

The Tales of Tidong (Tikbalang) in Makate Island, Sulat, Eastern Samar

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ABSTRACT

This study documented the oral stories about *Tidong (Tikbalang)* encounter in Makate Island, Sulat, Eastern Samar and turned these stories into multimedia output. Using a qualitative, practice-based research design through a modified ADDIE framework, the researchers have conducted interviews with elders, storytellers, and locals knowledgeable about the oral history in order to substantiate the accounts of the creature's origin, physical traits, supernatural abilities, behaviors, and cultural significance. The documented stories were converted into visual images and narratives: character sketches, character designs, and story booklet of *Tidong*, with careful consideration to represent the local oral history. The generated material were evaluated with DepEd Region III Nueva Ecija Evaluation Rating Sheet for Storybooks and Big Books scoring excellent in both content (grand mean = 4.8) and technical aspects (grand mean = 4.6), indicating its acceptability to be used in educational and cultural records. To conclude, researchers revealed that cultural through digital illustration allows preservation of indigenous stories to be presented to a modern audience while upholding the values it represents. The researchers study achieved its objectives which presents a unique way of documenting.

Keyword: *Tidong (Tikbalang)*, Oral Folklore Documentation, Makate Island Sulat Eastern Samar, Digital Illustration, Multimedia Storytelling, Indigenous Cultural Preservation, Modified ADDIE Framework.

INTRODUCTION

The importance of folklore and mythology to the Philippines was that they represented the collective memory, beliefs and community's identity. One of the mythological creatures that were part of Philippine folklore was the *Tikbalang*, which is generally identified as a half-human, half-horse entity believed to inhabit forests, mountains, and isolated places. This mythological being has appeared in local stories and has had a major impact on people's perceptions, beliefs, and daily practices (Talavera, 2024). In Eastern Samar, the traditional practice of storytelling (*susmaton*) provided a means by which these folk tales were preserved from generation to generation as elders shared their stories, experiences and tradition (Peliño, 2025).

The island of Makate in Sulat, Eastern Samar was popularly known for its legendary tales of "*Tidong*" or *Tikbalang*, and these legends and stories had been passed down through generations of the island's people. However, many of these narratives remained undocumented, which limited their contribution to community identity and long-term cultural preservation. Studies had shown that oral narratives are being endangered by digital influence, thus indigenous traditions diminish when they are not recorded for future generation (Li et al., 2025). Digital play and exposure to online video games had minimized children's exposure to native myths and legends. Instead, the global content they consumed online occupied much of their time and attention (American College of Pediatricians, 2020). Cultural identity was therefore threatened by the loss of traditional stories due to digital evolution, which made the search for creative preservation techniques necessary (Siliutina et al., 2024).

Multimedia research such as digital storytelling, animation, and drawing used myths and folklore to document and preserve them. Visual and digital media enhanced oral traditions by transforming folk tales into sketches,

storyboards, and animation concepts. Structured models such as ADDIE provided a systematic approach to ensure that research results were effectively translated into multimedia products that remained culturally accurate (Adeoye et al., 2024).

This study aimed to document a reported *Tidong (Tikbalang)* encounter in Makate Island, Sulat, Eastern Samar and explored how qualitative field research influenced multimedia depiction. Specifically, the study aimed to (1) document and analyze the *Tidong* encounter oral narratives collected through interviews and participant observation, (2) transform the collected data into visual forms such as sketches and animation concept ideas, and (3) evaluate the converted data using the DepEd Region III Nueva Ecija Evaluating Rating Sheet for Storybooks and Big Books.

METHODOLOGY

Research Design

The study employed a qualitative, practice-based research design based on a modified ADDIE model using the processes of Analysis, Design, Development and Evaluation. Qualitative in-depth recording of oral narratives about the *Tidong (Tikbalang)* encounter was conducted, and practice-based approach was taken to create visual outputs such as sketches, storyboards and animations. The ADDIE model allowed for structured connections between cultural studies and multimedia design.

