

Using Animation as an Approach for the Digital Preservation of the Kapampangan Legend of Maria Sinukuan.

Author Name(s) Steven Julian Grogg¹, Daniel T. Operania², Deillah P. Tanhueco³, Delancey P. Tanhueco⁴

College of Computing and Information Sciences, Systems Plus College Foundation, Angeles City, Pampanga, Philippines

Private, Non-Sectarian Higher Education Institution, Philippines

*Corresponding Author Email: grogg2332@gmail.com

ABSTRACT

This project focuses on the digital preservation of the Kapampangan legend of Maria Sinukuan and its connection to Mount Arayat through animation. As traditional folklore continues to be passed down through changing forms of storytelling, there is a need for approaches that can preserve cultural narratives while making them accessible and engaging to younger audiences. The project will adapt the legend of Maria Sinukuan into an animated narrative that presents its important characters, events, cultural elements, and connection to mount arayat in a visually engaging format. Through animation, the project aims to retain the cultural essence of the popular folklore while using visual storytelling to make the narrative more understandable and appealing to younger audiences. Rather than simply retelling the legend, the project seeks to demonstrate how animation can serve as a medium for documenting, presenting, and revitalizing local folklore. By combining traditional Kapampangan storytelling with animation techniques, the project hopes to contribute to the digital preservation of the region's cultural heritage, as well as encourage greater awareness and appreciation of Kapampangan mythology. Ultimately, the project aims to create an accessible visual representation of Maria Sinukuan's legend that can help keep the story relevant for future generations.

Keywords: Animation, Kapampangan, Maria Sinukuan, Cultural Heritage, Folklore, Mount Arayat, Digital Preservation.

SECTION I — INTRODUCTION (THE PROBLEM AND ITS SETTING)

1.1 Introduction

The Kapampangan legend of Maria Sinukuan is an important part of the folklore associated with Mount Arayat and it reflects aspects of the cultural traditions and myths of the Kapampangan people. As traditional stories are passed on over time through changing forms of media, the preservation and presentation of local folklore through accessible formats have become increasingly relevant. Animation offers a visual and narrative medium through which traditional stories can be presented while retaining their important characters, events, cultural elements, and themes. Its combination of visual storytelling and narrative can provide an accessible representation of folklore while introducing traditional cultural narratives to audiences who may be more familiar with digital media. This study focuses on the use of animation as an approach for the digital preservation of the Kapampangan legend of Maria Sinukuan. It aims to identify the significant narrative, cultural, and visual elements of the selected legend and incorporate these elements into a short-animated adaptation. Through this approach, the study aims to contribute to

the digital presentation and preservation of the selected Kapampangan folklore while encouraging awareness and appreciation of its cultural significance.

1.2 Background of the Study

Folklore serves as an important role through which communities preserve stories, beliefs, traditions, and cultural identity. Traditional narratives are often passed on from one generation to another through oral storytelling and other forms of traditional expression. As methods of communication continue to change alongside developments in digital media, traditional narratives and stories may also be presented through contemporary formats that allow them to remain accessible to present and future audiences. The Kapampangan legend of Maria Sinukuan, which is associated with Mount Arayat is an important part of the region's cultural history and heritage. The narrative contains characters, events, beliefs, and cultural elements that contribute to the understanding of Kapampangan folklore. Preserving such narratives is important because they represent the cultural knowledge that has been passed on across generations. With digital technology, we can provide opportunities for cultural heritage to be documented, presented, and accessed through contemporary media. Existing studies have examined the use of digital technologies, visual storytelling, animation, and other multimedia approaches in the preservation and presentation of cultural heritage. These approaches demonstrate the potential of digital media to make cultural heritage more accessible while presenting traditional narratives through more suitable forms to contemporary audiences. In particular, the Kapampangan legend of Maria Sinukuan provides an opportunity to explore how animation can be used to digitally preserve and present a regional folklore narrative. Therefore, this study focuses on developing a short-animated adaptation of the selected legend and examining animation as an approach for its digital preservation and presentation.

1.3 Objectives of the Study

General Objective: The study aims to explore animation as an approach for the digital preservation and presentation of the Kapampangan legend of Maria Sinukuan and its cultural connection to Mount Arayat.

