contemporary perspectives on the Santelmo's Mythology. All the respondents will be provided with informed consent as per ethical standards of conducting research and local cultural protocols.

The questionnaire, was developed by the researchers and tailored specifically for community-based exploration of the Santelmo Myth. The strategy enabled the researchers to collect and assemble information efficiently on the subject matter of the chosen people in the locality of Arteche, enabling a systematic comparison with related studies to enhance understanding to the narrative study of the Santelmo myth. Correspondence to more general Mythological meanings of its spiritual interconnectedness of land, sea and people. (UP Press, 2015)

A thematic analysis approach is applied to extract the key points out of the data gathered in the course of the interviews. In this approach the transcribed interviews are coded and then divided into themes like ancestral knowledge, belief and cultural practices. Using the Spradley's Ethnographic Interviewing, UNESCO Intangible Cultural Heritage (ICH) Documentation, Propp's Morphology of the Folktale, Campbells Myth Functions, and NCCA Folklore Guides.

Design Phase

During this stage the researcher concerned with the interpretation of the analyzed accounts of the Santelmo myth in an artistic medium, a sequence of illustrations will be created with the help of Ibis Paint and Clip Studio application software. The concept art will go through a several iterations, which will reflect various interpretations of the ideas formulated out of the analysis. Aspects of this concept art will include backgrounds and detailed character designs. In the interviews conducted on the local folks, the researchers will ask certain questions in order to ensure that the designs are accurate.

Alongside of the visual assets, the draft output will be reviewed by the locals making sure that the original sketch plans and layout designs are completely adjusted to the local culture with the local narratives.

Development Phase

In the development stage, the developed concept art obtained during the design phase was used in the making of the final product. It is also the stage where all the parts are put together in refined format. Once the output is complete such as the background scenes and layouts it will be created with due care and refinement to be done in stages so that all the elements complement the spiritual interconnectedness of the story. Quality check is observably done to check visual clarity of the figures associated with quality check.

Ibis Paint design application is an application that promotes creativity. The programs that were used in the creation of the concept Ibis paint. Multimedia creativity can be significantly enhanced by a digital drawing program that provides a range of tools that make it easier to have the expressive control, layered editing, and customizable workflows. Layered editing greatly allows the user to easily arrange visual items thus making it more productive and giving the capability to create complex compositions (Shneiderman, 2007).

Evaluation Phase

During the evaluation phase the researcher is concerned with the measurement of the quality and the suitability through the Rating Scale Based on the DepEd Nueva Ecija Evaluation of Rating Sheet of Story Books and Big Books as the main instrument. The findings will be analyzing the final output and quantify its areas for improvement and establishes a consistent criterion for evaluating the final output based on its acceptability, quality, and effectiveness. Descriptive statistics, particularly the weighted mean, is employed to analyze the results. Qualitative feedback will be used as a form of reinforcement to correct and test the final output.

Data Analysis

During this phase, the researcher engaged in data analysis, concentrating on analyzing the data collected by the researchers. This will be accomplished through the use of the DepEd–Nueva Ecija Evaluation Rating Sheet for Story Books and Big Books. This approach will assist the researchers in determining whether the study is successful or accurate based on the rating scale.

Table 3: Rating Scale Based on the DepEd–Nueva Ecija Evaluation Rating Sheet for Story Books and Big Books.

Scale	Mean Range	Descriptive Rating	Interpretation
5	4.21 – 5.00	Excellent	Highly acceptable; meets all required standards
4	3.41 – 4.20	Very Satisfactory	Acceptable with minimal revisions
3	2.61 – 3.40	Satisfactory	Acceptable with moderate revisions
2	1.81 – 2.60	Fair	Needs major revisions
1	1.00 – 1.80	Poor	Not acceptable

Ethical Considerations

This multimedia research project adhered to established ethical standards throughout the processes of data gathering, content validation, and expert evaluation. Informed consent was obtained from all validators prior to participation, ensuring that they were fully informed of the study's objectives, procedures, and their right to withdraw at any stage without consequences.

