



“Makapatag”: The Supreme Deity of Waray Mythology – A Multimedia Exploration of Creation, Power, and Cultural Legacy

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ABSTRACT

The study examines the Waray mythology of the supreme deity, Makapatag, who is traditionally regarded as the all-knowing creator of the world and the sustainer of the cosmos. The major problem discussed is the risk of these local histories being lost amid fast-paced urbanization, increased use of digital media, and a lack of modern-day interaction among the younger generation of the Waray community. Given the vast gap between conventional written documentation and the demands of modern education, this paper examines the effectiveness of an interactive, multimedia hybrid as a comprehensive tool for cultural preservation. The ADDIE model (Analysis, Design, Development, Implementation, and Evaluation) was used to document the Makapatag myth, visualise it, and transform it into an engaging digital graphic narrative. Qualitative ethnographic data were gathered through semi-structured interviews with seven purposively selected key cultural informants, including local elders from Eastern Samar, specifically from the community of cultural informants, to capture the community's storytellers. The thematic aspects of creation, supreme power, and cultural legacy of this narrative are directly informed by this localized data. The resulting multimedia product was assessed comprehensively by an educational panel using adapted DepEd standards and received "Excellent" ratings in all critical areas, including storytelling, sociocultural sensitivity, and visual presentation. Finally, all these results are quite relevant to the academic debate on the preservation of indigenous knowledge. The study clearly shows that incorporating oral folk literature with good, informative, and visually engaging digital storytelling is widely accepted and is a very important, viable way to preserve Waray cultural identity for the future.

Keywords: Makapatag, Waray Mythology, Multimedia Research, Graphic Narrative, Cultural Preservation, ADDIE Model, Folklore Documentation.

INTRODUCTION

According to Gaverza (2014), myths evoke a time that people do not readily remember. They are a genre of folk literature that should be distinguished from other types, such as legends and other folk narratives. In this, the words deity, God, goddess, and divinity will be used interchangeably. Historically, *Makapatag* has played a significant role as an expression of power, stamina, and closeness to nature. These were still evident in local customs, narratives, and village values today, as society continues to evolve (Demeterio, 2014). But as the world is rapidly modernizing, most traditional beliefs and stories are gradually being forgotten. The loss of indigenous knowledge has been caused by urbanization and the increasing role of digital media, which have exposed myths such as Makapatag to extinction. As a result, classic narratives tend to be disregarded in both academic discourse and popular culture.

While classic narratives are often relegated to academic writing, a critical research gap remains in how to actively preserve this indigenous knowledge for younger, digitally native generations. Current studies primarily focus on written analyses of Philippine deities and lack interactive or visual components that enhance contemporary learning. This study addresses that gap by investigating how oral traditions can be cohesively woven into modern educational formats. The significance of this research lies in its contribution to knowledge creation regarding



the digital documentation of lived experiences and oral histories. By applying the ADDIE (Analysis, Design, Development, Implementation, and Evaluation) model, this research transforms the "Makapatag" myth into a high-quality graphic narrative to serve as an effective cultural and learning resource.

This study aims to: (1) analyze the myth's origins and cultural significance through ethnographic documentation; (2) transform these documented findings into culturally accurate multimedia materials; and (3) assess the developed outputs using the adapted DepEd Region III Nueva Ecija Evaluation Rating Sheet for Storybooks and Big Books to ensure academic and educational quality.

METHODOLOGY

Research Design

A qualitative research design was utilized to collect in-depth ethnographic data and structure the multimedia adaptation of Makapatag. The design strictly adhered to the ADDIE framework to maintain methodological organization and effectiveness.

Research Locale

The research was conducted in Guiuan, Eastern Samar, Philippines, recognized as the myth's primary origin. Chosen for its rich cultural and folkloric traditions, Guiuan, Eastern Samar, provides vital contextual insights into the narrative.

Research Respondents and Sampling Criteria

To ensure profound cultural accuracy rather than broad statistical generalization, the study utilized purposive sampling to select seven key informants (Table 1). These individuals were specifically chosen based on defined criteria: their direct lived experience with, and authoritative knowledge of, the "Makapatag" myth and Waray oral traditions. The sample included two local elders (to provide foundational narratives), three community storytellers (to clarify symbolism), and two validators (to assess design accuracy). While the sample is highly targeted, this method is appropriate for qualitative ethnographic documentation where depth of indigenous knowledge is required over a high volume of respondents.

