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The Narratives of Music, Arts, Physical Education, And Health Teachers Teaching Media Arts

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Abstract. Out-of-field teaching presents significant pedagogical and professional challenges, particularly in specialized subjects requiring distinct technical and creative competencies. This qualitative study explored the lived experiences and narratives of Music, Arts, Physical Education, and Health (MAPEH) teachers assigned to teach Media Arts outside their formal areas of specialization in the Schools Division of Samar. The study aimed to understand the underlying meanings embedded in their instructional journeys and to utilize these empirical insights as a foundation for designing a targeted, responsive training program. Grounded in narrative inquiry, the study involved seven purposively selected MAPEH and Special Program in the Arts (SPA) educators, each possessing at least one year of experience teaching Media Arts without formal specialization training. Data were gathered through semi-structured narrative interviews and subjected to narrative thematic analysis. The findings revealed that educators entered Media Arts teaching primarily through administrative and institutional assignment rather than specialized preparation. Initial narratives were marked by vulnerability, hesitation, fear of incompetence, and professional obligation; however, sustained teaching led to adaptive resilience, learner-centered fulfillment, and notable professional growth. Key obstacles encompassed a severe lack of formal training, inadequate instructional materials, scarce technological tools and facilities, and the inherent burden of out-of-field instruction. To overcome these structural constraints, teachers relied heavily on independent self-study, informal collegial support, and pragmatic classroom adaptations. The study concludes that out-of-field Media Arts instruction is a complex, transformative process requiring systemic interventions. Based on cross-narrative synthesis, a comprehensive training framework is proposed, targeting Media Arts core content mastery, pedagogical capability-building for non-specialist educators, adaptive instructional strategies, and sustained professional mentoring support.

Keywords: MAPEH Teachers; Media Arts; Narrative Inquiry; Out-Of-Field Teaching; Training Program

Introduction

Music, Arts, Physical Education, and Health (MAPEH) play a vital role in holistic education by fostering creativity, cultural identity, and expressive competence. Within this learning area, Media Arts has emerged as a critical discipline due to the rapid integration of digital technologies and multimedia communication in contemporary society. International research underscores that Media Arts education equips learners with essential media literacy, creative production skills, and critical thinking capabilities (Buckingham, 2019). Narrative inquiry in arts education highlights that teachers lived experiences and stories serve as vital sources of professional knowledge, illustrating how educators negotiate curricular expectations, institutional constraints, and personal artistic identities in real classroom contexts (Burnard et al., 2020).

Despite its growing relevance, the implementation of Media Arts within the Special Program in the Arts (SPA) framework faces systematic challenges at national and local levels. In the Philippines, studies consistently reveal that MAPEH teachers frequently handle disciplines outside their formal specialization, leading to instructional strain and uneven curriculum delivery (Silvestre, 2024), which directly influences student outcomes and national assessment performance (Ponsaran, 2024). This structural vulnerability is further demonstrated by DepEd-validated data from the Second Congressional Commission on Education (EDCOM II), which reported that 62% of public high school teachers nationwide are teaching subjects outside their college major (Chi, 2024). In geographically challenged areas such as the Schools Division of Samar, these

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issues are compounded by acute resource limitations, inadequate facilities, limited access to computers, cameras, and software, and sparse opportunities for specialized professional training (Sultan, 2022; HBDS Journal, 2025).

While existing literature broadly documents the prevalence of out-of-field teaching and general resource deficits in Philippine public education (Silvestre, 2024; Chi, 2024), there is a distinct lack of empirical research examining how non-specialist educators navigate highly specialized, technology-driven art forms like Media Arts. Existing studies primarily quantify out-of-field teaching statistics or focus on general academic subjects, leaving a critical gap regarding the qualitative lived experiences, emotional coping mechanisms, and professional identity reconstruction of MAPEH teachers thrust into Media Arts instruction without formal domain expertise. The specific narrative pathways through which these educators negotiate the tension between institutional assignments and their sense of professional competence remain largely unexplored, particularly within resource-constrained rural divisions.

To address this gap, this study synthesizes three complementary theoretical perspectives to provide a multi-layered analysis of the participants' narrative journeys. First, Dewey's (1938) Theory of Experience provides the overarching pragmatic foundation, explaining how teachers process continuity and interaction in their daily classroom realities—interpreting how past non-specialist backgrounds intersect with new instructional demands to form experiential meaning. Second, Teacher Professional Identity Theory (Beijaard et al., 2004; Beauchamp & Thomas, 2009) elucidates the dynamic internal negotiation educators undergo as they reconstruct their professional self-concepts, shifting from hesitant out-of-field non-specialists to adaptive Media Arts practitioners. Third, Vygotsky's (1978) Sociocultural Theory framework accounts for the external, contextual forces—such as peer collaboration, institutional constraints, and localized mediational tools—that shape teachers' pedagogical adaptations. Together, these theoretical lenses complement one another by linking the internal personal meaning-making process (Dewey) to professional self-reconstruction (Beijaard et al.) within culturally and institutionally bounded social environments (Vygotsky).

By centering the narratives of non-specialist MAPEH teachers handling Media Arts in Samar Division during SY 2025–2026, this research captures how educators construct meaning, adapt pedagogically, and navigate systemic resource constraints. Ultimately, the study bridges the gap between curricular ideals and classroom realities by developing a context-responsive training program to support SPA Media Arts educators.

Research Questions

This study aims to understand the lived experiences of MAPEH teachers instructing Media Arts in the Schools Division of Samar to serve as the basis for a contextualized teacher development intervention. Specifically, this study seeks to answer the following questions:

1. What pedagogical meanings, personal identity constructions, and operational realities are embedded in the narratives of MAPEH teachers teaching Media Arts?
2. What contextualized training program can be developed based on the lived experiences and narratives of MAPEH teachers teaching Media Arts?

Scope and Delimitation of the Study

This study focuses on capturing and interpreting the lived narratives and meaning-making processes of seven (7) purposively selected MAPEH and SPA teachers currently teaching or with experience teaching Media Arts at the secondary level. The geographic and institutional boundary covers selected public secondary schools offering the Special Program in the Arts (SPA) within the Schools Division of Samar during School Year 2025–2026. The primary tangible output of this inquiry is a proposed professional training program tailored to the identified pedagogical needs of Media Arts educators. Methodologically, the study is delimited to a qualitative narrative inquiry utilizing in-depth interviews and reflective storytelling. It does not extend to measuring student academic performance, evaluating student artistic portfolios, or statistically quantifying instructional effectiveness. The participant pool excludes students, school administrators, curriculum designers, and teachers of other learning areas. Consequently, the findings reflect context-specific realities and self-reported narratives intended for transferability and deep qualitative insight rather than broad statistical generalization to private institutions or other educational divisions.

Literature Review

Evolution and Global Context of Media Arts Education

The evolution of Media Arts represents a dynamic shift from traditional, physical art forms to digitally integrated, multimodal communication frameworks. Globally, framework integration (e.g., the Australian Curriculum) establishes Media Arts as an essential 21st-century capability that prepares learners to participate as critical, creative "prosumers" in an interconnected world. Dinham (2023) emphasizes that Media Arts

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emerged to address changing societal needs, transforming artistic creation from static production into a reflective, four-part praxis: inventing, making, connecting, and reflecting. This discipline shifts focus from simple technical skill to "navigational learning" and "flexible thinking," positioning media as a rich language of symbolism that supports identity formation and cultural competency. Modern digital ecosystems are further shaped by emerging technological developments, such as artificial intelligence, which enhance creative production while raising critical questions surrounding original expression, authenticity, and skill retention (Ortega, 2026).

Interdisciplinary Praxis and Pedagogical Approaches in Media Arts

Media Arts serves as a sovereign, interdisciplinary bridge that redefines creative literacy by integrating visual, auditory, and kinesthetic modalities. Olsen (2024) notes that Media Arts has successfully transitioned from a subcategory of visual arts into an independent discipline that crosses traditional subject boundaries, acting as a "digital glue" that binds core components of integrated curricula like Music, Arts, Physical Education, and Health (MAPEH). Through multimodal tools like Virtual Reality (VR), interactive media, and digital composition, students engage in higher-order thinking and immersive problem-solving (Fu & Gu, 2025). Pedagogically, techniques such as digital storytelling, cinematography, and graphic design transform instruction into a multisensory experience that connects content to cultural identity. While Bacus et al. (2025) and Labador (2025) demonstrate that digital storytelling shifts students from passive content consumers to active meaning-makers, Telles (2024) and the 16th DLSU Arts Congress (2023) extend this argument by showing how digital art practices—specifically indigenous media utilization and pandemic-era digital expressions—function as platforms for advocacy, civic engagement, and social negotiation in the Philippine context. Together, these scholars collectively demonstrate that Media Arts pedagogy extends far beyond technical instruction, serving instead as a vital channel for personal identity formation, cultural preservation, and social expression.

Structural Challenges, Out-of-Field Teaching, and Teacher Self-Efficacy

Despite its rich pedagogical potential, implementing Media Arts introduces complex operational hurdles, particularly within the clustered MAPEH curriculum in the Philippines. While global literature highlights the pedagogical ideal of Media Arts (Dinham, 2023; Olsen, 2024), local empirical evidence reveals a sharp disconnect between policy intent and classroom execution. The expectation for educators to deliver content across four distinct disciplines often results in widespread out-of-field teaching, where educators trained in kinesiology or traditional music are tasked with teaching digital media without formal preparation (Olsen, 2024; Silvestre & Itaas, 2020). A critical synthesis of recent research reveals a complex interplay between systemic infrastructure deficits and teacher psychological well-being. On one hand, Taboada et al. (2023) and Escorial (2024) argue that the primary barrier to effective Media Arts instruction is structural—manifested through severe resource shortages such as missing computers, cameras, editing software, and reliable electricity, which force teachers to reduce an inherently hands-on discipline into abstract theoretical lectures. On the other hand, Fu and Gu (2025) and Silvestre and Itaas (2020) emphasize that the core obstacle is psychological and pedagogical: out-of-field teachers face a profound psychological burden as they navigate "specialization bias," leading to diminished self-efficacy, severe instructional strain, and anxiety over content mastery. Furthermore, while Abella and Rosa (2023) alongside Lagos and Nabos (2023) observe that early-career educators possess higher baseline functional digital literacy, Mishra and Koehler (2006) and Scimatic (2022) counter that personal digital fluency does not automatically translate into effective Technological Pedagogical Content Knowledge (TPACK) or digital artistry. Thus, the literature demonstrates that bridging the gap in Media Arts instruction requires addressing both external hardware shortages and internal pedagogical confidence.