Confidentiality and anonymity were strictly observed. Any references to institutional records or contextual information used to guide content development were examined only in summarized form, with no personally identifiable information included. Evaluators' comments and ratings were treated with confidentiality and were reported solely in aggregated form to prevent individual attribution.

All digital and printed materials generated during the validation process including scripts, storyboards, and multimedia outputs were securely stored and accessed only by the researcher. Upon completion of the study, all materials were archived or disposed of responsibly in accordance with institutional guidelines.

The study upheld the principle of beneficence by ensuring that all research activities minimized risk and supported positive educational and cultural outcomes. The primary purpose of the project was to produce multimedia materials that promote cultural awareness, ethical representation, and educational value. Prior coordination and written permission from appropriate academic authorities were secured to ensure compliance with institutional and ethical research standards before the conduct of validation activities.

RESULTS AND DISCUSSION

In this phase, the data gathered during analysis were gathered from the multimethod design using an online open-ended questionnaire and a semi-structured interview using the researcher-developed Research Questionnaire for the Santelmo myth, an instrument adapted from existing qualitative literature on folk beliefs, spiritual and cultural methodologies. The questionnaire was developed to document and analyze the origin, cultural context, and narrative relevance to local myth literature about Santelmo before multimedia adaptation.

The findings shows that santelmo ball of fire is regularly visible in seas, rivers, large trees, highways and ricefields randomly visible at night. This implies that the myth of Santelmo is a local cultural support and alleged to be the souls of ancestors, death and warning. The respondents also emphasized the fact that the orbs of light are supernaturally active in the control of nature and tend to appear at night, which also proves this purpose to be a mystical shield and a cautionary narrative evoking the sense of fear of unknown and admiration of nature.

Regarding limitations, it is believed that Santelmo is said to vanish in the presence of prayer, strong faith, taking a closer look, and when daylight comes. Historically, it is treated with fear because it is believed to be the soul of an unpeaceful soul in form of a ball of fire, and is usually necessary to be dangerous, unlucky or even deathly. However, not all narratives depict it in a negative light, some folks indicate that Santelmo's fire can assist travelers or even guide them, suggesting that it may also be viewed as a mystical guardian. This revelation introduces a natural element of conflict to the narrative and contributes to a conclusion that remains faithful to cultural values.

Santelmo is a cautionary story culturally speaking and a reminder of what was just as represented in the culture of Arteché. It goes to work as a myth to warn people against venturing rivers, seas, highways and marshlands at night, which are actually dangerous places also prone to accidents and drownings. In this matter, Santelmo functions as a kind of protective discourse, preventing dangerous acts by terror of supernatural consequences. Additionally, it is also used as a religious symbol, which also places importance on faith and prayer because the locals believe that Santelmo fades away when exposed to religious worship. Overall, the results confirm that Santelmo is a culturally based narrative that has had a direct impact on the structure of the story and design of creatures in this project.

The data that was used were gathered using the Research Questionnaire for Cultural and Spiritual Belief Systems of Santelmo, developed by the researchers and adapted from various qualitative research papers. The instrument is designed to document the authentic origin, ancestral knowledge, belief adaptation, and ritual practices before story adaptation.

The instrument aims to record the genuine origin, attributes, cultural significance, and narrative roles of local myths before they are adapted into stories. The questionnaire is structured into **ten (10) thematic sections**:

Table 4: The interview guide was segmented into ten (10) sections, with each section primarily concentrating on specific data related to the Santelmo.

Section	Focus
A	Origin and Historical Background
B	Physical and Supernatural Description
C	Strengths, Powers, and Abilities
D	Weaknesses and Limitations
E	Behavior, Morality, and Intent
F	Cultural Function and Symbolism
G	Rituals, Beliefs, and Taboos
H	Variations and Multiple Versions
I	Modern Relevance and Continuity
J	Guidance for Story Adaptation

These questions have been modified from Spradley's Ethnographic Interviewing, UNESCO Intangible Cultural

Heritage (ICH) Documentation, Propp's Morphology of the Folktale, Campbells Myth Functions, and NCCA Folklore Guides.