The specific objectives of the study are the following:

- To identify the key narrative, cultural, and visual elements of the selected Kapampangan legend of Maria Sinukuan.
- To create a short-animated adaptation that incorporates the identified narrative, cultural, and visual elements of the selected legend.
- To evaluate the completed animated adaptation in terms of its content, visual presentation, cultural representation, and effectiveness in presenting the selected Kapampangan folklore to its intended audience.

1.4 Scope and Limitation of the Study

Scope: This study focuses on the use of animation as an approach for the digital preservation and presentation of the Kapampangan legend of Maria Sinukuan and its cultural connection to Mount Arayat. It covers the identification and adaptation of the selected narrative, cultural, and visual elements found within the chosen version of the legend.

The study will involve the development of an approximately Eight-minute 2D animated adaptation of the selected Maria Sinukuan legend. The animation will incorporate relevant characters, settings, events, themes, and cultural elements identified through the review and analysis of available sources concerning Maria Sinukuan and Kapampangan folklore. The relatively short duration is intended to accommodate the selected narrative while presenting its essential elements in a concise and accessible format.

The primary target audience of the animated adaptation is students who are in the 3rd to 6th year of Primary school. However, the material is not exclusively limited to this age group and may also be viewed by other audiences interested in Kapampangan folklore, mythology, and cultural heritage. The animation is intended to provide younger audiences with an accessible visual representation of the selected legend through contemporary digital storytelling.

The study focuses specifically on the selected version of the Maria Sinukuan legend and does not attempt to adapt every known variation of the story or encompass all Kapampangan folklore. The resulting animation is intended to serve as a digital representation of the selected narrative and as a potential supplementary material for introducing audiences to Kapampangan cultural heritage.

Delimitation: The study is delimited to the selected version of the Maria Sinukuan legend and does not attempt to represent all existing variations, interpretations, or retellings associated with Maria Sinukuan, Mount Arayat, or related Kapampangan mythology. Differences between versions of the legend may therefore not be reflected in the final animated adaptation.

The development of the approximately Eight-minute animation will be limited by the researcher's available time, resources, equipment, software, and technical capabilities. These limitations may affect the duration, visual complexity, animation techniques, level of detail, and number of narrative elements that can be incorporated into the final output.

Although students in Grades 3 to 6 are identified as the primary target audience, the study does not exclude other potential viewers. The evaluation of the animated adaptation, however, may be conducted within a defined group of respondents appropriate to the study's research design and available resources.

Furthermore, the study focuses on developing and evaluating an animated representation of the selected folklore and does not attempt to preserve the entirety of Pampanga's intangible cultural heritage. The resulting animation should therefore be understood as a digital representation of one selected narrative rather than a complete documentation of all versions, interpretations, or cultural traditions associated with Maria Sinukuan.

1.5 Significance of the Study

Kapampangan Community.

The study may contribute to the preservation and promotion of Kapampangan folklore by providing a digital representation of the legend of Maria Sinukuan. The animated adaptation may also help in visualising the possibilities of creating future adaptations of other Kapampangan mythology and folklore through contemporary forms of media.

Younger Audiences.

The animated adaptation may provide younger audiences with an accessible and visually engaging way of learning the legend of Maria Sinukuan. Through animation, the study may help introduce the narrative, characters, and cultural elements of the selected folklore to audiences who are accustomed to digital forms of storytelling.

Students and Educators.

The resulting animation may serve as an additional educational and reference material for students and educators interested in Kapampangan folklore, mythology, cultural heritage, and animation. Its visual format may provide an alternative way of presenting the selected cultural narrative alongside written and oral sources.

Cultural and Heritage Advocates.

The study may provide an example of how animation and digital media can be applied to the presentation and preservation of local intangible cultural heritage. It may also encourage the exploration of contemporary approaches for documenting and communicating regional folklore.

Future Researchers.

The study may serve as a reference for future researchers investigating animation, digital preservation, cultural heritage, folklore, and visual storytelling. It may also provide a basis for future studies exploring other Kapampangan narratives or local cultural traditions through digital media.

1.6 Definition of Terms

Animation: A visual medium that creates the perception of movement through a sequence of images or frames. In this study, animation refers to the primary medium used to present the selected legend of Maria Sinukuan as a visual narrative.

Digital Preservation: The use of digital technologies to document, maintain, and provide continued access to cultural materials and knowledge. In this study, it refers to the use of animation as a digital medium for preserving and presenting the selected Kapampangan legend.

Kapampangan Folklore: The traditional stories, beliefs, legends, and cultural narratives associated with the Kapampangan people. In this study, it specifically refers to the folklore surrounding the legend of Maria Sinukuan and Mount Arayat.