Adaptive Strategies, Creative Resilience, and Teacher Identity

In response to these structural and psychological constraints, educators demonstrate significant adaptability and creative resilience. Research indicates that MAPEH teachers frequently employ trial-and-error experimentation, peer collaboration, self-directed digital learning, and contextualized strategies to deliver lessons despite severe resource shortages (Villones, 2022; Napoles, 2023). In geographically isolated areas such as the island districts of Samar, teachers develop localized workarounds to bridge infrastructure gaps, deriving professional fulfillment from fostering communal identity through digital creation (Quirino & Abaya, 2025). This adaptive behavior is deeply tied to the evolution of teacher identity. Navarro et al. (2024) emphasize that the professional journey of artist-educators is driven by an intrinsic fusion of artistic passion and teaching identity. However, while Navarro et al. (2024) view identity as an internal motivational engine, Burgos (2022) and Kadyirov et al. (2023) contend that internal passion alone is unsustainable without external support structures, noting that collaborative faculty networks and peer circles are essential to protect out-of-

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field teachers from chronic burnout and emotional labor. Examining these lived experiences provides key insights into how educators navigate institutional mandates, balance personal identities, and maintain pedagogical integrity in resource-constrained environments (McClendon, 2018; Napoles, 2023).

While the reviewed literature extensively documents the theoretical merits of Media Arts (Dinham, 2023), the broad prevalence of out-of-field teaching in the MAPEH area (Silvestre & Itaas, 2020; Chi, 2024), and generalized coping mechanisms among teachers (Villones, 2022; Napoles, 2023), a significant empirical gap remains. Existing Philippine studies have predominantly focused on quantitative surveys of resource deficits or general out-of-field teaching across core academic subjects, leaving the specific discipline of Media Arts understudied. Specifically, existing literature has insufficiently examined how non-specialist MAPEH and SPA teachers specifically experience, interpret, and reconstruct their professional identities when tasked with delivering a highly specialized, technology-dependent discipline like Media Arts in geographically isolated and severely resource-constrained settings like the Schools Division of Samar. Moreover, while studies acknowledge that teachers improvise (Quirino & Abaya, 2025), there is a lack of qualitative narrative research that maps the nuanced psychological trajectory—from initial hesitation and out-of-field anxiety to professional growth and adaptive mastery—needed to inform targeted, division-level professional development interventions. This study directly addresses this gap by capturing these lived narrative journeys to design a context-responsive training program tailored to non-specialist Media Arts educators.

Methodology

Research Design

This study adopts a Qualitative Narrative Inquiry design to investigate how MAPEH teachers make sense of their lived experiences, struggles, and professional identities while teaching Media Arts. Grounded in the premise that individuals structure reality and derive meaning through storytelling, narrative inquiry provides a holistic and contextual examination of teaching practices over time. Rather than analyzing isolated incidents, this design captures continuity, pedagogical transformation, and personal growth. It accounts for how each teacher's narrative is shaped by their educational background, institutional environment, resource access, and interactions with learners. To analyze the teachers' stories, the study utilizes Riessman's Narrative Analysis Framework, which focuses on the structural flow, thematic content, and sociocultural context of personal accounts. Instead of fragmenting data into isolated codes, this framework preserves the full sequence, tone, and integrity of whole interview transcripts. Guided by Riessman's framework, data analysis focuses on three core narrative dimensions. The sequential narrative flow examines how teachers structure their stories chronologically from initial out-of-field assignments to ongoing classroom practices. The lived realities and content dimension identifies recurring narrative arcs, such as overcoming resource deficits, exercising creative resilience, and balancing curriculum mandates with classroom constraints. Finally, language and meaning-making analyzes participant emphasis, tone, and word choice to understand how educators construct their professional identities as Media Arts facilitators.

Research Locale

This study is situated within the Schools Division of Samar, a regional educational jurisdiction under the Department of Education (DepEd) in the Philippines. The division encompasses a diverse range of 647 elementary public schools, 13 public secondary schools, and 70 public junior high schools, with senior high schools spread across urban and rural communities in the province of Samar. There are eight (8) schools offering the Special Program in the Arts (SPA), but only five (5) schools currently offer the Media Arts specialization track. In terms of digital art creation and instruction, the Schools Division of Samar faces significant challenges in implementing Media Arts education, particularly regarding teacher preparedness, resource availability, and institutional support. While the Department of Education issues policy directives encouraging the use of digital arts and multimedia tools, such as DM 039, s. 2023, implementation varies widely across divisions. Samar Division currently faces acute limitations in specialized teacher expertise, technological resources, and institutional backing. Schools frequently lack access to high-quality computers, graphic tablets, editing software, and stable internet connectivity needed for digital art creation, leading to inconsistent delivery and sparse opportunities for specialized professional training.

Research Participants

The participants of this study consist of seven (7) MAPEH and Special Program in the Arts (SPA) teachers assigned to teach Media Arts within the Schools Division of Samar. Participants were selected using a criterion-based purposive sampling strategy. To be eligible for inclusion, candidates had to meet three explicit criteria. First, they had to hold a permanent teaching appointment as a public school MAPEH or SPA secondary teacher in a school implementing the Special Program in the Arts. Second, they had to be assigned

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to teach Media Arts outside their formal college degree specialization or major. Third, they were required to possess at least one (1) full academic year of active teaching experience handling the Media Arts track. Participants were identified in coordination with the Division SPA Coordinator and respective School Heads across the five SPA-implementing high schools in the division. Following official administrative endorsement, a preliminary mapping of qualified non-specialist Media Arts teachers was conducted. From the identified pool, seven (7) eligible educators voluntarily consented to participate. These participants were distributed across four major secondary schools offering the SPA Media Arts specialization track in Samar Division, comprising two participants from Wright National High School, two from Motiong National High School, two from Calbiga National High School, and one from Basey National High School. In qualitative narrative inquiry, sample size is determined by narrative depth and richness rather than statistical generalizability. A sample size of seven (7) participants is methodologically appropriate and aligned with narrative inquiry standards, as established by Riessman (2008), because it allows the researcher to conduct an in-depth, nuanced examination of each participant's extended story. Rather than producing surface-level thematic coding across a large cohort, seven participants provided a manageable yet highly detailed dataset that enabled intense, transcript-level narrative analysis while reaching narrative saturation across the division's key SPA implementation sites.

Research Instrument

The primary data-gathering tool is a semi-structured narrative interview guide designed to elicit detailed, chronological, and reflective stories from MAPEH teachers teaching Media Arts. Consisting of open-ended, storytelling-oriented prompts, such as "Can you tell me the story of how you first learned you would be teaching Media Arts?" and "How have you navigated teaching digital tools without formal background?", the guide balances data consistency across participants with the flexibility to explore unique lived experiences as they emerge naturally. To ensure the instrument's credibility, content validity, and alignment with narrative inquiry standards, it underwent a rigorous three-step validation process. During the expert panel review, the guide was evaluated by two qualitative research experts—the Director of SSU-SICGLG and the Secretary of the Graduate School—focusing on item clarity, objective relevance, sensitivity, logical sequencing, and the elimination of potential bias. Next, pilot testing was conducted with non-participant MAPEH teachers to verify question clarity, assess interview length, eliminate redundant or leading prompts, and ensure the questions effectively prompted detailed narrative responses. Finally, qualitative dependability was achieved through uniform interview protocols, consistent follow-up probing, and field-note documentation, leading to official ethical clearance and approval from the Samar State University Ethics Review Committee under IHREC Code 2026-0036-G.

Data Gathering Procedure

Data collection commenced upon securing formal administrative clearance from the Schools Division Superintendent and the School Heads of Wright NHS, Motiong NHS, Calbiga NHS, and Basey NHS. The researcher met directly with eligible Media Arts educators across these schools to outline the study's framework, establish rapport, and obtain voluntary written informed consent for participation and audio recording. Adhering to qualitative narrative inquiry standards, data gathering proceeded through three integrated streams, including verbatim audio-recorded narrative interviews lasting 15 to 30 minutes per session using conversational probes, field-note documentation to capture non-verbal cues and emotional expressions, and supplementary document reviews to enrich contextual accuracy. All interview audio was transcribed verbatim immediately following each session to preserve authentic participant expressions, sequence, and narrative flow. Central to the data-gathering process was strict adherence to ethical standards and participant protection, officially cleared under IHREC Code 2026-0036-G. Participant autonomy was prioritized by ensuring participation remained entirely voluntary, allowing individuals to withdraw at any point without penalty or administrative repercussions. To protect identity and confidentiality, all personal identifiers were stripped and replaced with anonymized codes, such as Participant A and Participant B, during transcription, analysis, and reporting. Data security was maintained by storing all digital recordings and transcripts in password-protected cloud files accessible exclusively by the primary researcher, effectively safeguarding participants against institutional power dynamics or potential privacy breaches throughout the study.

Results and Discussions

Research Question 1: What pedagogical meanings, personal identity constructions, and operational realities are embedded in the narratives of MAPEH teachers teaching Media Arts?

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Narrative Profiles of the Participants

The study involved seven teachers who teach Media Arts as part of the Special Program in the Arts. Although all of them teach Media Arts, they come from different academic and professional backgrounds, took various paths to enter the subject, and had different initial reactions to the assignment. To give context for their individual stories, Table 1 shows the narrative profiles of the participants.