Table 1: Research Respondents

Respondent Group	Number	Role in the Study	Phase Involved
Local Elders	2	Provided myth narratives and cultural context	Analysis
Community Storytellers	3	Clarified story elements and symbolism	Analysis
Selected Respondents (Validators)	2	Validated character designs and narratives	Design, Development

Table 2: Evaluator's Profile

Highest Educational Attainment	Profession	Number
College Graduate	Principal	1
College Graduate	Teacher	9

Analysis Phase

In the analysis stage, data were collected from the purposively selected informant using an open-ended questionnaire and a semi-structured personal interview administered via Google Forms. The instruments were developed using pre-existing qualitative literature focusing on folk traditions and indigenous storytelling. By incorporating these specialized qualitative insights, the researchers identified pertinent themes of creation, power, and cultural legacy that could inform the multimedia adaptation.



Design Phase

The researcher formulated ideas and imagery based on the information obtained during the analysis phase. The illustrations were created with digital art tools such as Clip Studio Paint and Ibis Paint. The early designs have undergone revisions as alternative methods for presenting the information visually have been tested. The painting also incorporated background scenes, a complete character design for Makapatag, and expression sheets, which helped portray the character's personality and feelings.

The interviews with the older generations were aimed at identifying cultural trends, symbols, and traditional clothing to be reflected in the designs. The researchers' objective was to ensure that all aspects of the project were accurate and respectful, thereby preventing cultural distortion. Based on the responses they received, the work was revised again to improve its quality and accuracy. This was done to ensure that the teams' artistic interpretations did not conflict with the cultural integrity of Makapatag in Waray mythology.

To ensure that the final multimedia product aligned with the analysis's findings, the storyline was based on patterns identified during the sorting and review of interview responses. These patterns served as a guide for the narrative structure, highlighting key themes such as creation, authority, and cultural heritage. In this way, the themes gathered from the interviews helped shape the direction and content of the multimedia presentation

Development Phase

Multimedia content was created by the researchers based on the knowledge gathered during the analysis and design stages, using digital art software such as Clip Studio Paint and Ibis Paint. This began with mapping out the plot and drafting initial sketches, which were later refined through a series of revisions to develop the main scenes of the story, including the creation acts of Makapatag and the symbols representing his power.

The researchers produced comprehensive illustrations, including character design and expression sheets, enabling them to easily capture the spirit of the myth. In a bid to preserve authenticity, information was gathered through consultations with Waray elders to obtain specific cultural details, including traditional patterns and clothing. This measure was useful for avoiding cultural inaccuracies or stereotypes in the visual representation. The design, based on the elders' views, was revised and refined, and the multimedia project's end result was well-grounded in research and reflected key aspects of Waray mythology.

Evaluation Phase

In the evaluation phase, a panel of experts used an adapted Evaluation Rating Form for Multimedia Educational Materials, aligned with the educational institution's criteria. This form sets out fixed standards by which the output is judged as suitable, excellent, and impactful. The findings were analyzed using descriptive statistics; specifically, the weighted mean was used to provide insights into the quantitative data. Qualitative input from reviewers was employed to make the necessary changes and ensure authenticity of the final product, which was then improved and validated (Bryda & Costa, 2023; Senkivskyy et al., 2025).

Data Analysis

In the data analysis stage, the researchers will assess the material produced using the modified Rating Scale, based on the DepEd-Nueva Ecija Evaluation Rating Sheet for Story Books and Big Books. This tool will determine the lucidity, cultural sensitivity, and general visual appeal of the storyline. According to the findings, the suitability and quality of the developed material will be evaluated.

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 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 exception.

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 handled confidentially and reported solely in a synthesized 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 the appropriate academic authorities were secured to ensure compliance with institutional and ethical research standards before conducting validation activities.

RESULTS AND DISCUSSIONS

During this phase, the cultural and narrative information gathered in the analysis stage was integrated to create the multimedia adaptation. The researchers used a qualitative design approach for the data-collection instruments, specifically a revised Research Questionnaire on Waray Mythology: A Multimedia Research Project on Makapatag. The design of this instrument was based on a literature review of oral traditions and indigenous storytelling techniques, and was specifically formulated to document the cultural context, historical source, and cultural value of Makapatag before its digital translation.