Maria Sinukuan: A figure associated with the folklore and mythology surrounding Mount Arayat. In this study, Maria Sinukuan's selected legend serves as the primary narrative adapted into an animated format.

Animated Adaptation: The transformation of an existing narrative into an animated visual presentation. In this study, it refers to the short-animated adaptation developed from the selected version of the Maria Sinukuan legend.

Cultural Heritage: The traditions, knowledge, beliefs, practices, and cultural expressions passed down within a community or from one generation to another. In this study, it refers specifically to the Kapampangan cultural heritage represented through the selected Maria Sinukuan legend.

SECTION II — LITERATURE REVIEW

2.1 Introduction to the Review

This chapter presents the related literature and studies that provide the foundation for the use of animation as an approach for the digital preservation and presentation of the Kapampangan legend of Maria Sinukuan. The reviewed literature focuses on the cultural significance of Kapampangan folklore, the preservation of intangible cultural heritage, digital approaches to cultural preservation, animation and visual storytelling, and the use of animation and multimedia in communicating cultural narratives to younger audiences.

The review is organized into five major themes: (1) Kapampangan Folklore, Cultural Heritage, and the Legend of Maria Sinukuan, (2) Preservation and Transmission of Intangible Cultural Heritage, (3) Digital Technologies and Cultural Heritage Preservation, (4) Animation and Visual Storytelling for Cultural Heritage, and (5) Animation, Folklore, and Cultural Learning Among Younger Audiences. These themes provide the theoretical and research-based foundation for examining how animation may be applied to digitally preserve and present the selected Kapampangan legend.

The reviewed studies will also be examined in relation to their methods, findings, and relevance to the present study. Through the synthesis of these sources, the researchers will identify established approaches to cultural preservation and animation while determining areas that remain insufficiently explored, particularly the use of animation to digitally preserve and present the Kapampangan legend of Maria Sinukuan.

2.2 Review of Related Literature and Studies

Kapampangan Folklore, Cultural Heritage, and the Legend of Maria Sinukuan:

Folklore serves as an important means through which communities communicate cultural knowledge, beliefs, values, traditions, and collective experiences across generations. In the context of the Philippines, local narratives and traditional knowledge form many parts of the cultural heritage of communities and provide ways for younger generations to understand their cultural identity. The preservation of such materials has become increasingly relevant as digital media provide additional means for documenting, presenting, and communicating cultural knowledge to contemporary audiences.

Within the Kapampangan cultural context, narratives associated with Mount Arayat represent an important part of local folklore and cultural imagination. The Cultural Center of the Philippines (2024), for example, presented *Mga Kuwento ni Lola Basyang: Ang Mahiwagang Bantay ng Bundok Arayat*, an animated short film that uses Mount Arayat and Filipino mythical elements as part of a contemporary audiovisual narrative. The project demonstrates that local stories and cultural landscapes can be translated into animation while maintaining their connection to cultural and environmental themes.

Recent heritage initiatives in the Philippines likewise demonstrate the value of using digital media to communicate local knowledge. Aranas et al. (2025), through the BAHAY-BAHAYAN project, examined the digitalization of Batangueño local knowledge through an active learning space, demonstrating how digital approaches can provide contemporary platforms for the passing and accessibility of community-based knowledge.

The digital promotion of heritage has also been explored in the context of Philippines academics. The University of the Philippines Diliman School of Archaeology (2024) highlighted the use of digital platforms in promoting heritage and communicating archaeological and cultural knowledge to wider audiences. These initiatives indicate that digital media can extend the ways in which cultural knowledge is introduced to audiences beyond traditional forms of transmission.

For the proposed study, the legend of Maria Sinukuan is treated as a selected Kapampangan folklore narrative that can be represented through animation. Rather than attempting to document every interpretation of the legend, the researchers will use the selected narrative version as the basis for identifying its important narrative, cultural, and visual elements. This approach is consistent with recent studies emphasizing the importance of cultural authenticity and careful representation when traditional narratives are adapted into contemporary media (Douglas, 2024; Huang et al., 2026).

Preservation and Transmission of Intangible Cultural Heritage:

Intangible cultural heritage includes cultural knowledge, practices, expressions, traditions, and forms of knowledge that are transmitted between generations. Because many forms of intangible heritage depend on continued transmission and participation, their preservation involves more than simply storing information. Contemporary research increasingly considers documentation, education, digital communication, and intergenerational engagement as complementary approaches to safeguarding cultural heritage.