Table 1. Participant's Narrative Profiles

Participant	Professional Background	Entry into Media Arts Teaching	Initial Narrative Position	Brief Narrative Profile
1. P1	Science major	Assigned due to lack of MAPEH teachers	Afraid and uncertain	P1 entered Media Arts through school need and initially experienced fear because the subject was outside the participant's specialization.
2. P2	Mathematics major with some ICT knowledge	Given the subject to complete teaching load	Hesitant and unfamiliar with the subject	P2 entered Media Arts out of institutional necessity and gradually adjusted by drawing from prior ICT-related knowledge.
3. P3	Mathematics major	Assigned because of lack of teacher; sent to training	Willing but challenged by limited time and resources	P3 entered Media Arts through departmental need and formal training, but the experience was shaped by continuing resource scarcity.
4. P4	Teacher handling ICT	Picked by SPA Coordinator because of ICT role	Unmotivated and not confident at first	P4's story began with low confidence, but the participant gradually found practical ways to survive and manage the subject.
5. P5	Mathematics graduate with passion for photography	Assigned by the principal to replace a teacher	Hesitant and still learning while teaching	P5 entered Media Arts through reassignment, but personal interest in photography helped shape a more meaningful teaching journey.
6. P6	Previously handled instrument	Reassigned due to shortage of SPA teachers	Accepted out of responsibility and no choice	P6's narrative reflects obligation, versatility, and adjustment in response to institutional demands.
7. P7	MAPEH teacher during SPA implementation	Began teaching when SPA was opened in the school	Formally prepared through seminar before teaching	P7's profile reflects a more formally prepared entry into Media Arts, with the narrative later centering on learner growth and program recognition.

The participant narrative profiles show that the seven teachers came from diverse academic and professional backgrounds and entered Media Arts teaching under different circumstances. Most of them were not originally specialized in Media Arts but were assigned to the subject due to institutional needs, lack of available teachers, workload demands, or administrative decisions. Their initial reactions to the assignment also differed, with some participants expressing fear, hesitation, uncertainty, or low confidence, while others demonstrated willingness or benefited from prior preparation and related knowledge. Despite these

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differences, the profiles indicate a shared reality: teaching Media Arts was mainly experienced as a process of adjustment, flexibility, and responding to school demands. These common and contrasting background conditions offer important context for understanding the individual stories presented in the next section.

Cross-Narrative Patterns and Major Storylines

This section outlines the cross-narrative themes, subthemes, and major storylines that emerged from the restoryed narratives of the seven participants. Although the study used narrative inquiry and focused on presenting individual stories, the shared meanings across participant accounts were also organized into themes and subthemes to better illustrate collective patterns. This approach preserves the narrative integrity of the participants' stories while providing a more structured interpretation of the common experiences, tensions, and meanings involved in teaching Media Arts. Throughout the narratives, the participants' accounts centered around institutional assignment, emotional adjustment, adaptive teaching, structural constraints, learner-centered fulfillment, and professional growth.

Table 2. Cross-Narrative Themes and Subthemes

Theme	Subthemes	Participants Reflected	Cross-Narrative Meaning
1. Theme 1. Entering Media Arts Beyond Formal Specialization	1.1 Assignment due to teacher shortage; 1.2 Teaching load completion and administrative placement; 1.3 Reassignment and replacement in response to school need	P1, P2, P3, P5, P6	Media Arts teaching was commonly entered through school need rather than formal specialization.
2. Theme 2. Negotiating Hesitation, Fear, and Out-of-Field Adjustment	2.1 Fear and uncertainty in handling an unfamiliar subject; 2.2 Low confidence and lack of preparation; 2.3 Learning while teaching	P1, P2, P4, P5, P6	The beginning of Media Arts teaching was marked by emotional uncertainty and adjustment to an unfamiliar field.
3. Theme 3. Sustaining Media Arts Teaching Through Self-Study, Resourcefulness, and Support	3.1 Studying lessons and learning independently; 3.2 Using alternative resources and adaptive strategies; 3.3 Drawing support from heads, coordinators, and colleagues	P1, P2, P3, P4, P6, P7	Teaching was sustained through adaptive effort, self-learning, and relational support.
4. Theme 4. Confronting Structural Constraints in Media Arts Teaching	4.1 Lack of training and professional preparation; 4.2 Lack of devices, facilities, and equipment; 4.3 Limited instructional materials and time	P1, P2, P3, P4, P5, P6, P7	The difficulties of Media Arts teaching were strongly structural, not merely personal.
5. Theme 5. Finding Fulfillment in Student Learning, Output, and Recognition	5.1 Meaning in student outputs and performances; 5.2 Fulfillment through learner growth and application of skills; 5.3 Pride in competition participation and program recognition	P1, P2, P5, P6, P7	Student learning and visible performance became the strongest source of meaning in teaching Media Arts.
6. Theme 6. Reframing Media Arts Teaching as Growth and Professional Transformation	6.1 Becoming more flexible and resourceful; 6.2 Expanding professional identity beyond specialization; 6.3 Developing resilience, appreciation, and commitment	P1, P5, P6, P7	Media Arts teaching became a site of resilience, growth, and expanded professional identity.

Theme 1. Entering Media Arts beyond Formal Specialization

A major theme that emerged from the participants' stories is that their entry into Media Arts teaching mostly happened outside of formal specialization. For most of the participants, teaching Media Arts did not start as a direct result of preservice training or professional focus in the field. Instead, it arose from institutional factors such as teacher shortages, workload demands, reassignments, or administrative replacements. This means that the participants' stories show Media Arts teaching not as a planned career goal but as a role they took on due to school needs. In this way, the participants' entry into Media Arts demonstrates how subject assignments in schools are sometimes influenced more by organizational needs than teacher expertise, making their start in the field both situational and adaptable.

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Subtheme 1.1. Assignment Due to Teacher Shortage

The first subtheme that emerged under this theme is assignment due to teacher shortage. The narratives reveal that some participants began teaching Media Arts because their schools lacked teachers who could directly handle the subject. In these cases, Media Arts teaching was not introduced as an area they had specifically prepared for, but as a practical response to the absence of available personnel. This indicates that the participants' entry into the subject was heavily influenced by staffing shortages and the school's need to continue the program despite limited personnel.

This is clearly reflected in Participant 1's statement, who shared that the participant was chosen to handle Media Arts because the school lacked MAPEH teachers, stating,

"...choose me to handle media arts because... we lack of... teacher in MAPEH" (Lines 10–13).

A similar story is seen in Participant 3, who explained that the department head assigned the participant because they lacked a teacher handling Media Arts, saying,

"...We do not have enough teachers handling Media Arts..." (Lines 462–468).

These important statements show that teacher shortage was not a minor background issue, but a direct reason why participants entered Media Arts teaching.

This subtheme is supported by recent research on out-of-field teaching. Biebricher (2023) found that roles in out-of-field teaching often result from school staffing needs and can significantly influence teacher identity. In the Philippine context, Belmonte and colleagues (2024) noted that secondary out-of-field teachers often enter unfamiliar subject areas due to school assignment requirements rather than their specialization. Rodriguez (2025) similarly reported that out-of-field teaching in rural senior high schools is closely linked to staffing shortages and support gaps, showing that staffing challenges remain a key factor behind these assignments.

Subtheme 1.2. Teaching Load Completion and Administrative Placement

The second subtheme is teaching load completion and administrative placement. The participants' accounts indicate that some teaching assignments in Media Arts were made not only due to a shortage of teachers but also because of administrative requirements related to balancing teaching loads. In this case, Media Arts became part of the participant's responsibilities because it was necessary to meet the required number of teaching units. This suggests that entry into Media Arts was also influenced by organizational workload distribution, where subject assignment was guided by administrative practicality rather than content specialization.

This is clearly shown in Participant 2's statement, who said that Media Arts was assigned to him to fulfill the teaching load:

"The SPA Media Arts discipline assigned to me to complete my teaching load" (Lines 193–194).

This statement indicates that the assignment was not based on formal preparation in Media Arts, but on the school's need to distribute teaching responsibilities. The participant's story therefore illustrates how administrative placement can serve as a pathway for teachers to enter unfamiliar subject areas.

This pattern is also evident in recent research. Li and colleagues (2022) found that teachers' professional identity is shaped by job demands and available resources, indicating that institutional working conditions influence how teachers experience and interpret their roles. Belmonte and colleagues' (2024) Philippine study also reported that out-of-field assignments are influenced by school deployment realities and require teachers to adapt to subject areas beyond their preservice training. Additionally, Beley's (2025) study found that out-of-field teaching affects perceived competence and job satisfaction among public secondary teachers, emphasizing that administrative placement has professional consequences for teachers assigned outside their specialization.

Subtheme 1.3. Reassignment and Replacement in Response to School Need

The third subtheme is reassignment and replacement in response to school needs. The narratives show that some participants entered Media Arts because they were transferred from another area or assigned to replace an existing teacher. This kind of entry reflects a flexible form of role allocation where teachers are expected to adapt to changing school demands, even when the new subject does not fully match their original expertise. In these stories, Media Arts teaching appears as an extension of institutional responsibility rather than a direct continuation of previous specialization.

This is evident in Participant 5's account, where they mentioned that the principal assigned them to replace the Media Arts teacher, saying,

"...I was assigned... replace the teacher" (Lines 936–939).

Similarly, Participant 6 explained that they were transferred to Media Arts due to a shortage of SPA teachers, stating,

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"...I was assigned to media arts because we are short of... SPA teacher..." (Lines 1298–1303).

These statements demonstrate that reassignment and replacement are concrete pathways through which teachers enter Media Arts teaching, reinforcing the institutional foundation of the role.