The results indicate that the *Makapatag* myth pre-modernized Eastern Samar before its modernization. It is deeply rooted in Waray culture and combines indigenous cosmological theories and spiritual beliefs. This sacred story has been passed down from one generation to another, primarily through oral narratives within families and societies. The findings showed that most interviewees first heard the story of Makapatag as children, primarily through stories told by their grandparents and elders. *Makapatag* to the community is not only a folk character, but he is a *Langitnon*, a sky-going creator who controls the elements of nature: wind, water, light, and keeps in check the balance between the spiritual and physical worlds.

Makapatag is seen by the community as a righteous and strong god whose strength forms the basis of the Waray mythology. Compared to other mythical creatures, which are mostly feared, the respondents explained *Makapatag* as a spiritual creature that symbolizes good and harmony. People think he is the one who developed the laws of nature to maintain order in the cosmos. Honouring *Makapatag* means respecting sacred natural regions and following cultural taboos passed down by the elders, including reverence for the old people and environmental protection. The violation of such taboos is perceived as an interference with the divine harmony that *Makapatag* established. The myth of *Makapatag* is an important contribution to the Waray people's ancestral knowledge within the cultural context.



Although urbanization is evident in municipalities such as Guiuan and Borongan, faith in the existence of a supreme creator remains stagnant due to its strong attachment to community identity. The findings, however, also demonstrate a cultural gap, with younger generations reportedly having less interest in these indigenous stories than older generations. Such disinterest of the young generation endangers the preservation of the oral tradition, which is often ignored or ghettoised by the mainstream media. Moreover, the findings affirm that the Makapatag myth has a high level of cultural relevance that directly informed the story's general framework, the overall palette of the sky's hues, and the character designs in this multimedia project. The elevated acceptability scores of the evaluation stage also confirm the fact that converting these oral histories in a digital graphic narrative is a successful means of preserving and transmitting cultures.

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

Table 4. Thematic Section

The data were gathered using a multimedia-developed questionnaire adapted from Spradley's Ethnographic Interviewing, UNESCO Intangible Cultural Heritage Documentation, Propp's Morphology of the Folktale, Campbell's Myth Functions, and NCCA Folklore Guides. The instrument is composed of ten (10) thematic sections:

These questions are adapted from Spradley's Descriptive Ethnographic, Narrative Sustainability, Ethnographic Cultural, Campbell's Myth Functions, Narrative Ethics and Cultural Symbolism, Propp's Morphology of the Folktale, Mythological Character Analysis, and Folklore Documentation Guides

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

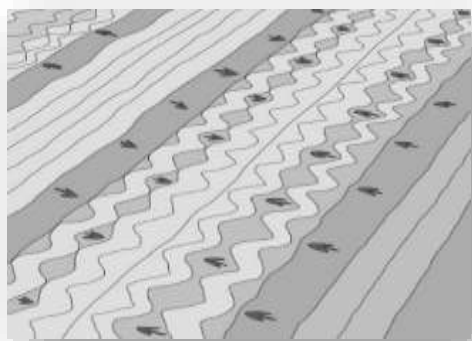
Thematic Category	Dominant Findings	Design Implication
Origin & History	In pre-colonial animistic beliefs, passed through oral traditions in Eastern Samar	Historical opening scene showing ancient cultural traditions.
Physical Description	(Langitnon)Sky-dwelling supreme deity; powerful and authoritative presence	Elevated, majestic character design with divine aura
Powers	Creator of earth, humans, and natural elements; embodies ultimate authority and order	Scenes depicting creation acts with cosmic and natural elements
Weaknesses	None identified as a supreme being; maintains balance through wisdom	Conflict centered on chaos versus order
Morality	Represents order, harmony, and respect for nature; teaches resilience	Moral-driven narrative emphasizing balance