Perera (2023) noted that traditional cultural heritage may be transmitted orally and that many forms of traditional knowledge remain vulnerable when their transmission depends primarily on individual practitioners or

community members. The study emphasized digital preservation as one possible approach for documenting and providing continued access to traditional cultural knowledge. Such an approach is relevant to folklore because narratives traditionally communicated through oral storytelling can be recorded and represented through contemporary media.

Digital preservation can also involve technologies that allow cultural materials to be documented, organized, and accessed by future audiences. Trček (2022) explained that digitization provides additional possibilities for cultural heritage preservation and can complement traditional preservation practices. Similarly, Buragohain et al. (2024) discussed how digital technologies can support cultural heritage preservation while also identifying challenges involving technological implementation, accessibility, authenticity, and sustainability.

The transmission of intangible cultural heritage is particularly important among younger generations. Ogge (2024) examined threats affecting the transmission of living heritage among children and youth and discussed how social media and digital platforms can influence young people's relationship with cultural traditions. The study highlights the need to consider how contemporary communication environments can either support or complicate the continuation of cultural knowledge.

UNESCO's 2023 educational initiative on intangible cultural heritage also demonstrates the potential of audiovisual media for heritage education. Its animation series on teaching and learning with cultural heritage in Asia and the Pacific was developed to help bring living heritage into school teaching and encourage its continuation among present and future generations.

The role of young people in cultural heritage preservation is further examined by Zhang et al. (2024), who developed an assessment framework for digital participatory practices involving youth in cultural heritage management. Their study emphasizes that digitalization can create opportunities for young people to participate in cultural heritage activities while also requiring consideration of cultural, ethical, and practical factors.

These studies suggest that preservation can involve both documentation and transmission. In the context of the present study, the proposed animation is therefore viewed as a digital representation that contributes to the documentation and communication of the selected Maria Sinukuan narrative rather than as a replacement for community-based cultural transmission.

Digital Technologies and Cultural Heritage Preservation:

The development of digital technologies has expanded the methods available for documenting, presenting, and communicating cultural heritage. Digital platforms can provide alternative forms of access to cultural materials and can make cultural information available to audiences who may not encounter it through traditional heritage institutions or oral transmission.

Buragohain et al. (2024) examined the use of metaverse applications for cultural heritage and identified opportunities for digital technologies to improve access, interaction, and preservation. The authors also discussed challenges associated with technological implementation and the need to consider cultural and social factors alongside technological development. This indicates that digital preservation requires more than simply converting cultural content into digital form, the technology and method of representation must also be appropriate to the heritage being communicated.

Cui (2025) specifically examined the protection of intangible cultural heritage through virtual 3D animation technology. The study demonstrates the potential of animation based technologies to visually represent cultural heritage and create digital forms through which cultural materials can be communicated. This is particularly relevant to the present research because animation provides a means of translating a narrative traditionally communicated through storytelling into an audiovisual digital format.

Li et al. (2024) likewise explored a digital twin platform for cultural heritage, demonstrating how digital technologies can facilitate the dynamic transmission of traditional cultural practices. Their work illustrates how digital representation can provide new ways of experiencing and communicating intangible cultural heritage while connecting traditional knowledge with contemporary technological environments.

Feng (2024) examined the application of digital technologies in the protection and inheritance of intangible cultural heritage, particularly through tools such as multimedia archives, virtual reality, and three-dimensional technologies. The study emphasizes the role of digital tools in documenting, storing, and disseminating cultural materials. Digital storytelling provides another approach to communicating heritage. Xie et al. (2024) explored digital storytelling through a multimodal interactive serious game designed for teaching folk dance. Their work demonstrates how cultural knowledge can be combined with narrative, visual, interactive, and educational components to create a more accessible digital learning experience.

Cao et al. (2024) investigated the relationship between digital technology and participation in intangible cultural heritage communication through a study of metaverse applications. Their findings indicate that digital environments can influence user's engagement with cultural heritage by providing immersive and interactive experiences.

Kasemsarn and Nickpour (2025) further examined digital storytelling and youth engagement within cultural and heritage contexts. Their review identified digital storytelling as an increasingly important means of connecting younger audiences with cultural heritage through contemporary communication platforms.