Research locale

The research was conducted in Makate Island, located in the municipality of Sulat, Eastern Samar, Philippines (Retrieved from: <https://www.philatlas.com/>, 2026). The island community was closely knit and had a strong oral tradition that included stories about supernatural beings such as the *Tidong (Tikbalang)*. These stories were still being shared by community members, which made the island a suitable location for documenting these mythological narratives. Due to accessibility and logistical constraints, the interviews were conducted in a mainland barangay adjacent to Makate Island where the informants resided or regularly gathered.

Research Respondents

Participants were selected through purposive sampling to ensure that the study gathered accurate and culturally relevant information about *Tidong (Tikbalang)* folklore. The study included cultural informants or elders, community storytellers, and knowledgeable community members living within or near Makate Island, Sulat, Eastern Samar, who provided firsthand narratives, story variations, and community perspectives. These participants helped establish the content and cultural accuracy of the multimedia outputs.

Table 1. Profile of Research Respondents

Respondent Type	Number	Role in the Study	Phase Involved
Cultural Informants / Elders	5	Shared firsthand and inherited narratives of the <i>Tidong (Tikbalang)</i> and provided cultural and historical context.	Analysis, Design, Development
Community Storytellers	3	Elaborated on story details, symbolism, and variations of the myth based on community narratives.	Analysis, Design
Knowledgeable Residents	5	Provided personal insights, beliefs, and community perspectives related to the myth	Analysis

The multimedia outputs were assessed by selected evaluators to ensure cultural relevance, appropriateness, and accuracy. The evaluators included the principal and teachers, who provided expert feedback on narrative clarity, visual quality, and cultural accuracy. The evaluators evaluated the converted data using the DepEd Region III Nueva Ecija Evaluating Rating Sheet for Storybooks and Big Books, which measured key aspects such as cultural accuracy, coherence of storytelling, visual quality, and overall appeal.

Table 2. Evaluators Profile

Evaluator Type	Number	Role in the Study	Phase Involved
Principal	1	Assessed the overall cultural and educational relevance of the multimedia outputs	Evaluation
Teachers	9	Evaluated narrative clarity, visual quality, cultural accuracy, and audience engagement using the evaluation tool	Evaluation

Analysis Phase

The analysis phase focused on the research problem which includes defining content needs, as well as establishing the narrative framework of the *Tidong (Tikbalang)* myth. The researchers conducted qualitative interviews among selected cultural informants, elders and community storytellers to document indigenous stories and community meaning through the process of data collection and organization through the Research Questionnaire for Eastern Samar Myths- A Research-Based Digital Storytelling Project. These were supported by literature reviews of Philippine folklore, symbolism and indigenous storytelling traditions. The gathered data were analyzed through thematic analysis to identify and organize key narrative elements, ensuring coherence, cultural accuracy, and alignment with local folklore during this phase.

Design Phase

In the Design Phase, the researchers created planned structures for the multimedia outputs based on the results of the Analysis Phase. Story outlines were developed, and narrative scripts were written to guide the visual representation of the *Tidong (Tikbalang)* encounter. Character sketches, storyboards, and concept art were produced to visualize the *Tidong* within the environment of Makate Island and the general content of the narratives. The researchers used Ibis Paint and Clip Studio Paint to create detailed sketches, character designs, and environmental illustrations. These visual materials were reviewed and refined to ensure that the depiction of the *Tidong* aligned with elder descriptions and local narratives. The narratives informed revisions to draft sketches, storyboards, and the overall narrative flow.

Development Phase

In the Development Phase, the researchers focused on creating and refining multimedia outputs. Digital animation materials, including characters, backgrounds, props, and other visual elements, were developed to present the *Tidong (Tikbalang)* stories collected from the elders and community members. The outputs were developed to meet standards of clarity, cultural accuracy, coherence, and visual quality, ensuring that character depictions, narrative flow, and environmental illustrations remained consistent with the oral accounts collected from elders and community informants. Feedback from advisors and local community validators was used to improve the visuals and ensure that they reflected the original narratives accurately.