Recent research supports this conclusion. Biebricher's (2023) study shows that out-of-field assignments can significantly impact teacher identity as educators adapt to roles they did not initially plan to take on. Li and colleagues (2022) also explain that changing job demands influence teachers' identity development over time, especially when new tasks require them to renegotiate their professional roles. Rodriguez's (2025) study on rural senior high schools also found that support systems become vital when teachers are reassigned to out-of-field roles, emphasizing that reassignment is not just a neutral administrative action but a professional experience that needs adaptation and support.

Theme 2. Negotiating Hesitation, Fear, and Out-of-Field Adjustment

Another major theme that emerged from the narratives is the participants' process of negotiating hesitation, fear, and out-of-field adjustment. For many of them, teaching Media Arts did not start with confidence but with emotional uncertainty. Since most participants were assigned to the subject outside their formal specialization, the beginning of their journey was marked by fear, hesitation, low confidence, and the feeling of entering unfamiliar territory. This means that the challenge of teaching Media Arts was not only technical or curricular but also emotional and professional. Their narratives show that the early phase of Media Arts teaching involved negotiating self-doubt while trying to meet institutional expectations and learner needs.

Subtheme 2.1. Fear and Uncertainty in Handling an Unfamiliar Subject

The first subtheme that emerged is fear and uncertainty when handling an unfamiliar subject. The participants' stories indicate that starting to teach Media Arts involved a strong sense of emotional unease, especially at the beginning. Because the subject was new and outside their specialty, some participants felt fear and uncertainty as immediate responses to the assignment. This shows that teaching a subject beyond one's expertise is not just about accepting a new task; it also involves managing the emotional pressure of teaching something unfamiliar.

This is clearly reflected in Participant 1's statement,

"I am afraid... because I am a science major and it's a different subject" (Lines 19–21).

A similar experience appears in Participant 2's story, where the participant admitted to feeling hesitant because they didn't know what Media Arts was or how it should be taught

"...I was hesitant to accept media arts... I don't know what media arts is... I do not know what the content of Media Art is" (Lines 195–197).

These statements reveal that out-of-field assignment induces an immediate threat to teacher self-efficacy. Grounded in Teacher Professional Identity Theory (Beijaard et al., 2004), this initial hesitation marks an ontological shift where teachers must dismantle their identity as subject-matter experts and reconstruct themselves as vulnerable, adaptive learners alongside their students

This subtheme is supported by recent research on out-of-field teaching and teacher identity. Biebricher (2023) found that out-of-field teaching can significantly influence teachers' identity development, especially when they are asked to teach a subject beyond their training. Du Plessis (2021) similarly reported that the out-of-field phenomenon impacts teachers' wellbeing, confidence, sense of belonging, and self-efficacy, demonstrating that such assignments impose emotional and professional stress. In the Philippine context, Baras (2025) found that out-of-field senior high school teachers experience lack of knowledge, low self-esteem, and difficulty managing unfamiliar subjects, which closely mirrors the fear and uncertainty described in the current narratives.

Subtheme 2.2. Low Confidence and Lack of Preparation

The second subtheme is low confidence and lack of preparation. Beyond fear and uncertainty, the participants' stories also reveal a deeper sense of inadequacy regarding the content and pedagogy of Media Arts. Some participants not only felt nervous; they also felt unprepared, unmotivated, and unsure whether they had enough knowledge to teach the subject effectively. This indicates that the emotional challenge of out-of-field teaching was closely connected to perceived lack of readiness and insufficient preparation.

This is clearly shown in Participant 4's statement,

"unmotivated not confident..." (Lines 748–751),

Which illustrates the participant's low confidence at the start of the assignment. Similarly, Participant 5 said,

"I have the hesitant first..." (Lines 941–944).

and explained that although they were already teaching, they were still learning the subject. These statements suggest that low confidence did not stem only from unwillingness, but also from the participants' awareness that they were working with a subject they did not feel fully prepared for.

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This finding aligns with recent literature. Du Plessis (2021) found that out-of-field teaching affects teachers' confidence and self-efficacy, especially when they lack adequate content knowledge and pedagogical preparation. Biebricher (2023) also demonstrated that out-of-field roles influence how teachers view themselves professionally, particularly when they feel misaligned with the subject they are teaching. In the Philippine context, Belmonte and colleagues (2024) reported that secondary out-of-field teachers experienced unfamiliarity, low confidence, and adjustment difficulties when asked to teach outside their specialization, reinforcing the pattern observed in the current narratives.

Subtheme 2.3. Learning While Teaching

The third subtheme is learning while teaching. The participants' stories indicate that adjustment did not happen before entering the classroom but during the actual teaching process. Some participants described themselves as still studying, still exploring, or still trying to understand the subject while already taking on instructional responsibilities. This means that their adjustment to Media Arts was not sequential but simultaneous: they were learning the subject even as they were expected to teach it.

Participant 5's statement,

"while I'm teaching, I was still studying" (Lines 941–944),

Clearly shows the experience of learning while already serving as a teacher. Participant 6 also shared this challenge by saying that Media Arts was

"not my capability" and "not what I have trained" (Lines 1311–1313).

These key statements indicate that the participants' growth in Media Arts often happened in real time, during the act of teaching itself, rather than through complete prior preparation.

Recent studies support this view. Li and colleagues (2022) found that teacher professional identity is adaptable and changes with job demands and available resources, indicating that teachers often develop professionally while responding to challenging assignments rather than before them. Biebricher's (2023) study also shows that out-of-field teaching can transform teacher identity over the course of actual teaching experience. In the Philippines, Evardo's (2024) study on out-of-field research teachers found that teachers develop subject handling practices while already teaching, emphasizing that adaptation, instruction, and feedback become part of lived professional learning in out-of-field contexts.

Theme 3. Sustaining Media Arts Teaching Through Self-Study, Resourcefulness, and Support

A third significant theme that emerged from the participants' stories is that they kept teaching Media Arts through self-study, resourcefulness, and support. Although many started the subject with hesitation and little preparation, they did not stay passive when faced with challenges. Instead, their stories revealed that they studied lessons ahead of time, used available modules, searched for different materials, drew on related prior knowledge, and relied on the support of department heads, principals, coordinators, and co-teachers. This shows that the participants' ability to keep teaching Media Arts wasn't about being fully ready at first, but about their effort to adapt and the support systems around them.

Subtheme 3.1. Studying Lessons and Learning Independently

The first subtheme that emerged under Theme 3 is studying lessons and learning independently. The narratives suggest that self-study became one of the earliest and most immediate ways the participants tried to cope with the demands of Media Arts. Since they did not always have a formal background in the subject, they compensated by reading ahead, carefully studying each lesson, and trying to understand the material before facing the class. This demonstrates that independent learning became a crucial survival strategy as the participants adjusted to Media Arts teaching.

This is clearly shown in Participant 1's statement,

"every lesson I must study…" (Lines 30–32),

Which indicates the participant's effort to prepare before teaching. A similar experience appears in Participant 2's account, where the participant mentioned that modules and materials were first reviewed before accepting and teaching the subject

"naghatag man hiya mga modules," (Lines 199–202).

These important statements demonstrate that self-study was not just an extra effort but a necessary response to teaching a subject outside one's specialization.

This finding is supported by recent studies on teacher professional learning. Morina and colleagues' (2025) meta-analysis found that online teacher professional development produces meaningful effects on teacher outcomes and classroom practices, suggesting that teachers' learning can be enhanced through accessible and flexible opportunities. Huang and colleagues' (2024) systematic review also found that technology-enabled teacher professional development supported teachers' learning and growth, especially when formal learning opportunities were limited or disrupted. Ventista and colleagues' (2023) review further

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noted that training, coaching, and ongoing professional development improve teaching practices and student outcomes, emphasizing the importance of sustained teacher learning beyond initial formal preparation.

Subtheme 3.2. Using Alternative Resources and Adaptive Strategies

The second subtheme is the use of alternative resources and adaptive strategies. The participants' stories show that teaching Media Arts effectively required more than just reading lessons; it also involved finding practical ways to instruct despite limited materials. Some participants searched online, used different resources, and created engaging activities with what was available. This shows that resourcefulness was not just a helpful trait but a necessary approach to teaching Media Arts in difficult conditions.

This is clearly demonstrated by Participant 3's statement about needing

"alternative resources and searching online for materials" (Lines 582–589).

This important statement indicates that the participant did not rely only on provided materials but actively sought ways to continue teaching despite the lack of complete resources. The narrative thus suggests that adaptive strategy-making became part of the participant's routine in Media Arts teaching.

Recent studies support this interpretation. Carrete-Marín and colleagues' (2024) study found that scarcity and limited dissemination of teaching materials create real instructional challenges, leading teachers to adapt and improvise their practices. Research on curriculum adaptation also shows that teachers need ongoing opportunities to develop adaptation skills so they can respond effectively to curricular demands in less-than-ideal settings. Additionally, recent work on adaptive teaching with digital tools highlights that teachers' ability to flexibly use available resources is a crucial factor for maintaining instructional continuity and effectiveness in changing educational environments. These studies support the current finding that adaptive strategies were essential for how participants sustained Media Arts instruction.

Subtheme 3.3. Drawing Support from Heads, Coordinators, and Colleagues

The third subtheme is drawing support from leadership, coordinators, and colleagues. The stories indicate that the participants did not navigate Media Arts teaching alone. Often, they continued because of encouragement, guidance, and help from department heads, principals, coordinators, and co-teachers. This shows that support within the school community became a key factor in maintaining instruction, especially when teachers were assigned outside their area of expertise.

This subtheme is clear in Participant 1's mention of

"maam Alma, maam Sarah…" (Lines 59–60),

Participant 3's statement that the principal supported the participant and co-teachers helped in the process (Lines 484–488), and Participant 6's direct statement,

"My colleague, they pushed me" (Line 1315).

These important statements show that support from others was not accidental; it was part of the participants' real experience of being able to continue in Media Arts teaching despite their initial uncertainty.