These studies establish that digital technologies can provide additional channels for heritage documentation, presentation, education, and audience engagement. However, the effectiveness of digital preservation depends on how cultural content is selected, interpreted, represented, and communicated. This consideration is particularly important for the present study because the animation must preserve the important elements of the selected Maria Sinukuan narrative while presenting them in a format accessible to contemporary audiences.

Animation and Visual Storytelling for Cultural Heritage:

Animation provides several characteristics that make it applicable to the presentation of folklore and cultural heritage. Unlike static forms of representation, animation can combine narrative, character design, visual symbolism, movement, sound, environment design, and dialogue to construct an audiovisual representation of cultural narratives.

Wang (2022) examined ethnographic animation as a method of representing underrepresented cultures and minority communities. The study discusses animation as a form of ethnographic documentation capable of communicating cultural knowledge through visual and narrative methods. It also highlights the importance of considering cultural context and participation when representing cultural traditions through animation. Esseku et al. (2023) examined the role of animation in preserving Ghanaian cultural heritage, particularly through the representation of folklore, traditional dances, and historical events. Their research identifies animation as a medium that can contribute to the portrayal and promotion of cultural heritage while responding to challenges posed by globalization and modernization.

Nurlaila (2022) developed an animated adaptation of the Indonesian folklore Roro Jonggrang as a form of cultural education media. The study was motivated by concerns regarding children's exposure to educational cultural content and sought to use animation to make traditional folklore more appealing and accessible to younger audiences. Wibawanto and Febriyanto (2023) similarly developed a 3D short animation based on the Central Javanese legend of Goa Kreo. Their project sought to introduce the folklore narrative and its associated moral values

through animated media while increasing awareness of the cultural story among audiences. Douglas (2024) examined the Wancho Animation Workshop, a participatory media project involving local folklore from Northeast India. The study emphasizes the importance of cultural participation and responsible representation when transforming local traditions into contemporary media. Such considerations are relevant to the present research because adaptation of Maria Sinukuan should retain important cultural characteristics rather than treating folklore solely as fictional material.

Rai et al. (2026) investigated animation as a means of revitalizing Bodo oral narratives. Their research combined animation design, field visits, user study, expert interaction, and questionnaire based evaluation to examine the understanding of oral narratives to younger generations. The findings provide a close methodological parallel to the proposed study because both involve translating an oral cultural narrative into animated media for contemporary audiences.

Abd Mokmin et al. (2026) examined 2D animation adaptations of indigenous narratives from Sabah. Their qualitative study considered cultural significance, authenticity, and intergenerational reach and used the findings to develop production oriented recommendations for animated heritage materials. This supports the importance of considering cultural authenticity and audience accessibility during animation production.

Nasir et al. (2026) explored participatory animation for Indigenous folktale preservation among the Ukit community in Sarawak. Their proposed process emphasizes cultural grounding, collaborative design, animation production, and reflection, demonstrating that animation can function as a contemporary form of intergenerational cultural transmission when local knowledge and cultural ownership are considered. Sugihartono et al. (2024) on the other hand, examined children's animation from a cultural advancement perspective and found that integrating local cultural elements such as folklore into animated films can contribute to cultural identity and the communication of cultural values to children. Their findings support the use of locally rooted animation as a means of presenting cultural narratives within contemporary children's media.

These studies collectively demonstrate that animation can function as more than an entertainment medium. It can provide a visual and narrative method for communicating cultural knowledge, adapting oral traditions, introducing folklore to younger audiences, and creating contemporary representations of cultural heritage. However, the reviewed studies also indicate that animation-based preservation must balance accessibility and creative adaptation with cultural accuracy and appropriate representation.

Animation, Folklore, and Cultural Learning Among Younger Audiences:

The intended primary audience of the present study consists of students in Grades 3 to 6 of primary education, although the resulting animation is not limited exclusively to this age group. This audience makes research concerning children's media, folklore education, and cultural learning particularly relevant to the development of the proposed animation.

Huang et al. (2026) specifically investigated the passing of cultural heritage to children aged 6 to 12 through animation. Their study found that visual storytelling can provide a child-friendly method for presenting cultural symbols and narratives that may otherwise be difficult for young audiences to understand. Nurlaila (2022) similarly identified animation as a potential medium for cultural education through the adaptation of Indonesian folklore. The study sought to present traditional stories in a form that could attract children's attention while communicating cultural and moral lessons.