Cultural Function	Cornerstone of Waray identity; influences rituals, storytelling, and community values	Core story message on cultural pride and heritage
Rituals & Taboos	Community gatherings, oral recitations, and respect for sacred spaces	Symbolic actions and traditional settings
Variations	Slight differences by storyteller and community; core elements remain consistent	Flexible narrative details while preserving essential cultural truths
Modern Relevance	Risks fading due to urbanization and digital media; needs preservation efforts	Modern storytelling approach for youth engagement and educational outreach
Adaptation Guidance	Core traits of authority and creation must remain; cultural authenticity is essential	Cultural design limits to preserve sacred elements while ensuring accessibility



Makapatag

Figure 1. As shown in Figure 1, Makapatag is a digital illustration constructed after interviewing respondents in Guiuan, Eastern Samar. The design of the characters is consistent with the overall descriptions of participants: Makapatag is depicted as a langitnon, a sky deity with a divine, commanding look. The image also implies elements representing the concept of justice, which corresponds to what is described in the myth: that Makapatag is the largest entity that creates order and justice in the universe.



WARAY TELA



Figure 2. Figure 2 depicts the Waray-Waray tela (fabric) design created for the multimedia output, which embraces traditional Waray clothing patterns and motifs to preserve cultural symbolism. The design features authentic patterns and textile elements that reflect the artistic heritage of the Waray people in Eastern Visayas. These traditional patterns were derived from research on authentic Waray attire and were approved by elders and cultural experts from Guiuan, Eastern Samar, to ensure accuracy and cultural sensitivity.

Makapatag's Palace



Figure 3. The residence of Makapatag, as reported by online interviewees in Guiuan, Eastern Samar, is depicted in Figure 3. The information gathered suggests that Makapatag lives on a floating island or castle at a high elevation, signifying his highest position as a sky deity. The idea that Makapatag lives outside of the material

world, beyond people, in a place of heavenly light and cosmic order, is reflected in this illustration. His supremacy, might, and control over the entire universe are underscored by the floating palace.

During the development phase, the researchers focused on producing the multimedia outputs that visually and narratively represented the *Makpatag* documented in the analysis phase. This phase involved creating, refining, and finalizing the visual materials to ensure that the characters, environments, and story elements accurately reflected the cultural descriptions provided by the respondents. Digital tools such as Clip Studio Paint were used to create clear, detailed, and culturally accurate illustrations. The visual design emphasized cultural accuracy, coherence, and atmosphere, ensuring that *Makpatag's* appearance and environment aligned with the respondents' descriptions.

The researchers' creativity and originality were expressed through unique character designs, scene compositions, and visual storytelling while maintaining the myth's core elements. The narrative flow was guided by the interview results and thematic analysis, ensuring that the story stayed true to the elders' and community Storytellers'. Cultural sensitivity was strictly observed by remaining faithful to the descriptions, moral lessons, and behaviors of the *Makpatag*, as gathered during data collection.

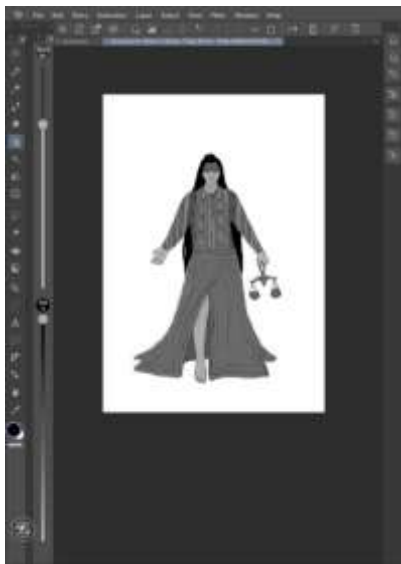


Figure 4. Final Design of *Makpatag* using Clip Studio Paint

Figure 4 shows the final form and the detailed Character of *Makpatag*,



Figure 5. The Story Booklet

Figure 5 illustrates a key scene from the *Makapatag* narrative. The page highlights the storybook's cover photo, featuring a glowing aura and Makapatag's presence. *The illustration represents the respondents' narratives and enhances reader engagement while preserving cultural accuracy and narrative clarity.*

In the evaluation phase, the researchers used the modified DepEd Region III Nueva Ecija Evaluation Rating Sheet for Story Books and Big Books. After developing the material, the researchers proceed to finalize the data collected using the presented evaluation tool. The material is professionally evaluated to determine whether the multimedia output needs revision or requires further analysis of the topic.