The researchers used Ibis Paint and Clip Studio Paint to create detailed sketches, character designs, and environmental illustrations (Niaz, 2018). These tools helped produce clear and accurate visuals of the *Tidong (Tikbalang)*. The outputs were checked and revised based on feedback to ensure that the story, cultural details, and lessons were correctly represented. By the end of this phase, the multimedia output was completed and prepared for final evaluation.

Evaluation Phase

In the Evaluation Phase, the effectiveness, quality, and acceptability of the developed multimedia output were assessed using the modified Evaluation Rating Sheet for Story Books and Big Books of the Department of Education – Nueva Ecija. This standardized evaluation tool was used to measure key criteria such as narrative clarity, visual quality, cultural accuracy, coherence of storytelling, and overall appeal to the target audience. The principal and teachers were asked to provide ratings and written comments based on the evaluation indicators. Descriptive statistics, particularly weighted means, were employed to analyze the quantitative

ratings, while qualitative feedback was examined to support interpretation and guide final refinements. This evaluation process ensured that the multimedia output effectively communicated the *Tidong (Tikbalang)* narrative and preserved its cultural values in a form that was appropriate, understandable, and acceptable to contemporary audiences.

Data Analysis

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.

RESULT AND DISCUSSION

This section presents and interprets the findings of the study, organized according to the phases of the ADDIE instructional design model, which guided the research methodology. Quantitative data were gathered through expert evaluation using a rating scale, while qualitative data by observation to support for the impact and revision of the output. The evaluation ratings were measured by using the weighted mean according to the DepEd–Nueva Ecija Evaluation Rating Sheet for Story Books and Big Books.

During the analysis phase, the researchers reviewed the respondents’ answers to identify the key elements of the myth, including the origin, characters, settings, behaviors, and lessons. The qualitative interviews and thematic analysis assisted in identifying how the *Tikbalang* is characterized, which coastal sites it uses, how it affects humans, and the societal principles that support it. The analysis created the story’s framework and confirmed that the storytelling accurately portrayed the community’s reality.

The data were gathered using the **Research Questionnaire for Eastern Samar Myths: A Research-Based Digital Storytelling Project** developed by the researchers and adapted from ethnographic and folklore documentation frameworks. The instrument is designed to document the **authentic origin, characteristics, cultural meaning, and narrative functions** of local myths prior to story adaptation. The questionnaire is structured into **ten (10) thematic sections**:

Table 4. Thematic Section

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 are adapted from **Spradley's Ethnographic Interviewing, UNESCO Intangible Cultural Heritage (ICH) Documentation, Propp's Morphology of the Folktale, Campbell's 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	Story started with two old visitors who later became half-human, half-horse beings; linked to Makate Island and the shore; passed down by elders and fishermen; story changed from scary to warning over time.	Story is set on Makate Island shore; includes the arrival of the two visitors; history of the island is shown.
Physical Description	Half-human, half-horse; glowing eyes; tail and horse head; strong body; can change into human form; appears at night.	Creature design shows horse head, tail, glowing eyes; human form included night setting highlighted
Powers & Abilities	Can change form; appears and disappears suddenly; strongest at night and full moon; causes fear but does not harm	Night scenes used; sudden appearances shown; lighting shows mystery and fear
Weaknesses & Limits	Avoids noise and crowds; leaves when treated with respect; disappears when not disturbed	Conflict shows respectful behavior; creature retreats instead of attacking
Morality	Neither good nor evil; scares people as a warning; only reacts when disturbed	<i>Tikbalang</i> shown as guardian, not a villain
Cultural Function	Teaches respect for nature, elders, and the island; warns against carelessness and abuse	Moral lesson is central to the story and visuals.
Rituals & Taboos	No formal rituals: people avoid the shore at night; silence and respect are practiced	Quiet night scenes shown; characters avoid forbidden places
Variations	Small differences in looks and behavior; fishermen's stories seen as most accurate	Main version follows fishermen's accounts; small

		variations allowed
Modern Relevance	Elders still believe; youth see it as a legend but stay respectful	Story told in a modern way but keeps respect and warning
Adaptation Guidance	Origin, appearance, and lesson must not change; <i>Tikbalang</i> must be a guardian	Design stays true to culture and message

Table 5 presents the thematic summary of the interview results based on the research questionnaire. The multi-dimensional structure of the tool allowed the researchers to record not only the physical features of the *Tidong*, but also its supernatural abilities, behavior, moral functions, and cultural values of the *Tidong*.