Table 5: Thematic Summary of Interview Results (Based on the Research Questionnaire for Eastern Samar Myths).

Thematic Category	Dominant Findings	Design Implication
Origin & History	" <i>Apoy ni San Elmo</i> ", said to be an ancestor's soul and a warning to someone.	Seas, rivers, highways, and marshlands.
Physical Description	Glowing orbs of light " <i>kalayo nga nag lalaga</i> "	Fireball shape, dancing flame and fiery orb.
Powers	Chase people cause them to lose their way, or even lead them to danger. " <i>labyaw</i> "	Night time, during stormy weather, in glommy and isolated areas.
Weaknesses	Turning clothes inside out, prayer, invoking God's name, or showing strong spiritual devotion, " <i>orasyon</i> "	Symbols of faith and sacred imagery to ward off the harm.
Morality	Acts as a warning or guide but can be danger, tied to respect for nature.	Balance between threatening and and emphasize harmony with spiritual and natural worlds.
Cultural Function	Caution in some unfamiliar places and spiritual devotion.	Highlight cultural narratives and moral lessons
Rituals & Taboos	Avoid wandering alone at night in risky areas and perform prayers before going out " <i>pangadi</i> " and never mock or disregard the light.	Ritualistic motifs like prayer gestures, protective amulets and taboo reminders.
Variations	Known by different names across Arteche Eastern Samar some depict single light others as multiple dancing lights.	Allow for flexible representations that reflect local variations.
Modern Relevance	Used in local storytelling and transmitted in cultural heritage.	Preserve and share the Santelmo's narrative
Adaptation Guidance	Accuracy to local Santelmo's local narratives	Value cultural sensitivity and community adaptations.

The multi-dimensional design of the instrument enabled the researchers to not only document the physical characteristics of the mythical creature but also to understand its symbolic significance, ethical function, and importance within Arteche Eastern Samar.

As shown in Table 2, Santelmo is deeply rooted in environmental and spiritual beliefs particularly in its role as an elemental and guardian being that punishes those who disrespect nature. In addition, the adaptation principles in Section J of the questionnaire ensured that important cultural aspects were maintained and therefore, prevented misrepresentation. Overall, the use of this culturally-based research instrument made the creative product the Santelmo myth more authentic and also made every design decision grounded in documentation informed by the community and sensitive to the cultural values.

The illustration of the Santelmo myth represent the existing descriptions, symbolic definitions, and moral roles of the research. The design phase helps to understand how the results of the research were transformed into real characterizations without losing the spirit of its folklore by changing community narratives into visual representations.



Figure 1: Final Santelmo concept illustration based on the chosen respondent's descriptions.

Figure 1 integrates the most consistent visual elements that have been determined in the course of data analysis. The Santelmo mighty gesture flickering flame ball burns in red, orange or yellow. The somber and rough sketching style is in line with the objective of the project, which is to provide an accurate and culturally affable representation. This last design successfully serves to portray the role of the Santelmo as the protector of the spirit and supports the main idea of the myth about the responsibility to the environmental laws and moral values.



Figure 2: Santelmo Myth in Big Trees as describe by the respondents.

Figure 2 shows the Santelmo designs which depend on the thematic results of the interviews particularly the physical attributes, behaviour and supernatural features. The myth is the story of some mysterious firey ball which floats or dazzles around close trees. People thought that these glowing balls of fire have been sitting on big trees by night that the tree appears to be alive with fire. The respondents came up with folklore associations in which Santelmo is associated with troubled spirits and thus it being visible in trees is a symbolic one of the spirits inhabiting the trees.



Figure 3: Santelmo Myth in near rivers as portrayed by the respondents

Figure 3 depicts Santelmo is found in rivers due to his strong association with water and death. It is hoped to be the ghost of the drowned or violently dead person, and rivers are natural areas of such misfortunes. The flaming ball floating on the water is an allusion to a troubled soul that is not at peace.