Sugihartono et al. (2024) also examined the relationship between children's animation and cultural advancement. Their study argues that animated films containing local cultural elements can contribute to children's exposure to cultural identity and values, particularly within an environment where foreign animated content is widely accessible. Külük and Gök (2024) examined cultural heritage preservation and museum awareness through the

Kuzukuk animated series. Their qualitative analysis considered verbal, visual, and auditory elements and found that cultural elements could be presented in ways that were understandable and engaging for young viewers. At the same time, the study identified areas where animated representations could communicate ambiguous or problematic messages, demonstrating the need for careful content development and cultural accuracy.

Digital storytelling may also support inquiry-based learning among students. Tsiviltidou and Vavoula (2023) investigated digital stories using online museum collections for inquiry-based learning and demonstrated how digital storytelling can structure educational interaction with cultural materials. Their work provides support for the educational potential of narrative-based digital media in helping learners engage with cultural information. Kasemsarn and Nickpour (2025) further highlighted the relationship between digital storytelling and youth engagement in cultural heritage contexts. Their research indicates that contemporary digital storytelling approaches can provide opportunities for younger audiences to encounter and interact with cultural heritage through media formats that are familiar within digital environments.

The use of folklore based animation has also been examined through studies focusing on cultural education. Nurlaila (2022), Wibawanto and Febriyanto (2023), and Muttakin et al. (2024) demonstrated different applications of animated folklore for cultural communication and child-oriented education. These projects show that traditional narratives can be adapted into animated formats while maintaining educational or cultural purposes.

The reviewed literature therefore suggests that animation may provide an accessible format for introducing younger audiences to cultural narratives. For the present study, this supports the development of an approximately Eight minute long, animated adaptation of the selected Maria Sinukuan narrative. The relatively short format can allow the story to be communicated through a focused combination of narrative, visual, auditory, and cultural elements while remaining suitable for younger viewers.

2.3 Conceptual Framework

The conceptual framework of this study proposes an accessible 2D animated short film, the kapampangan legend of maria sinukuan for younger audiences, should be developed through production stages that aims to help preserve kapampangan follore and preserve local cultural heritage.

Framework 1

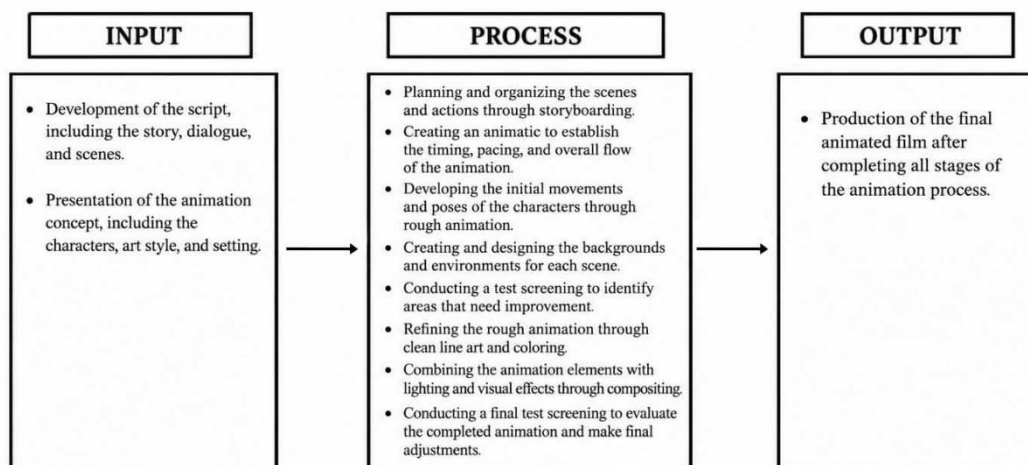


Figure 1 illustrates the process of developing the input, process and output of this study. The input consists of the initial concept and materials needed to develop the animated film. This includes the development of the script and characters, art style and setting which will guide the direction of the animation.

The process involves transforming the materials that include storyboarding, rough animation, art and coloring. Test screenings will also be conducted to evaluate the animated film. These aim transforming these materials into an engaging and accessible visual presentation of kapampangan folklore animation to be produced.

After the planning and evaluation of the animated film the output is the completed 2D animated short film of the kapampangan legend of maria sinukuan aimed at to younger audiences, preseve local cultural heritage and provide with an engaging way to learn from the film.