Table 6. Factor 1 evaluation results using the modified DepEd Region III Nueva Ecija Evaluation Rating Sheet for Story Books and Big Books.

Parameter	Grand Mean	Descriptive Rating	Interpretation
Story	4.64	Excellent	Highly acceptable; meets all required standards
Sociocultural Sensitivity	4.47	Excellent	Highly acceptable; meets all required standards
Development Aspect	4.52	Excellent	Highly acceptable; meets all required standards
Plot/Story Line	4.5	Excellent	Highly acceptable; meets all required standards
Characters	4.4	Excellent	Highly acceptable; meets all required standards
Visual	4.45	Excellent	Highly acceptable; meets all required standards
Language	4.54	Excellent	Highly acceptable; meets all required standards
Grammar	4.1	Very Satisfactory	Acceptable with minimal revisions

Table 6 presents the results of the evaluation for Factor 1, which focuses on the overall quality of the developed graphic narrative across story, cultural sensitivity, development, plot, characters, visual presentation, language, and grammar. According to the evaluation results, the developed material received varying ratings across all parameters, with grand mean scores ranging from 4.1 to 4.64, all interpreted as Excellent, Very Satisfactory, and acceptable, indicating that it meets the required standards.

In the Grammar parameter, the rating had a grand mean of 4.1 for the Eastern Samar State University College of Computer Studies Department of Entertainment and Multimedia Computing, indicating that the evaluators found the language structure, sentence structure, and writing mechanics appropriate, with minimal errors.

The Story, Development, and Character aspects received a grand mean of 3.9. Even though the rating for Social Cultural Sensitivity was 4.37, Development Aspect was rated 4.52, the visual received a rating of 4.45, and the Language received a grand mean rating of 4.54; these ratings indicate that the evaluators were aware that the narrative was involving, culturally appropriate, and well-organized. Such findings demonstrate that the developed graphic narrative captured the documented folklore while still showing respect for the cultural beliefs and traditions depicted.

In the meantime, the parameters Story, Development aspect, and characters had the grand mean of 4.5, which is Excellent in the descriptive rating. This is a sign that the assessors observed that the narrative continuity and image depiction were very developed and contributed to the complete narration of the graphic book. In general, the evaluation results show that the developed material met the acceptability level across all evaluated criteria. This observation reveals that integrating folklore stories with visual narrative presentation techniques successfully produced culturally applicable, high-quality graphic narratives.

**Table 7. Factor 2 evaluation results using the modified DepEd Region III Nueva Ecija Evaluation Rating Sheet for Story Books and Big Books.**

Parameter	Grand Mean	Descriptive Rating	Interpretation
Prints	3.16	Satisfactory	Acceptable with moderate revisions
Book Design and Layout	4.5	Excellent	Highly acceptable; meets all required standards
Paper and Binding	4.62	Excellent	Highly acceptable; meets all required standards

Table 7 presents the evaluation results for Factor 2, which focuses on the material's physical quality and overall design.

The grand mean of the parameter Prints was 3.16, with its descriptive rating being Satisfactory. This demonstrates that the respondents were satisfied with the print quality, which was clear and readable. It also implies that the printing is of a quality that the material is acceptable. The parameter Book Design and Layout also obtained a grand mean of 4.5 and was rated Excellent. This means that the respondents appreciated how the material was organized and presented. The layout, formatting, and arrangement of the content made the material visually appealing and easy to follow. Paper and Binding received the highest grand mean, 4.62, with an Excellent descriptive rating. This finding indicates that the paper's strength and quality, along with the material's binding, were highly satisfactory to the respondents. Overall, the findings indicate that the parameters are high, indicating that the prints, design, layout, formatting, and paper binding are all quite acceptable and meet the required standard.

Table 8. The total Grand Mean of Factors 1 and 2

Factors	Grand Mean	Interpretation
1	4.45	Highly acceptable; meets all required standards
2	4.09	Highly acceptable; meets all required standards

Table 8 summarizes the evaluation results for Factor One and Factor Two. It provides an overall assessment of the multimedia storytelling material. The results show that Factor One (Content) received an average score of 4.45, while Factor Two (Format and Technical Aspects) received an average score of 4.09. Both scores are in the excellent range and are considered highly acceptable.