This finding is reinforced by recent studies on collaboration and professional learning. Zhang and colleagues' (2024) study found that professional learning communities strongly predict teacher resilience and that teacher identity mediates this relationship, suggesting that collaboration and support play an important role in helping teachers persist in difficult work. Morina and colleagues' (2025) meta-analysis likewise suggests that professional development with collaborative features contributes to better teacher and classroom outcomes. Ventista and colleagues' (2023) review also emphasizes that ongoing coaching and collaborative continuous professional development are among the approaches most associated with positive instructional and student outcomes. Together, these studies support the current narratives by showing that support from colleagues and school leaders is a crucial part of sustaining teaching in challenging contexts.

Theme 4. Confronting Structural Constraints in Media Arts Teaching

A fourth major theme emerging from the participants' stories is their shared experience of facing structural barriers in Media Arts education. Throughout their accounts, difficulties were repeatedly linked not only to personal adaptation but also to shortages of training, devices, facilities, instructional materials, and the necessary time to teach the subject effectively. This indicates that the challenge of teaching Media Arts is not purely individual or pedagogical; it is also institutional and material. The participants' stories consistently revealed a gap between the curriculum's expectations and what the school environment could realistically provide. Recent research similarly shows that teacher professional development, school infrastructure, and access to digital or instructional resources are closely connected to the quality of teaching and learning.

Subtheme 4.1. Lack of Training and Professional Preparation

The first subtheme that emerged is a lack of training and professional preparation. The narratives reveal that some participants were asked to teach Media Arts without adequate or up-to-date preparation for

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the subject. This indicates that the challenge of teaching Media Arts was worsened by limited access to ongoing professional development. In this context, teachers were not only expected to teach a demanding, practice-based subject but also to do so without sufficient training to boost confidence, pedagogy, and content delivery.

This is clearly reflected in Participant 4's statement,

"the most challenging No training, I have no idea of media arts" (Lines 914–915),

and in Participant 6's statement that

"the last training… was 2018… not enough training" (Lines 1523–1525).

These significant statements show that the participants did not merely want more training as an added benefit; rather, they experienced the lack of training as a core barrier to effective Media Arts teaching.

Recent studies support this finding. A 2024 systematic review by Huang and colleagues found that technology-enabled teacher professional development generally enhances teachers' learning and professional growth, highlighting that sustained, well-designed PD is important for teacher ability. Morina and colleagues' (2025) meta-analysis further showed that online teacher professional development has a medium positive effect on teacher and classroom-level outcomes. Additionally, Wang and colleagues' (2025) study demonstrated that a blended professional development program boosts teachers' instructional design skills, reaffirming that structured PD can improve classroom readiness and practice.

Subtheme 4.2. Lack of Devices, Facilities, and Equipment

The second subtheme is the lack of devices, facilities, and equipment. The participants' stories reveal that Media Arts teaching relies heavily on material resources like cameras, microphones, tablets, and other devices. Since Media Arts is both conceptual and practical, with a focus on producing work, the absence of proper equipment directly impacts how the subject can be taught. This means that even when teachers are willing and motivated, the lack of facilities and devices limits the quality and variety of learning experiences they can offer.

This subtheme is clearly reflected in Participant 1's statement,

"we don't have camera," (Lines 142-145)

and in the mention of needing

"tablets, or TV screen" (Lines 142–145).

Participant 5 also stressed that

"materials nagmamatter" (Lines 1253–1258)

and questioned how Media Arts could be taught effectively when a microphone was faulty (Lines 1253–1258). Similarly, Participant 7 highlighted the burden of caring for school equipment, since if it was damaged, the teacher would be held responsible (Lines 1824–1827). These important statements demonstrate that devices and facilities are not just minor concerns but essential conditions for teaching Media Arts.

While general literature highlights digital pedagogy alignment (Mishra & Koehler, 2006), the empirical realities of the Schools Division of Samar reveal that pedagogical strain is secondary to fundamental hardware deprivation. Unlike urban settings where challenges revolve around software integration, Samar teachers extend existing findings by demonstrating how specialized digital art curricula are radically improvised under extreme physical constraints, such as missing cameras and unreliable electricity (Quirino & Abaya, 2025; Sultan, 2022).

Subtheme 4.3. Limited Instructional Materials and Time

The third subtheme is limited instructional materials and time. The narratives indicate that, beyond devices and training, teachers also faced shortages of books, modules, prepared materials, and the limited time available for teaching Media Arts. This shows that the challenge was not just about what resources were available but also about how much time teachers had to cover content, facilitate practice, and help students produce outputs. The lack of instructional materials and time therefore influenced both the pacing and depth of Media Arts instruction.

This is clearly evident in Participant 3's statement that they only had

"We are only 1 hour" and that teaching was challenging because of "resources" and "modules" (Lines 476–482).

A similar situation is described by Participant 1 mentioning

"time constraint alongside a shortage of resources" (Lines 68–69).

These significant statements demonstrate that Media Arts teaching was limited not only by teacher readiness but also by the lack of instructional materials and the limited time for meaningful implementation.

Recent studies support this interpretation. Carrete-Marín and colleagues' (2024) study on teaching materials in rural schools found that teachers face significant challenges related to the use and development of instructional materials, especially in limited settings. Nalbantoğlu and colleagues' (2024) study showed that long-term professional development enhances teachers' curriculum adaptation skills, emphasizing how

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teachers need support in adjusting instruction under less-than-ideal conditions. Sibley and colleagues' (2025) study on adaptive teaching with technology also indicates that teaching quality depends on how teachers respond to instructional boundary conditions, including prior knowledge, context, and degree of adaptability.

Theme 5. Finding Fulfillment in Student Learning, Output, and Recognition

A fifth major theme emerging from the participants' stories is their experience of finding fulfillment through student learning, output, and recognition. Although their journeys in teaching Media Arts involved uncertainty, limited preparation, and resource constraints, the participants consistently found meaning in moments when students were able to learn, produce work, apply skills, and bring recognition to the school or program. This indicates that their strongest sense of achievement did not stem from the ease of teaching, but from seeing learners perform, improve, and succeed. Recent studies also show that arts education, arts–digital integration, and technology-supported learning can enhance student engagement, creativity, and meaningful learning outcomes, which helps explain why these moments became central to the participants' sense of fulfillment.

Subtheme 5.1. Meaning in Student Outputs and Performances

The first subtheme that emerged under Theme 5 is the meaning in student outputs and performances. The participants' narratives suggest that visible student products such as recital outputs, edited videos, and classroom performances became concrete signs that learning was happening. In a subject like Media Arts, where instruction is output-focused and creative by nature, student products served as more than assessment artifacts; they became meaningful evidence that the teachers' efforts were reaching the learners. This shows that the participants felt fulfilled when they could see the results of teaching manifest in student work.

This is clearly reflected in Participant 1's account of the recital, where students were able to create and present outputs such as edited videos (Lines 41–44). A similar emphasis appears in Participant 6's statement that student learning

"will be shown in their output" (Lines 1533–1535).

These important statements demonstrate that the participants valued visible learner products because these outputs confirmed that instruction in Media Arts was becoming meaningful and tangible for students.

This finding is supported by recent studies. Li's 2025 study found that arts education enhances students' cognitive development, critical thinking, and academic performance, demonstrating that arts-based engagement can lead to meaningful educational outcomes. Escala's 2025 study on arts integration with digital tools also found that combining creativity and technology can promote meaningful learning in authentic classroom settings. Balalle's 2024 review further concluded that technology-based education is strongly linked to improved student engagement and learning outcomes, which helps explain why teachers may interpret student outputs as signs of successful and meaningful participation.

Subtheme 5.2. Fulfillment Through Learner Growth and Application of Skills

The second subtheme is fulfillment through learner growth and skill application. Besides producing outputs, the narratives also show that teachers found meaning in seeing students actually apply what they learned and improve their abilities over time. This indicates that fulfillment in Media Arts teaching was not only about finished products but also about the process of learner development. The participants' stories reveal that watching students go from being unfamiliar to confidently applying skills became one of the most rewarding parts of their experience.

This is clear in Participant 2's recollection that students could use camera techniques during the Division Festival of Talents (Lines 245–249). Similarly, Participant 7 explained the significance of seeing a student grow from Grade 7 to Grade 10 through the program (Lines 1832–1836). These important statements show that the participants valued not just immediate performance but also the learners' gradual development as they gained skills, confidence, and visible competence in Media Arts.

Recent studies reinforce this interpretation. Li's 2025 study links arts education with stronger critical thinking and overall academic development, suggesting that arts learning contributes to broader student growth. Joshi's 2025 study on digital resource utilization found that digital resource use is associated with student engagement, self-efficacy, and subject learning, which supports the value of skill application in digitally mediated learning contexts. Escala's 2025 study also shows that arts integration supported by digital tools can foster meaningful learning, aligning with the participants' experiences of fulfillment when students could apply techniques and demonstrate growth.

Subtheme 5.3. Pride in Competition Participation and Program Recognition

The third subtheme is pride in participation and recognition in programs. The participants' stories show that public or institutional recognition of student achievement also helped them feel fulfilled as Media

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Arts teachers. Competitions and formal presentations became moments when teacher effort, student learning, and program visibility all came together. This means that fulfillment was not just personal or classroom-based but was also influenced by the recognition from learners and the school's Media Arts program.

This subtheme is shown in Participant 2's story about joining the Division Festival of Talents for the first time and realizing that their school could participate meaningfully in the event (Lines 250–256). It is also clear in Participant 7's statement that one of the greatest sources of pride was seeing the SPA Media Arts program gain recognition in competitions (Lines 1841–1846). These important statements indicate that recognition in formal events became a key validation of both student achievement and teacher effort in Media Arts instruction.

This subtheme is also supported by recent studies. Li's 2025 research indicates that arts education promotes broader developmental outcomes, including critical thinking and academic achievement, which can be showcased in public demonstrations of learning. Balalle's 2024 review highlights that technology-based learning environments can enhance engagement and results, helping explain why performance and recognition are important in digitally related subjects like Media Arts. Escala's 2025 study further affirms the value of integrating arts and digital technology to create meaningful classroom experiences, which can extend into formal presentations and recognition beyond the classroom.