Figure 4: Santelmo Myth in random highways describes by the respondents

Figure 4 Santelmo is often called a glowing ball that manifests in highways when it is dark, and is shining like a frenzied flame in the dark. Tourists report about seeing a fireball flying near the road, at times flying over their path or chasing them in the dark. Its light is disturbingly bright enough to notice, but unnatural in its motion and therefore causes fear and confusion.



Figure 5: Santelmo Myth across the sea as respondents described.

Figure 5 Santelmo in the sea is claimed to have been one of the souls of those who drowned and their souls are in the form of flames which alert or scare the living. Whenever it strikes, people tend to interpret it as a portent of some tragic events such as storms, accidents or bad omens at the sea. A flasking blue moon dancing across the sea, its radiance falling like an unquiet fire in the gloom, were the usual possessions of fishermen and mariners. It is this weird light that causes even the water that is already large and mysterious to be all the more frightening.

The Design Phase was the real development of the graphic narrative based on the plans made in the Development Phase. This phase involved the researchers creating the entire work by creating the illustrations, staging the scenes, page format and sequence the narrative text. The researchers digitally represented the Santelmo and other visual images using Ibis Paint with the help of the narratives obtained during work with the respondents and folklore material.

A number of revisions have been done to enhance the clarity, consistency, and cultural accuracy of the illustrations and the general page layout. The researchers also used the recommendations of the research adviser to clean up the illustrations, page layout and sequence of the content. Once the digital pages were complete, the researchers passed on to the physical creation of the graphic narrative by printing the pages and placing them in order to prepare the final soft copy that could be evaluated.



Figure 6: Sketches of multiple variations of Santelmo using Ibis Paint.