As shown in Table 5, the myth was deeply rooted in the local environment was considered as the stronghold of the myth, which related to its spirit that served as a neutral protector against warning or intimidating those who evoked disrespect to Makate Island and its natural environmental parts. During the interviews, respondents presented *Tidong* as a mythical half horse-human being, capable of shape shifting, with glowing eyes and a presence that was more striking at night. These features informed the visual and oral narration of the digital storytelling adaptation of the ethnic label.

Furthermore, the ethical and cultural lessons identified in the interviews including respect for nature, not disturbing unnecessarily and not approaching the beach at night, influenced the story's conflict and resolution. The guidance for story adaptation ensured that the origin, core appearance, and moral lessons of *Tidong* were preserved, preventing cultural misrepresentation. Overall, the use of this culturally grounded research instrument strengthened the authenticity of the creative output and ensured that design decisions were evidence-based, community-informed, and respectful of local traditions.

The findings showed that the myth began with the arrival of two elderly outsiders on the island who were later seen transforming into half-human, half-horse beings. Respondents consistently stated the *Tikbalang* was located along certain parts of the coast, especially along the shore when the tide was low and during fullmoon. Almost all respondents reported the story to have been learned from old people or fishermen, and that the story had changed through the years. Earlier stories were frightening and led to harm, while later stories tended to focus more on respect to the creature, and moral lessons for the community. Fishermen's accounts were considered the most authentic because they were believed to be based on direct experiences. All respondents described *Tidong* as a half-human, half-horse creature, sometimes possessing glowing eyes, a tail, and strong physical movements. It was believed to change form, appearing as an elderly human during the day and as a *Tikbalang* at night. Some respondents also described it as a spiritual entity capable of manifesting physically and observing humans while in human form. Its behavior distinguished it from other mythical creatures because it did not attack without reason and was generally regarded as neutral in nature.

The *Tikbalang* was believed to influence humans primarily through fear. It was said to be strongest at night, particularly during full moons, and its presence was associated with quiet and isolated areas along the shore. Its powers included sudden appearance and disappearance, which caused fear among individuals who were careless or disrespectful. Respondents also noted that the creature avoided noise and crowds and disappeared when confronted respectfully. Participants emphasized that the appropriate way to avoid harm was to respect the *Tikbalang*, refrain from disturbing it, and avoid visiting the shore at night. The creature was described as neither entirely good nor evil; rather, it reacted only when disturbed and frightened humans as a warning rather than as punishment. The story therefore functioned as a cultural lesson that promoted respect for nature, caution when moving through secluded areas, and responsible behavior during nighttime.

The myth remained an important part of the island's cultural identity. Many elderly residents continued to believe in its existence, while younger generations viewed it primarily as a legend but still treated it with respect. Respondents also mentioned that different versions of the story existed, particularly in terms of appearance, behavior, and the time of sightings. However, the versions shared by elder fishermen were considered the most credible due to their claimed firsthand experiences. The legend continued to be narrated as a reminder of respect for nature and the historical traditions of Makate Island.

In the design phase, the researchers used the results from the analysis to create visual and narrative materials for digital storytelling. Story outlines, character sketches, and storyboards were developed to represent the *Tikbalang* and its environment on Makate Island. The visual materials, including detailed illustrations of the creature and the shore, were created using Ibis Paint and Clip Studio Paint. These were refined to match the respondents' descriptions, ensuring cultural accuracy and consistency with the narrative. The *Tikbalang* was portrayed as a guardian of the island rather than a monster, and the lessons of respect for nature and careful behavior were maintained.