2.4 Synthesis

The reviewed literature and studies establish that folklore and intangible cultural heritage serve important roles in maintaining cultural knowledge, identity, traditions, and connections between generations. Recent studies emphasize that the continued passing of cultural heritage requires approaches that are responsive to changes in communication and technology. Digital preservation has therefore become an increasingly relevant approach for documenting, presenting, and providing access to cultural materials, particularly as younger generations increasingly encounter information through digital media.

The literature further demonstrates that digital technologies can provide opportunities for the preservation and transmission of intangible cultural heritage. Studies on digital heritage, digital storytelling, and participatory digital practices indicate that technologies such as multimedia platforms, virtual environments, animation, and interactive media can provide alternative ways of communicating cultural knowledge. However, the literature also emphasizes that digital preservation should consider cultural authenticity, appropriate representation, accessibility, and the participation or perspectives of the communities associated with the heritage being represented.

Studies focusing specifically on animation demonstrate its potential as a medium for presenting folklore and cultural heritage. Recent research involving Indonesian, African, Indian, Malaysian, Chinese, and other cultural narratives has shown that animation can translate traditional stories and cultural knowledge into visual and audiovisual forms that are accessible to contemporary audiences. Animation can combine characters, environments, movement, dialogue, sound, and visual symbolism, allowing cultural narratives to be communicated through more than written documentation alone. These studies also indicate that animation can support cultural education and intergenerational transmission when important cultural elements are appropriately represented.

The reviewed studies also show the relevance of animation and digital storytelling for younger audiences. Research involving children and youth indicates that visual narratives can make cultural information more accessible and engaging, particularly when complex cultural elements are presented through understandable narratives and recognizable visual representations. Studies involving children's animation and cultural heritage emphasize the importance of balancing accessibility and audience engagement with cultural accuracy. This is particularly relevant to the present study because students in Grades 3 to 6 are identified as the primary target audience of the proposed animated adaptation.

Despite these developments, the reviewed literature reveals a more specific area that remains less explored. Existing studies have examined the use of animation and digital technologies to preserve or communicate cultural narratives from different communities and countries, while Philippine initiatives have also demonstrated the potential of digital media and animation for communicating local heritage. However, there remains limited research

specifically examining the use of animation as a digital preservation approach for the Kapampangan legend of Maria Sinukuan.

The present study addresses this area by identifying the key narrative, cultural, and visual elements of the selected Maria Sinukuan legend and adapting these elements into an approximately Eight-minute animated film. Rather than attempting to represent all versions of the legend or the entirety of Kapampangan cultural heritage, the study focuses on creating a digital representation of one selected cultural narrative. The resulting animation will provide an accessible audiovisual presentation of the legend while maintaining its significant narrative and cultural elements.

Overall, the reviewed literature supports the use of digital media and animation as potential approaches for documenting, presenting, and transmitting cultural heritage. The studies also establish the importance of cultural authenticity, appropriate adaptation, and audience accessibility when traditional narratives are translated into contemporary media. Building upon these findings, the present study applies animation to the selected Kapampangan legend of Maria Sinukuan and examines its potential as a digital preservation and presentation approach for younger audiences, particularly students in Grades 3 to 6.

SECTION III — METHODOLOGY

3.1 Research Design

This study will use a quantitative experimental design to create the animated film and test its effectiveness in preserving the legend of Mariang Sinukuan. The researchers will gather facts about the story of Mariang Sinukuan as well as the cultural practices connected to it. We will consult with local historians or cultural experts to ensure the story, script, character designs, and storyboards are accurate and respectful of Kapampangan heritage. Incorporating traditional Kapampangan elements like local clothing, the environment of Mount Arayat, and music transforming them into digital art to ensure the folklore is properly preserved.

The researchers will create an 8-minute animated short film using a standard animation process, such as script development, concept designing, storyboarding, and putting the scenes together. To evaluate the animation's effectiveness, the researchers will conduct an experiment with the students of Systems Plus College Foundation (SPCF). The study will use a pre-test and post-test design. Participants will first complete an initial assessment to measure their current knowledge of Maria Sinukuan. After viewing the film, they will take a follow-up test to determine if their understanding of the folklore improved.

Along with the test, the students will answer a simple survey to rate the animation. They will score it based on how easy the story was to understand, how much it made them appreciate their culture, and how good the art and animation looked. Finally, the researchers will compare the test scores and average the survey ratings to clearly show if animation is a successful tool for keeping local legends alive for younger generations.

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