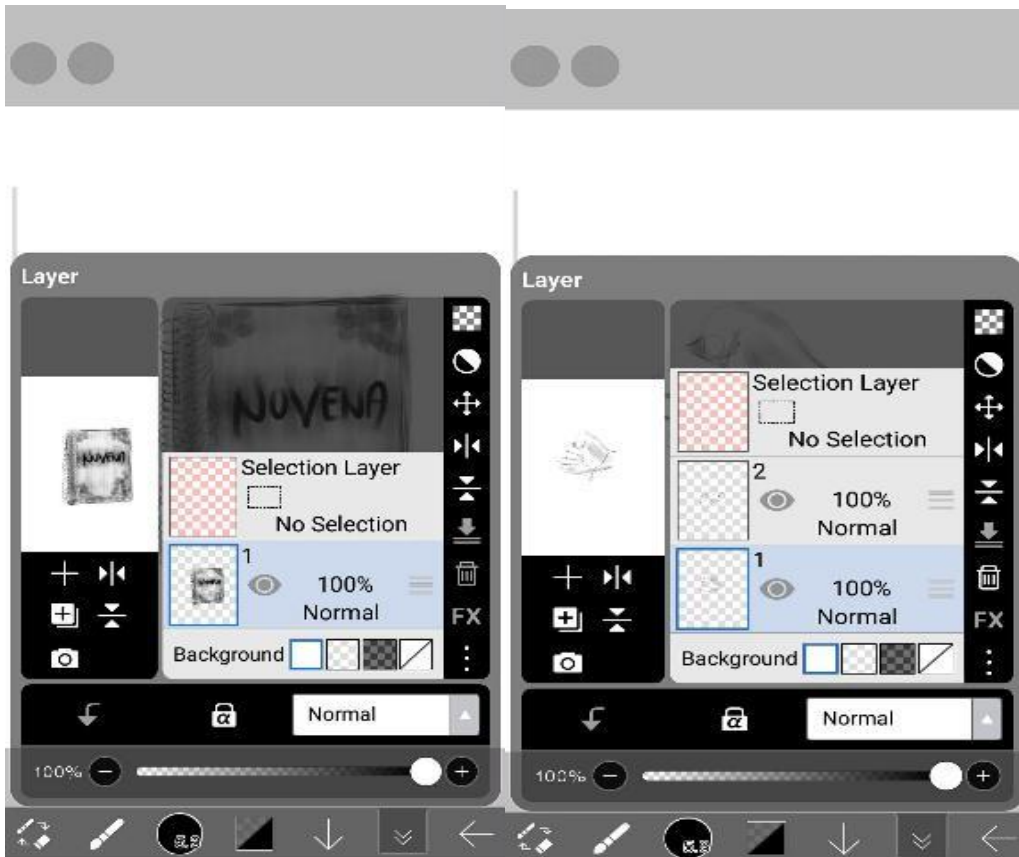


Figure 7: Sketches of various elements that were commonly practice when seeing the Santelmo myth.

Figure 8, after completing the character, an illustration has been provided on the cover page for the material. The appearance made of about creature as a glowing ball of fire in grey scale layout, the size may differ, either a small light enough to be considered as a lantern or a larger and brighter fire, which can be seen at a distance. Santelmo is reported to go floating and dancing, the strange glow that it gives off makes it seem mysterious that some believe it is a spirit that drives people in wrong direction. The illustration was designed taking descriptions that were collected among respondents and consulted literature to ensure that visual representation of the creature was one that was generally common to look alike.

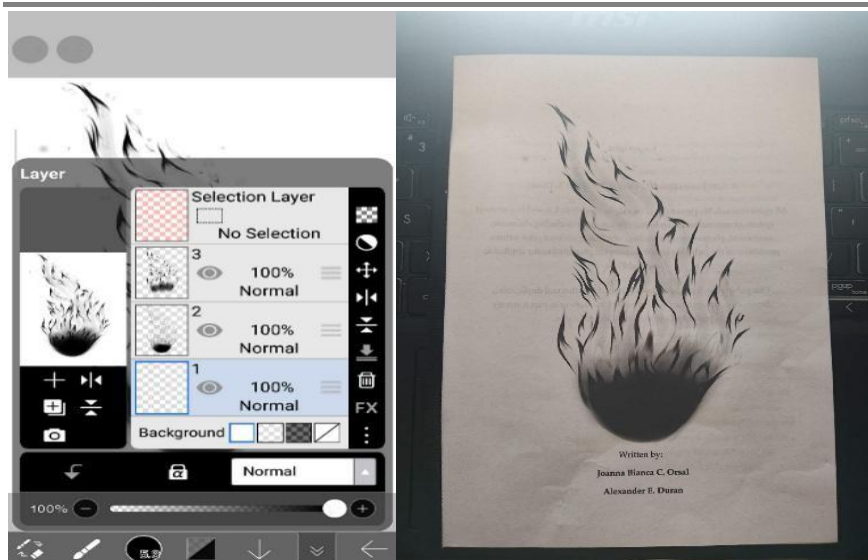


Figure 8: Illustration of the cover page using Ibis paint.