The initial sketches of the mythical creatures show the common descriptions, meanings, and moral roles found in the study. By turning the stories shared by the community into visual designs, the design phase shows how the research results were used to create accurate character representations while keeping the true spirit of Eastern Samar folklore.



Figure 1. Initial Creature Sketches

Figure 1 shows the early sketches of *Tidong* based on the stories shared by the elders and fishermen during the interviews. The drawings explore the half-human, half-horse form of the creature, including different head angles and body positions. These sketches focus on its tall body, horse-like head, and strong physical presence. This stage helped turn the community's descriptions into visual ideas while staying true to the traditions of Makate Island.



Figure 2. Refined Creature Sketch

Figure 2 presents a more detailed and improved sketch of *Tidong*. In this version, the body structure is clearer, with stronger muscles and more defined features. The horse head, long limbs, and firm stance make the creature look powerful and supernatural. This refined sketch shows the final direction of the design based on the most common descriptions from the interviews. The serious drawing style avoids making the creature look cartoonish and instead presents *Tidong* in a respectful and culturally accurate way.



Figure 3. Exploratory Concept Sketches

Figure 3 shows the exploratory sketches with a dark background that highlights *Tidong*'s glowing eyes and shadowy figure, showing that it appears at night. The dark setting creates a mysterious and serious mood, matching the respondents' stories about the creature appearing during quiet, moonlit nights. These sketches explore lighting, shadows, and strong poses to clearly present *Tidong*'s supernatural presence, while the dark background strengthens the idea that it is active at night and supports its role as a spiritual guardian in the folklore of Makate Island.

During the development phase, the researchers focused on producing the multimedia outputs that visually and narratively represented the *Tidong* (*Tikbalang*) encounters documented in the analysis phase. This phase involved the creation, refinement, and finalization of the visual materials, ensuring that the characters, environments, and story elements accurately reflected the cultural descriptions obtained from the respondents. Digital tools such as Ibis Paint and Clip Studio Paint were used to create clear, detailed, and culturally accurate illustrations. The visual design emphasized cultural accuracy, coherence, and atmosphere, ensuring that the *Tikbalang*'s appearance, movements, and environment aligned with the respondents' descriptions.

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



Figure 4. Character Line Art

Figure 4 shows the detailed line art of *Tidong*, highlighting the horse-like head, long limbs, tail, and glowing eyes, which reflect descriptions gathered from elders and fishermen on Makate Island.



Figure 5. The Story Booklet

Figure 5 shows the front page and ten completed booklets of the story. The booklets integrate the narrative text with the visual illustrations, presenting the *Tikbalang* encounter in a coherent and engaging format while maintaining the cultural lessons and context of Makate Island folklore.



Figure 6. Sample Content Page

Figure 6 illustrates a key scene from the *Tikbalang* narrative. The page highlights the nighttime coastal setting, the glowing eyes of the *Tikbalang*, and its presence as a guardian of the island. The scene visually represents the respondents' narratives and enhances reader engagement while preserving cultural accuracy and narrative clarity.

During the Evaluation Phase, the researchers focused on making sure that the multimedia outputs were accurate and of high quality. In this stage, the final materials were carefully checked to ensure they reflected the stories shared by the respondents and followed the cultural beliefs and traditions about the *Tidong* (*Tikbalang*) of Makate Island. Using the modified Evaluation Rating Sheet for Story Books and Big Books from the Department of Education–Nueva Ecija, the outputs were assessed for clarity of the story, visual quality, cultural relevance, coherence, and overall appeal. Feedback from the school principal and teachers showed that all parts were highly acceptable, proving that the developed materials met the standards for storybooks and big books while preserving and promoting Makate Island's cultural heritage.