Theme 6. Reframing Media Arts Teaching as Growth and Professional Transformation

A sixth key theme from the participants' stories is the process of reframing Media Arts teaching as a path of growth and professional transformation. Although many participants entered the field because of institutional needs, uncertainty, or lack of specialization, their later stories revealed that the experience gradually shifted from being just a burden to a source of development. Over time, teaching Media Arts came to represent increased flexibility, resourcefulness, resilience, and commitment as educators. This shows that the participants' journeys didn't end with difficulty alone; instead, they evolved into stories of professional change, where challenges became opportunities for growth and a deeper understanding of what it means to teach.

Subtheme 6.1. Becoming More Flexible and Resourceful

The first subtheme that emerged under Theme 6 is becoming more adaptable and resourceful. The participants' stories indicate that an important result of teaching Media Arts was developing adaptive flexibility. Because the subject required practical outputs, technical adjustments, and responses to limited resources, participants learned to work with what was available and became more open to changing instructional conditions. This suggests that flexibility and resourcefulness were not just optional strengths but qualities that developed gradually through real teaching experience.

This subtheme is reflected in Participant 6's statement that as a teacher one must be versatile and simply

"go with the flow" (Lines 1305–1309).

A similar idea appears in Participant 7's reflection that the experience helped the participant

"become a resourceful teacher" (Lines 1707–1710).

These significant statements show that the participants eventually interpreted their Media Arts teaching experience as something that strengthened their ability to adapt, improvise, and continue working despite constraints.

This finding is supported by recent studies. Zhang and colleagues' 2024 study found that professional learning communities positively predict teacher resilience, and that teacher identity helps explain how that resilience develops. Lu and colleagues' 2024 systematic review similarly identified resilience as a dynamic capacity shaped by teachers' contexts, demands, and support systems rather than as a fixed personal trait. Li and colleagues also showed that teachers' professional identity changes in response to job demands and resources, reinforcing the idea that flexibility and resourcefulness can develop through challenging teaching assignments.

Subtheme 6.2. Expanding Professional Identity Beyond Specialization

The second subtheme is expanding professional identity beyond specialization. The narratives suggest that teaching Media Arts eventually allowed some participants to see themselves as capable of more than what their original academic backgrounds indicated. What started as an out-of-field assignment later became a space where they recognized new potentials, discovered broader abilities, and expanded their sense of themselves as teachers. This implies that Media Arts teaching did not just add another task to their workload; it also helped reconstruct their professional identities.

This is clearly reflected in Participant 5's statement that the experience made the participant realize having

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"the potential to teach this" (Lines 1263–1268).

A related insight can be seen in Participant 1's reflection that the experience helped the participant *"become ah better teacher" (Lines 166–168).*

This evolution illustrates a complete trajectory of identity transformation. Aligned with Dewey's (1938) Theory of Experience, the continuity of overcoming classroom struggles converts an imposed administrative burden into personal agency. Rather than remaining constrained by their college degree titles, educators in Samar expand their professional self-concept, proving that specialized artistic competence can be developed through reflective classroom practice and resilience.

This interpretation is supported by recent literature on teacher identity. Li and colleagues (2022) found that professional identity is flexible and develops through the interaction of job demands and resources. Biebricher's 2023 study on out-of-field teaching similarly showed that teachers' identities change over time as they negotiate roles beyond their specialization. El-Soussi's 2025 work on teacher identity negotiation also highlights that teachers reconstruct their professional selves in response to changing institutional and instructional conditions. Together, these studies support the current finding that Media Arts teaching became a context in which participants expanded their professional identity beyond their original field.

Subtheme 6.3. Developing Resilience, Appreciation, and Commitment

The third subtheme is developing resilience, appreciation, and commitment. The participants' stories show that, over time, teaching Media Arts shifted from struggle to endurance, a greater appreciation for the subject, and a stronger dedication to the profession. In this way, the teaching journey was not just about learning strategies or managing scarcity; it was also about forming a more positive and grounded outlook on teaching itself. This indicates that resilience and appreciation became core parts of the deeper meanings the participants associated with their experiences.

This sub theme is strongly reflected in Participant 1's statement,

"struggling but fighting" (Line 114),

as well as in the participant's reflection that the experience helped the participant

"love my profession as a teacher" (Lines 111–112).

A related expression appears in Participant 7's statement that the journey made the participant more *"passionate" and "compassionate" in teaching (Lines 1707–1712).*

These significant statements show that the participants eventually understood Media Arts teaching not only as demanding, but also as something that deepened commitment, appreciation, and perseverance in the profession.

Recent studies support this pattern. Zhang and colleagues' 2024 study found that teacher identity mediates the relationship between professional learning communities and resilience, suggesting that resilience increases through both support and evolving self-understanding. Lu and colleagues' 2024 systematic review also demonstrates that teacher resilience develops through interaction with context, challenge, and support rather than solely through personal disposition. He and colleagues' 2025 study further revealed that professional identity is closely linked to work engagement and burnout, emphasizing the importance of commitment and positive professional meaning in helping teachers endure demanding work.

The narratives of the participants reveal that teaching Media Arts was shaped by institutional assignment, emotional adjustment, adaptive effort, structural constraints, learner-centered fulfillment, and professional growth. While the participants entered the subject from varied contexts and with different levels of readiness, their stories collectively show that Media Arts teaching became both a challenge and a transformative professional experience. These cross-narrative themes provide the basis for identifying the training and support needs of teachers handling Media Arts.

Research Question 2: What contextualized training program can be developed based on the lived experiences and narratives of MAPEH teachers teaching Media Arts?

Proposed Training Programs for MAPEH Teachers Teaching Media Arts

The cross-narrative themes and subthemes revealed several recurring needs among teachers handling Media Arts, especially regarding content understanding, pedagogical readiness, technical skills, resource optimization, assessment of learner outputs, and ongoing professional support. The participants' stories indicated that many of them entered Media Arts without formal specialization, felt hesitation and uncertainty at first, and continued teaching through self-study, resourcefulness, and support from colleagues and school leaders. Their stories also highlighted ongoing structural challenges such as lack of training, insufficient devices and facilities, limited instructional materials, and time constraints. At the same time, the narratives showed that teaching Media Arts became meaningful through student output, learner progress, and

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professional growth. Based on these findings, the study identifies key program areas that can serve as the foundation for a responsive training program for teachers working in Media Arts.

Orientation on Media Arts Content and Curriculum

One key area for the proposed training program is orientation on the nature, scope, and curriculum of Media Arts. The narratives showed that many participants entered the subject without formal specialization and had to rely on institutional assignment, load completion, reassignment, or replacement. Because of this, some of them began teaching Media Arts without a clear understanding of its content, competencies, and expectations. This highlights the need for a training component that will give teachers a stronger foundational understanding of Media Arts as a subject, including its curriculum standards, key concepts, and expected learner outcomes. Such orientation is essential so that teachers can start with a clearer grasp of what they are expected to teach and facilitate.

Capability-Building on Media Arts Pedagogy for Non-Specialist Teachers

Another identified program area is capacity-building in Media Arts pedagogy, especially for teachers who teach the subject outside their formal specialization. The narratives showed that many participants felt fear, hesitation, low confidence, and unpreparedness in teaching Media Arts. This indicates that the proposed training program should focus not only on content knowledge but also on effective teaching methods. There is a need for sessions that boost teacher confidence, explain pedagogical approaches suitable for Media Arts, and help non-specialist teachers manage classroom instruction, student engagement, and subject-specific teaching strategies. This component is essential for supporting teachers as they move from uncertainty to greater competence and confidence in teaching the subject.

Training on Adaptive Teaching Strategies and Resource Development

A third key foundation for the proposed training program is the need for adaptive teaching strategies and resource development. The narratives demonstrated that teachers often maintained Media Arts instruction through self-study, alternative resources, and practical adjustments when faced with limited conditions. This suggests that the program should include training on how to design contextualized activities, improvise learning materials, maximize available resources, and modify lessons based on learner needs and school limitations. Teachers should also be guided on how to work collaboratively to develop materials and share strategies that are feasible and effective in their own contexts. This component is essential because the participants' stories show that Media Arts teaching frequently relies on adaptability and resourcefulness rather than ideal conditions.

Hands-On Technical Training on Media Arts Tools and Output Production

The findings also highlight the need for hands-on technical training on Media Arts tools and output production. Participants repeatedly identified lack of training, insufficient equipment, and inadequate technical preparation as major barriers to teaching the subject. They emphasized the need for cameras, microphones, tablets, editing skills, and updated training to help them meet the practical demands of Media Arts. Therefore, the proposed training program should include skill-based sessions on photography, video editing, broadcasting, media production, and preparing learner outputs for recital, presentation, or performance. This component is essential because Media Arts is not just theoretical; it requires teachers to facilitate actual production work and guide learners through technical and creative processes.

Training on Assessment, Coaching, and Facilitation of Student Outputs

Another area identified from the narratives is training on assessing, coaching, and facilitating student outputs. The participants consistently found fulfillment in seeing students create outputs, apply skills, grow through performance tasks, and gain recognition in programs and competitions. This suggests that teachers need stronger support in how to evaluate creative work, coach students on performance-based outputs, and facilitate meaningful presentation opportunities. The proposed program should therefore include sessions on output-based assessment, rubric development, performance task design, coaching for contests and recitals, and strategies for guiding learners toward high-quality creative outputs. This area is important because student output and learner growth were among the most meaningful aspects of participants' experiences.