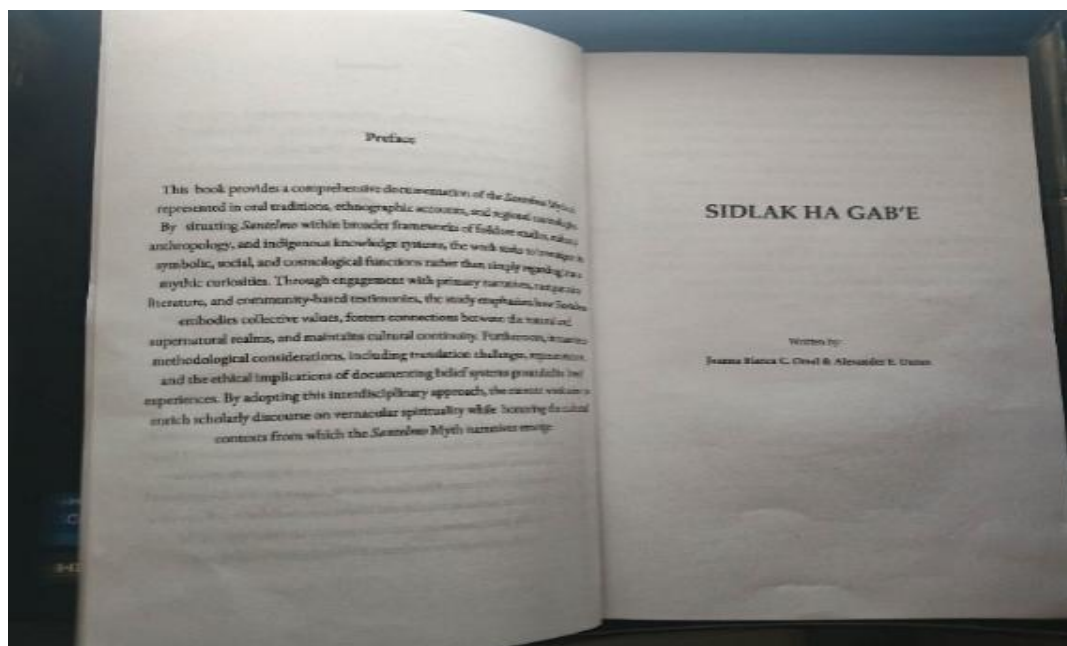
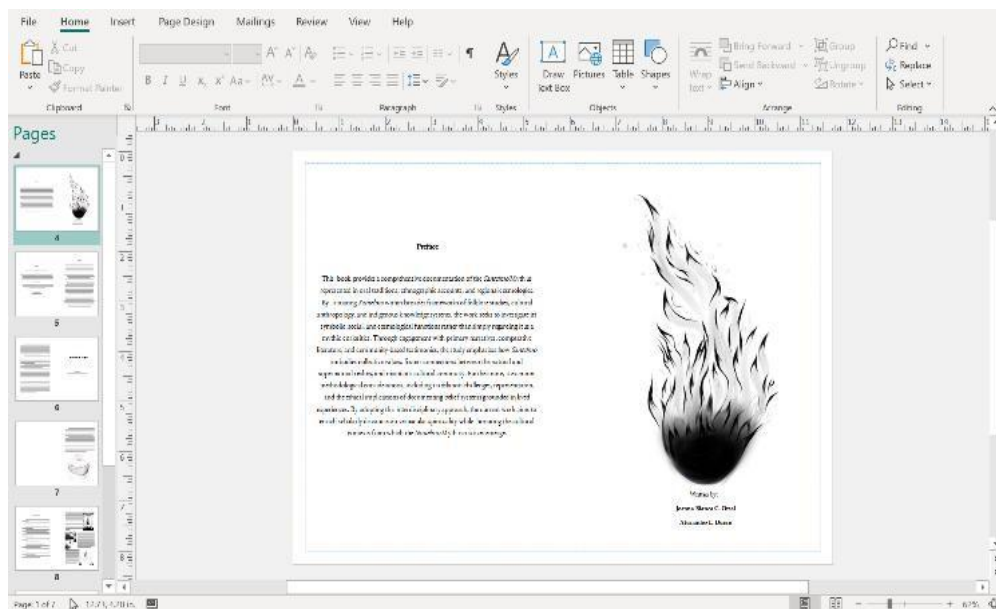


Figure 9: Material of the story using the Microsoft Publisher.

In the Figure 9, the created digital material has the Santelmo as one of its key visuals, a symbolic embodiment of the central folklore figure discussed in the graphic narrative. The cover has the Santelmo, a floating ball of fire that is seen at night, the names of the authors and the foreword, all of which introduce the content and general representation of the developed output. It shows the body of the evolving digital material. It displays the primary section of the graphic story, the Santelo character, fire ball, and other added elements of the character that sum up the visual and cultural enhancement of the content. In this section, the Santelmo and its experience with the people *Sidlak ha Gab'e* are described, focusing on the folklore beliefs and the traditions surrounding the story.