These findings suggest that the multimedia storytelling material met the standards for both content and technical presentation. The higher score for Factor One highlights the strength of the narrative, cultural representation, visuals, and language used in presenting the *Makapatag* Mythology. At the same time, the excellent score for Factor Two confirms that the format, layout, and overall presentation of the material are suitable for storytelling and educational purposes. Overall, the evaluation results indicate that the developed material is an effective tool for documenting, preserving, and promoting the folklore of Guiuan, Eastern Samar.

CONCLUSION

The study has achieved its objective by recording the oral traditions that defined Makapatag, the Supreme Deity of Waray mythology, and converting these cultural heritage components into a high-quality multimedia work that tells the story. The study, through qualitative interviews and a review of folklore literature, has established the narrative aspects of Makapatag, including his role as the sovereign creator of the world, his divine attributes, and his enduring cultural legacy among the Waray people.



The results indicated that *Makapatag* is one of the central figures in the collective memory of the community in Guiuan, Eastern Samar, serving as an important link between the pre-colonial spiritual beliefs of Eastern Samar and the modern cultural identity of community dwellers. The research systematically transformed the gathered folk traditions into graphic narratives and multimedia products, using the ADDIE (Analysis, Design, Development, Implementation, and Evaluation) model. The design and development stages ensured that the character designs, including descriptions of Makapatag and his heavenly home, were limited to accounts provided by community informants and historical records.

The artistic products demonstrated that digital illustration, particularly with tools such as Ibis Paint, can help preserve Philippine folklore and enhance interest in traditional narratives among digital-native users. The evaluation results also demonstrated that the study was conducted to achieve the desired objectives with a high degree of excellence. According to the DepEd Region III Nueva Ecija Evaluation Rating Sheet of Storybooks and Big Books, the developed graphic narrative achieved an outstanding score in the content and technical components of the storybooks.

Factor One, which measured the quality of the story, sociocultural sensitivity, visuals, and language, received a grand mean of 4.45, and Factor Two, which measured the print, layout, and paper of the material, received a grand mean of 4.09. These findings represent that the multimedia product is Highly Acceptable and can be used as a valid educational and cultural documentation product. In general, the analysis shows that qualitative cultural research using multimedia design would also be an effective and innovative way to document, preserve, and promote Waray mythology. The study not only fulfilled its technical objectives in digital animation and storytelling but also ensured that the sacred values, traditions, and native stories of the Waray people were treated with respect and preserved for existing and future generations.

RECOMMENDATIONS

Based on the study findings, the researchers recommend further research on *Makapatag* and other pre-colonial deities in the mythology of the Waray people in Eastern Samar. This additional research should provide more detailed accounts, various interpretations, and insights into the culture of different municipalities. To capture shifting perspectives and understand how these ancient myths continue to shape cultural identity across generations, future research must engage young community members, elders, and traditional storytellers. This effort will help preserve native narratives at risk of disappearing due to rapid modernization and a lack of local digital representations. The researchers emphasize the need to explore lesser-known aspects of the Waray pantheon and other deities that the current work does not fully address. This will ensure a more complete and balanced view of the region's folklore.

Another suggestion from the researchers is to improve and expand the multimedia storytelling material by adding more visual illustrations and enhancing the overall story flow of the graphic narrative. In particular, they want to address the lower-rated components, such as Printing Quality (3.16) and Grammar (4.1), with a focus on making improvements. To improve the physical texture and visual clarity of the output, the researchers recommend using high-resolution offset printing and professional-grade paper. Additionally, it is strongly recommended to develop additional digital formats, such as 2D/3D animated storytelling or interactive digital storybooks created with tools like Blender or Maya, to make the content more engaging and accessible to a wider audience.

Lastly, researchers strongly recommend conducting additional related multimedia research on lesser-known deities and myths in the Eastern Visayas region. These will be vital in preserving the community's dwindling traditional knowledge and in laying the foundation for a universal regional digital folklore archive. With more Waray oral traditions incorporated into this framework, researchers and digital artists can develop a solid foundation for future ethnographic preservation and creative media production. This ongoing initiative ensures that the cultural heritage of Makapatag and the identity of the Waray people more generally will be preserved and made available in the digital era.



Conflict of Interest

This study did not receive funding from any individuals or organizations.

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