Reflective and Continuing Professional Development for Media Arts Teachers

The findings also highlight the importance of reflective and ongoing professional development for teachers working in Media Arts. The participants' stories demonstrated that the teaching experience gradually became a source of resilience, appreciation, flexibility, and professional growth. This indicates that the proposed training program should not only enhance technical and pedagogical skills but also support teachers'

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development over time. Including reflection sessions, mentoring opportunities, teacher sharing forums, and continued capability-building activities is valuable, as they enable teachers to process their experiences, share practices, and strengthen their professional identity in Media Arts instruction. Such elements are crucial because the participants' stories show that long-term support is essential for teachers to stay confident, dedicated, and effective in teaching the subject.

To synthesize the major findings of the study, an emergent model was developed based on the narratives of the participants. The model illustrates the progression of teachers' experiences from teaching assignment and context, to challenges encountered, adaptive strategies and support mechanisms, professional growth, and finally, training and development needs. As shown in Figure 1, the model serves as a visual summary of how the participants' lived experiences informed the proposed training program.

Training Program Matrix (First Term SY 2026-2027)

The three-day face-to-face training program entitled "Empowering Non-Specialist Teachers in Media Arts: Content, Curriculum, and Pedagogy" will be conducted on September 2–4, 2026, at the Samar State University Convention Center, targeting secondary non-specialist teachers handling MAPEH, Arts, Information and Communications Technology (ICT), and Special Program in the Arts (SPA) Media Arts-related subjects. The program aims to enhance teachers' foundational knowledge of Media Arts, strengthen their understanding of curriculum standards and learning competencies, and develop their pedagogical capacity to deliver relevant, learner-centered, and technology-supported instruction.

On the first day, Orientation on Media Arts Content and Curriculum, participants will engage in an opening program and pre-assessment, an overview of Media Arts as a learning area, an examination of Media Arts in the K–12 curriculum, including applicable standards, competencies, and Most Essential Learning Competencies (MELCs), a discussion of various media forms such as digital imaging, video, animation, sound, and interactive media, and a curriculum mapping workshop. These activities will be facilitated by the Education Program Supervisor for Arts and a Media Arts Curriculum Specialist, with the objectives of orienting teachers on the scope and significance of Media Arts, familiarizing them with relevant curriculum standards and learning competencies, and enabling them to align instructional content with grade-level learning outcomes. The expected outputs include a foundational understanding of Media Arts and completed curriculum maps aligned with identified competencies.

The first-day budget allocation is ₱25,000, consisting of ₱5,000 for the trainer's honorarium, ₱5,000 for training materials, and ₱15,000 for meals and snacks. On the second day, Capability Building on Media Arts Pedagogy, participants will undertake sessions on the principles of Media Arts pedagogy, instructional strategies appropriate for non-specialist teachers, demonstration teaching using media-based activities, hands-on workshops involving basic digital tools for image, audio, and video creation, and a lesson planning clinic. These sessions will be facilitated by a Media Arts Pedagogy Trainer and an ICT Integration Specialist, with the objectives of strengthening teachers' confidence in teaching Media Arts concepts, equipping them with learner-centered instructional strategies, and enabling them to design relevant lessons using accessible digital tools and resources. The expected outputs include improved pedagogical competencies, draft Media Arts lesson plans, and instructional activity sheets.

The second-day budget allocation is ₱28,000, covering ₱5,000 for the trainer's honorarium, ₱8,000 for ICT and workshop materials, and ₱15,000 for meals and snacks. On the third day, Application, Assessment, and Sustainability, participants will engage in micro-teaching demonstrations and peer feedback, discussions on appropriate assessment strategies for Media Arts using rubrics, portfolios, and project-based outputs, activities on integrating Media Arts with other learning areas, action planning and commitment setting, post-training assessment, program evaluation, and the closing program. These activities will be facilitated by the School Division Training Team, with the involvement of school heads and master teachers, to enable participants to demonstrate the practical application of Media Arts pedagogical approaches, develop appropriate assessment instruments, and formulate sustainable plans for implementing Media Arts instruction in their respective schools. The expected outputs include demonstrated readiness to teach Media Arts, finalized lesson plans, assessment rubrics, and school-based action plans.

The third-day budget allocation is ₱22,000, consisting of ₱2,000 for training facilitation, ₱5,000 for materials and printing, and ₱15,000 for meals and snacks. Overall, the program has a total estimated budget of ₱75,000 and is expected to contribute to increased teacher competence and confidence in teaching Media Arts, improved instructional quality, and the sustainable integration of appropriate Media Arts content, curriculum, and pedagogical practices in secondary schools. Through its systematic progression from content orientation and curriculum alignment to pedagogical capability building, practical application, assessment, and action planning, the program seeks to strengthen the professional capacity of non-specialist teachers to deliver meaningful, competency-based, and context-responsive Media Arts learning experiences.

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The three-day training program on Orientation on Media Arts Content and Curriculum and Capability-Building on Media Arts Pedagogy for Non-Specialist Teachers was designed to address the limited content knowledge and pedagogical preparation of teachers assigned to teach Media Arts without formal specialization. The program integrates curriculum orientation with pedagogical training to ensure that teachers gain both conceptual understanding and practical teaching competence.

The first phase of the program focuses on orienting teachers to the Media Arts content, curriculum standards, and learning competencies. This component aims to establish a clear understanding of the scope, relevance, and expectations of Media Arts within the K–12 curriculum. By engaging teachers in curriculum mapping and discussion of media forms, the program helps reduce uncertainty and promotes alignment between learning objectives, instructional activities, and assessment.

The second phase emphasizes capability-building in Media Arts pedagogy, equipping teachers with learner-centered strategies, instructional approaches, and basic classroom applications. Through demonstration teaching, workshops, and lesson planning activities, teachers are guided to translate curriculum standards into meaningful and engaging learning experiences. This phase addresses the need for pedagogical confidence, particularly in facilitating creative and performance-based tasks inherent in Media Arts instruction.

The final phase focuses on application, assessment, and sustainability, allowing teachers to practice teaching Media Arts lessons and develop appropriate assessment tools. Micro-teaching and action planning activities ensure that learning from the training is transferable to actual classroom contexts. Overall, the training program is expected to enhance teachers' confidence, pedagogical competence, and readiness to implement Media Arts effectively, thereby contributing to improved instructional quality and learner engagement.

Training Program Matrix (Second Term SY 2026-2027)

The three-day face-to-face training program entitled "Adaptive Media Arts Teaching and Technical Skills Enhancement for Educators" will be conducted on December 7–9, 2026, at the Samar State University Convention Center, targeting secondary non-specialist MAPEH teachers and Special Program in the Arts (SPA) teachers handling Media Arts-related subjects. The program aims to strengthen participants' pedagogical adaptability, technical competencies, and capacity to develop inclusive, learner-responsive, and contextually appropriate instructional resources for Media Arts education.

On the first day, Training on Adaptive Teaching Strategies in Media Arts**,** the activities will include an opening program and diagnostic assessment, an overview of adaptive teaching and inclusive practices, discussions on differentiated instruction strategies, the design of learner-responsive Media Arts activities, and a workshop on adapting Media Arts lessons to address diverse learning needs. These activities will be facilitated by the Education Program Supervisor for Arts and an Inclusive Education or Pedagogy Specialist, with the objectives of introducing adaptive teaching principles, equipping teachers with appropriate instructional strategies, and enabling them to modify lessons according to learners' abilities, interests, and learning contexts. The expected outputs include increased awareness of adaptive and inclusive teaching approaches and the development of adapted Media Arts lesson outlines.

The first-day budget allocation is ₱25,000, covering ₱5,000 for the trainer's honorarium, ₱5,000 for materials and printing, and ₱15,000 for meals and snacks. On the second day, Resource Development and Hands-On Technical Training on Media Arts Tools**,** participants will engage in activities involving the introduction to commonly used Media Arts tools for image, audio, video, and animation production; demonstrations of basic media production software and applications; hands-on workshops on creating digital media resources; and the development of low-cost, school-based Media Arts instructional materials. The sessions will be facilitated by a Media Arts Technical Trainer and an ICT Integration Specialist, with the objectives of developing teachers' foundational technical skills, enabling them to produce instructional and learning resources, and promoting the effective utilization of accessible and affordable media technologies in school settings. The expected outputs include practical experience in using Media Arts tools and teacher-developed digital instructional resources, such as images, videos, and audio materials.

The second-day budget allocation is ₱30,000, consisting of ₱5,000 for the trainer's honorarium, ₱10,000 for ICT and workshop materials, and ₱15,000 for meals and snacks.

On the third day, Output Production, Application, and Evaluation**,** participants will undertake individual or collaborative Media Arts output production, micro-teaching demonstrations using their developed media outputs, peer review and constructive critique sessions, assessment of instructional outputs using appropriate rubrics, action planning, post-training assessment, program evaluation, and the closing program. These activities will be facilitated by the Division Training Team, with the participation of school heads and master teachers, to enable teachers to apply the adaptive teaching strategies and technical

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competencies acquired during the preceding sessions, produce classroom-ready Media Arts instructional materials, and formulate sustainable school-based implementation plans.

The expected outputs include completed Media Arts instructional materials, improved teacher confidence in the pedagogical and technical application of Media Arts tools, and actionable school-based plans for the integration of developed resources into classroom instruction. The third-day budget allocation is ₱22,000, covering ₱2,000 for facilitation and evaluation, ₱5,000 for materials and printing, and ₱15,000 for meals and snacks. Overall, the program requires an estimated budget of ₱77,000**,** covering all three training days, and is expected to contribute to enhanced adaptive teaching competencies, increased technical proficiency in Media Arts technologies, the production and utilization of teacher-developed instructional resources, and improved inclusivity and quality of Media Arts instruction in secondary education. Through its integrated emphasis on pedagogical adaptation, practical skills development, collaborative production, and performance-based evaluation, the program seeks to strengthen teachers' professional capacity to deliver responsive, accessible, and technology-supported Media Arts learning experiences.

The three-day training program on Adaptive Teaching Strategies and Resource Development and Hands-On Technical Training on Media Arts Tools and Output Production was designed to enhance the pedagogical and technical competencies of non-specialist teachers handling Media Arts. The program responds to the need for flexible teaching approaches and practical skills that enable teachers to effectively deliver Media Arts instruction despite limited specialization and resources.