The Evaluation Phase was based on the measurement of the effectiveness, quality, and acceptability of the material by the Evaluation Rating Sheet of the Department of Education Nueva Ecija of Story Books and Big Books. A total of ten education professionals served as evaluators, assessing the material against established criteria. The results produced "Excellent" ratings in all categories and the high mean score in story content with a weighted mean of 5 which was interpreted as "Excellent" while sociocultural sensitivity, development aspect, plot/ storyline, characters and grammar all scored a weighted mean of 4.9, and visual presentation 4.8. These results prove that the created resource is based on the existing educational and cultural criteria of visual storytelling and records. Utilizing a standardized DepEd evaluation tool enhanced the convincing nature of the process and made the output quantifiable against known academic standards. In general, the findings confirm the material as a very acceptable and functional means of presenting Santelmo folklore in a visually facilitated narrative format.

Table 6: Results of Factor 1 during evaluation of the Santelmo myth using the modified DepEd Region III Nueva-Ecija Evaluation Rating Sheet for Storybooks and Big Books.

Parameter	Grand Mean	Range	Descriptive Rating	Interpretation
Story	5		Excellent	Highly acceptable; meets all required standards.
Socio-Cultural Sensitivity	4.9		Excellent	Highly acceptable; meets all required standards.
Development Aspect	4.9		Excellent	Highly acceptable; meets all required standards.
Plot/Storyline	4.9		Excellent	Highly acceptable; meets all required standards.
Characters	4.9		Excellent	Highly acceptable; meets all required standards.
Visual	4.8		Excellent	Highly acceptable; meets all required standards.
Language	4.9		Excellent	Highly acceptable; meets all required standards.
Grammar	4.9		Excellent	Highly acceptable; meets all required standards.

Factor 1 carried out in Table 6 gives a detailed analysis of both literary and content based aspects of the graphic narrative. This factor covers some major evaluative parameters, such as story, development aspect, sociocultural sensitivity, plot construction, characterization and linguistic accuracy. The empirical results indicate that the level of quality is consistently high in all indicators with the grand mean scores reaching 4.9 to 5. The fact that these results are "Excellent" and Highly Acceptable indicates that the produced material fully complies with the requirements of the accepted norms of the narrative structure, cultural relevance, and technical implementation.

While the Visual parameter was relatively least effective in getting the highest mean score of 4.7, although it had a high level of professional acceptability. It means that the manuscript is well-documented, but there is still a humble need to give it an additional editing check to optimize layout and visual organization. On the other hand, Story, Sociocultural Sensitivity, Development, Characters, Language and Grammar had a high grand mean of 4.9 to 5. This implies that the researchers were able to ensure the integrity of the recorded oral traditions and have translated folklore to a visual format, which is structurally sound and highly respectful for the sociocultural structure of the community.

These findings eventually justify the effectiveness of folklore combination. documentation using visual narratives as a cultural conservation strategy, effectively building awareness and participation in the new generation.

Table 7: Results of Factor 2 during evaluation of the Santelmo myth using the modified DepEd Region III Nueva-Ecija Evaluation Rating Sheet for Storybooks and Big Books.

Prints	4.8	Excellent	Highly acceptable; meets all required standards.
Book Design and layout	4.7	Excellent	Highly acceptable; meets all required standards.
Paper Biding	4.9	Excellent	Highly acceptable; meets all required standards.

Table 7 shows the results of the evaluation of Factor 2 that centered on the physical quality and the craftsmanship of the printed material. The data shows that the transition between the digital manuscript and a tangible academic resource was very successful, and all the parameters received a descriptive rating of Excellent. These results verify that the content meets the high standards of technical requirements of an institutional grade publication.

The highest grand mean of 4.9 was attained by the parameters of Paper and Binding. This score highlights the fact that the visual output was very high in fidelity meaning that the digital illustrations did not lose their clarity, sharpness and professionalism in the printing process. At the same time the Prints scored 4.8. Moreover, the score of Prints and Paper Binding is the largest, which indicates that assessors were impressed especially by the quality of materials and their durability. This confirms the choice of paper stock and the soundness of the physical building, that the storybooks are constructed to be used in an educational or archives environment.