Table 6. Factor One

Parameter	Grand Mean	Descriptive Rating	Interpretation
Story	4.9	Excellent	Highly acceptable; meets all required standards
Socio- cultural Sensitivity	4.8	Excellent	Highly acceptable; meets all required standards
Development Aspect	4.8	Excellent	Highly acceptable; meets all required standards
Plot/ Story Line	4.8	Excellent	Highly acceptable; meets all required standards
Character	4.8	Excellent	Highly acceptable; meets all required standards
Visuals	4.8	Excellent	Highly acceptable; meets all required standards
Language	4.8	Excellent	Highly acceptable; meets all required standards
Grammar	4.7	Excellent	Highly acceptable; meets all required standards

Table 6 shows the evaluation results for Factor One, which focuses on the content quality of the developed multimedia storytelling material about the *Tidong (Tikbalang)* of Makate Island. The evaluation covered several aspects such as the story, socio-cultural sensitivity, developmental aspect, plot or storyline, characters, visuals, language, and grammar. Based on the ratings given by the principal and teachers using the DepEd–Nueva Ecija Evaluation Rating Sheet for Storybooks and Big Books, all parameters received excellent descriptive ratings, with grand means ranging from 4.7 to 4.9. These results indicate that the content of the multimedia output is highly acceptable and meets the expected standards.

The story component received the highest grand mean of 4.9, which suggests that the narrative was engaging and clearly presented. The evaluators found that the story effectively captured the *Tidong* encounter while maintaining a clear theme and an understandable flow of events. The plot, characters, visuals, and language also received high ratings with grand means of 4.8, showing that the storytelling elements were well developed. The illustrations and visual designs helped readers better understand the story and made the presentation more engaging.

The parameter socio-cultural sensitivity, which also received a grand mean of 4.8, indicates that the material respected and accurately represented the cultural beliefs and traditions of Makate Island. The portrayal of the *Tikbalang* as a guardian figure rather than a harmful creature reflected the accounts shared by the elders and community members during the interviews. Likewise, the developmental aspect received a high rating because the story promotes important values such as respect for nature, awareness of local traditions, and responsible behavior.

Lastly, the grammar component obtained a grand mean of 4.7, which still falls under the excellent rating. This suggests that the sentences were generally clear and grammatically correct, with only minimal errors. Overall, the results show that the multimedia storytelling output achieved a high level of content quality, cultural accuracy, and educational value, making it suitable as a material for presenting and preserving local folklore.

Table 7. Factor 2

Parameter	Grand Mean	Descriptive Rating	Interpretation
Print	4.6	Excellent	Highly acceptable; meets all required standards
Book Design and Layout	4.6	Excellent	Highly acceptable; meets all required standards
Paper and Binding	4.7	Excellent	Highly acceptable; meets all required standards

Table 7 presents the evaluation results for Factor Two, which focuses on the format and technical aspects of the developed multimedia storytelling material. This includes the quality of the print, the design and layout of the booklet, and the paper and binding. The results show that all parameters received excellent descriptive

ratings, with grand means ranging from 4.6 to 4.7, indicating that the material is highly acceptable in terms of technical presentation.

The print component obtained a grand mean of 4.6, suggesting that the size of the letters, font style, and spacing between words were appropriate and easy to read. These elements contributed to the overall readability of the story and helped readers follow the narrative comfortably. Similarly, the book design and layout also received a grand mean of 4.6, which shows that the arrangement of text and images was clear, balanced, and visually appealing.

Meanwhile, the paper and binding parameter received the highest rating of 4.7, indicating that the evaluators found the material durable and suitable for repeated use. The booklet's size, weight, and print quality were considered appropriate for storytelling and educational purposes. Overall, the results suggest that the material is well prepared in terms of technical quality and visual presentation.

Table 8. The Summary of Evaluation for Factor One and Two

Parameter	Grand Mean	Descriptive Rating	Interpretation
Factor One	4.8	Excellent	Highly acceptable; meets all required standards
Factor Two	4.6	Excellent	Highly acceptable; meets all required standards

Table 8 presents the summary of the evaluation results for Factor One and Factor Two, providing an overall assessment of the developed multimedia storytelling material. The results show that Factor One (Content) obtained a grand mean of 4.8, while Factor Two (Format and Technical Aspects) obtained a grand mean of 4.6, both of which fall within the excellent descriptive rating and are interpreted as highly acceptable.