The Book Design and Layout parameter got a mean of 4.6 that is the reflection of a. good enough appreciation of the structural and organizational integrity of the material. The findings show the logically sequencing of the content and aesthetically. balanced, making the flow of the narrative interesting and simple to follow. All of these findings combined show that the physical performance of the storybook successfully supplements its narrative content, making it last, professionally. completed material of culture that can be used to preserve the local folklore.

Table 8: The total Grand Mean per Factor

Factors	Grand Mean	Interpretation
Factor 1	4.9	Highly acceptable; meets all required standard
Factor2	4.8	Highly acceptable; meets all required standard

CONCLUSION

This paper has emphasized the importance of qualitative study in informative contribution to the development of storytelling, visual stories, and design of characters through the spiritual and cultural belief system of the Santelmo in Arteche, Eastern Samar. To begin with, the study was able to document and deconstruct the myths, beliefs and spiritual roles of the Santelmo through a multi-method qualitative data-gathering approach. It was disclosed that Santelmo is a mythical and spiritual phenomenon founded on the local communities. These narratives raise the cultural and spiritual practice traditions on the basis of their continued relevance to the community.

The written narratives were effectively changed to an electronic form, crafted into a culturally sensitive format, visualization, and characterization. This has been achievable through integrating the qualitative research data collected during the analysis and design phases into a multimedia product. The paper has demonstrated how the stories of the native myths founded by the local experiences can be preserved and disseminated through the use of the modern visual media.

The evaluation of the converted output was done using the modified DepEd Region III Neuva-Ecija Evaluation Rating Sheet of storybooks and big books. As it is stated in the Results and Discussion, the multimedia material can be classified as educational media cultural content that is culturally appropriate to be applied as an educational resource and reporting on the spiritual narratives in an easily understandable and lucrative manner which, according to the Results and Discussion, is applicable in the current context this context was supported by the results given in the evaluation with interpretation of 4.7 in Book design and layout and 5 in the Story,

interpreted as highly acceptable base from Table 6 and 7 rating scale.

The other aspect that the parameters of the first factor prove is that the story, *Sidlak ha Gab'e*, is considered to be interesting, suitable, educational, and useful in the needs of the general reader in learning more about the myth known as Santelmo in the locality of Arteche. While there are still a few aspects that need improvement, such as the Book design and layout with an interpretation of 4.7, story, grammar, language, Development aspect, plot/storyline, characters, and socio-cultural sensitivity the results are still in the range 4.9 and 5 of being excellent and highly acceptable for its purposes. The second factor in the evaluation of the story focuses more on the quality of the binding, and printing of the material itself. All two aspects range from 4.9, and 4.8, respectively. It may be concluded that standard and quality of the created output in the technical sense as a printed work were quite acceptable to the demands.

The overall result was that the output produced was successful and all the aspects of the two factors had good ratings, with a few requiring further refinements. In general, it can be concluded that the qualitative study could be an influential source of multimedia products with cultural background. According to the paper, it suggests that one of the ways in which the traditional knowledge of the cultural belief and practices that can be maintained, cultural awareness developed among the youth as well as that the local myths and belief systems may become familiar to the new audience is through recording of knowledge, stories and spiritual beliefs of the people and translating them to a multimedia resources.

RECOMMENDATIONS

Based on the conclusion and findings of the study, the following recommendations are proposed:

According to the results of the research, the researchers suggest that the current work should have involved more respondents representing various communities in the Eastern Samar in order to compare the differences of the Santelmo folklore and other phenomenological occurrence. The same study can be repeated on other local myths and supernatural stories to facilitate the continuation of oral traditions in the region. It is recommended to the future researchers to involve a larger and more diverse set of evaluators including folklore professionals, educators, and multimedia professionals to reinforce the measurement of cultural authenticity and visual quality. In addition, the created graphic narrative can also be tested in institutions or local communities to test its efficiency in influencing cultural awareness and interaction among younger generations. Lastly, the output can be further evolved into other multimedia outputs, including digital comics, animation, or interactive storytelling, in order to increase its informative and cultural impact.

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