These findings indicate that the multimedia storytelling material successfully met the standards for both content quality and technical presentation. The higher rating for Factor One highlights the strength of the narrative, cultural representation, visuals, and language used in presenting the *Tidong* folklore. Meanwhile, the excellent rating for Factor Two confirms that the format, layout, and overall presentation of the material are appropriate and suitable for storytelling and educational use. Overall, the evaluation results suggest that the developed material is an effective tool for documenting, preserving, and promoting the folklore of Makate Island, Sulat, Eastern Samar.

CONCLUSION

This study successfully achieved its objectives by documenting the oral narratives surrounding the reported *Tidong* (*Tikbalang*) encounter in Makate Island, Sulat, Eastern Samar, and transforming these narratives into multimedia storytelling outputs. Through qualitative interviews with elders, storytellers, and knowledgeable residents, the research identified key narrative elements, including the creature's origin, physical characteristics, supernatural abilities, behavioral patterns, and cultural significance. The findings revealed that the *Tidong* is perceived by the community as a neutral guardian of the island rather than a harmful entity, whose presence serves as a reminder for individuals to respect nature, local traditions, and sacred spaces. The study also highlighted how oral traditions remain a vital component of community identity, even as modernization and digital influences continue to challenge the preservation of indigenous stories.

Using a modified ADDIE framework, the research systematically transformed the collected narratives into visual and narrative multimedia outputs, including sketches, character designs, and a story booklet. The design and development processes ensured that the visual representation of the *Tidong* remained faithful to the descriptions provided by community informants. The creative outputs demonstrated that digital illustration and storytelling can effectively support the preservation of folklore while making traditional narratives more accessible to modern audiences. The integration of community-based data into multimedia design strengthened both the cultural authenticity and educational value of the final output.

The evaluation results further confirmed that the study met its intended objectives. Based on the DepEd Region III Nueva Ecija Evaluation Rating Sheet for Storybooks and Big Books, the multimedia storytelling output received excellent ratings across both content and technical aspects. Factor One, which focused on narrative quality, cultural sensitivity, visual design, and language, obtained a grand mean of 4.8, while Factor Two, which assessed format and technical presentation, received a grand mean of 4.6. These results indicate that the developed material is highly acceptable and suitable for educational and cultural documentation purposes.

Overall, the study demonstrates that combining qualitative cultural research with multimedia design provides a meaningful approach to documenting, preserving, and promoting local folklore. The research not only achieved its objectives but also ensured that the values, traditions, and cultural narratives of the community are respectfully represented for present and future generations.

RECOMMENDATION

Based on the results of the study, the researchers recommend conducting further studies on the *Tidong (Tikbalang)* and other local myths in Eastern Samar to gather more detailed narratives, interpretations, and cultural knowledge from different communities. Future research may involve not only elders and storytellers but also younger members of the community in order to capture diverse perspectives and understand how folklore continues to influence different generations. This may help strengthen the documentation and preservation of indigenous stories that may gradually decline due to modernization. Additional attention should be given to exploring aspects of the narratives or cultural elements that were less emphasized in the current study to ensure a more complete and balanced representation of the folklore.

The researchers also recommend improving and expanding the developed multimedia storytelling material by enhancing the visual illustrations, refining the narrative flow, and developing additional digital formats such as animated storytelling or interactive digital storybooks. In particular, the components that received slightly lower ratings, such as format, layout, and technical presentation, should be prioritized for enhancement. Clearer design, improved readability, and more polished visuals will help strengthen the storytelling experience, making the material more engaging, culturally accurate, and accessible to a wider audience, particularly students and young readers.

Conflict of Interest

This study did not receive funding from any individuals or organizations

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