The first component of the training focuses on adaptive teaching strategies, emphasizing differentiated instruction and inclusive practices. This component equips teachers with the ability to modify lessons and activities according to learners' diverse needs, learning styles, and contextual realities. By strengthening teachers' adaptive capacities, the program supports learner-centered and inclusive Media Arts instruction.

The second component centers on hands-on technical training and resource development, providing teachers with practical experience in using basic Media Arts tools for image, audio, and video production. Through guided workshops and output creation, participants develop functional skills necessary for producing instructional materials and learner outputs using accessible and low-cost technologies.

The final phase of the program emphasizes application and output production, allowing teachers to integrate adaptive teaching strategies with technical skills through micro-teaching and project presentation. This ensures that learning outcomes are translated into classroom-ready practices. Overall, the training program is expected to improve teacher confidence, instructional effectiveness, and the sustainable implementation of Media Arts education in schools.

Training Program Matrix (Third Term SY 2026-2027)

The three-day face-to-face training program entitled "Strengthening Assessment, Coaching, and Professional Growth in Media Arts Education" will be conducted on January 7–9, 2027, at the Samar State University Convention Center, targeting secondary Media Arts teachers and non-specialist MAPEH and Special Program in the Arts (SPA) teachers. The program aims to strengthen teachers' competencies in authentic assessment, instructional coaching, creative learning facilitation, reflective teaching, and continuing professional development (CPD) to enhance the quality of Media Arts instruction and the assessment of student outputs.

On the first day, Training on Assessment of Media Arts Student Outputs, participants will engage in an opening program and expectations-setting activity, an overview of authentic assessment in Media Arts, discussions on various assessment approaches, including performance tasks, portfolios, and project-based outputs, the development of assessment criteria and rubrics, and a workshop on designing appropriate assessment instruments. These activities will be facilitated by the Education Program Supervisor for Arts and an Assessment and Evaluation Specialist, with the objectives of deepening teachers' understanding of authentic and performance-based assessment, enabling them to develop valid and reliable rubrics for evaluating Media Arts outputs, and strengthening the alignment of assessment practices with prescribed learning competencies. The expected outputs include teacher-developed rubrics and assessment tools, as well as improved competence in evaluating students' Media Arts outputs. The first-day budget allocation is ₱25,000, consisting of ₱5,000 for the trainer's honorarium, ₱5,000 for materials and printing, and ₱15,000 for meals and snacks.

On the second day, Coaching and Facilitation of Media Arts Student Outputs, participants will undertake sessions on the principles of coaching and feedback in creative learning, strategies for facilitating the Media Arts creative process, constructive critique and student reflection, simulation activities involving the coaching of students during output creation, and a workshop on designing guided facilitation plans. These sessions will be facilitated by a Media Arts Pedagogy Trainer and a Master Teacher or Instructional Coach, with the objectives of equipping teachers with effective coaching and facilitation competencies, improving their capacity to guide students throughout the creative production process, and promoting formative feedback,

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constructive critique, and reflective learning. The expected outputs include enhanced coaching and facilitation skills, together with contextualized coaching guides and facilitation plans for Media Arts projects. The second-day budget allocation is ₱28,000, covering ₱5,000 for the trainer's honorarium, ₱8,000 for workshop materials, and ₱15,000 for meals and snacks.

On the third day, Reflective Practice and Continuing Professional Development, participants will engage in discussions on reflective teaching in Media Arts, the utilization of self-assessment and professional reflection tools, an introduction to continuing professional development pathways, action planning for individual professional growth, post-training evaluation, and the closing program. These activities will be facilitated by the Division Training Team, with the involvement of school heads, master teachers, and the CPD Coordinator, to foster reflective teaching practices, encourage continuous professional learning and improvement, and enable participants to formulate individual and school-based CPD plans. The expected outputs include reflective journals or professional portfolios, individual CPD plans, school-based action plans, and a strengthened culture of reflective teaching and professional collaboration. The third-day budget allocation is ₱25,000, consisting of ₱5,000 for facilitation and evaluation, ₱5,000 for materials and printing, and ₱15,000 for meals and snacks.

Overall, the program has a total estimated budget of ₱78,000 and is expected to contribute to improved assessment practices for Media Arts student outputs, strengthened teacher competencies in coaching and creative learning facilitation, increased engagement in reflective practice and continuing professional development, and enhanced quality of Media Arts instruction and student-produced outputs. Through its integrated emphasis on assessment literacy, instructional coaching, reflective practice, and sustained professional learning, the program seeks to establish a more systematic and evidence-informed approach to Media Arts teaching, assessment, and professional growth among secondary non-specialist teachers.

The three-day training program on Assessment, Coaching, and Facilitation of Student Outputs and Reflective and Continuing Professional Development for Media Arts Teachers was designed to enhance teachers' instructional effectiveness beyond content delivery by strengthening their assessment literacy, coaching skills, and reflective practice. The program addresses the need for Media Arts teachers to competently evaluate creative outputs, guide students through artistic processes, and sustain professional growth.

The first component of the program focuses on authentic assessment in Media Arts, emphasizing the use of performance-based tasks, portfolios, and rubrics aligned with learning competencies. This component equips teachers with the skills to assess student outputs objectively while recognizing creativity, process, and effort, which are essential dimensions of Media Arts learning.

The second component highlights coaching and facilitation of student outputs, enabling teachers to provide constructive feedback and scaffold students' creative processes. Through simulations and guided workshops, teachers develop facilitation strategies that promote student reflection, collaboration, and continuous improvement rather than product-focused instruction alone.

The final component centers on reflective practice and continuing professional development, encouraging teachers to engage in systematic self-reflection and long-term professional planning. By developing individual CPD and action plans, teachers are guided to sustain instructional improvement and adapt to emerging practices in Media Arts education.

Overall, the training program is expected to improve teachers' assessment competence, instructional coaching capacity, and commitment to continuous professional growth, thereby enhancing the quality of Media Arts instruction and student learning outcomes.

The registration fee of ₱1,500.00 per participant is allocated to three major expense components to support the effective delivery of the training program. Of the total amount, ₱100.00 will be allocated for training materials, including handouts, modules, manuals, and digital learning resources, while ₱50.00 will cover venue and equipment-related expenses, such as the training room, projector, sound system, and internet connectivity. The remaining ₱1,350.00 will be allotted for meals and refreshments, computed at ₱450.00 per day for three training days, to provide participants with appropriate food and refreshments throughout the program. These allocations constitute the total registration fee of ₱1,500.00 per participant and are intended to support the necessary instructional, logistical, and participant-related requirements of the training.

Ethical Considerations

Ethical considerations are carefully observed in this study to protect the rights, welfare, and dignity of all participants. Prior to data collection, informed consent is obtained, clearly explaining the purpose of the study, research procedures, potential risks and benefits, and the voluntary nature of participation. Participants are assured of confidentiality and anonymity, with all identifying information removed or coded during transcription, analysis, and reporting. The researcher respects participants' autonomy by allowing them to

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withdraw from the study at any stage without penalty or consequence. All audio recordings and transcripts are securely stored and accessed solely by the researcher. The study avoids any form of coercion or undue influence, particularly within the school setting where power relations may exist. Furthermore, ethical clearance is sought and obtained from an accredited ethics review board with IHREC code 2026-0036-G to ensure compliance with institutional and national research standards. These measures collectively uphold the principles of integrity, transparency, and respect throughout the research process.

Conclusion

The findings of this study reveal that out-of-field Media Arts instruction within the Schools Division of Samar is a multi-dimensional, transformative experience defined by the continuous negotiation between systemic hardship and adaptive professional growth. Non-specialist MAPEH and SPA educators entered Media Arts not by design, but through institutional imperatives such as teacher shortages, administrative assignments, and workload completion. Initially marked by acute vulnerability, hesitation, and fear of pedagogical inadequacy due to their non-specialist backgrounds, these teachers underwent a profound process of out-of-field adjustment. In geographically isolated and resource-constrained environments like Samar—where acute shortages of digital devices, specialized facilities, and instructional time severely constrain teaching—educators sustained their instruction through independent self-study, pragmatic resourcefulness, and informal collegial support networks. Over time, seeing visible student growth, artistic outputs, and success in division competitions served as the primary emotional anchor, allowing teachers to reconstruct their professional identity from hesitant out-of-field practitioners into flexible, resilient, and committed Media Arts facilitators. Ultimately, these lived narratives demonstrate that teacher resilience alone cannot overcome chronic structural and pedagogical deficits without targeted, division-level interventions. To bridge this gap, the empirical findings directly informed the development of a proposed 3-Term Division Training Program Matrix specifically designed for non-specialist Media Arts educators. By systematically mapping the participants' identified struggles to actionable program components, the proposed training program addresses core gaps in Media Arts curriculum orientation, specialized pedagogy, hands-on technical software and tool utilization, authentic output assessment, and sustained reflective mentoring. In the context of the Schools Division of Samar, this contextualized training framework serves as a vital bridge between national curriculum standards and local classroom realities—equipping non-specialist educators with the necessary pedagogical confidence and technical mastery to deliver sustainable, high-quality Media Arts education.

Recommendations

Based on the findings, conclusions, and the proposed training program, the following actionable recommendations are organized by key stakeholder groups to ensure systemic, targeted, and sustainable support for Media Arts education. For DepEd Division Offices, Program Implementers, and Policy Makers, the Department of Education, particularly at the division level, should prioritize policy enforcement and resource allocation tailored to specialized art tracks. Division offices should formalize and institutionalize the proposed 3-Term Division Training Program Matrix ("Empowering Non-Specialist Teachers in Media Arts") to provide structured upskilling in core content, specialized pedagogy, technical tool utilization, and authentic assessment. Furthermore, division officials should allocate dedicated capital outlay and ICT funds to equip SPA-implementing schools with essential hardware and software—such as digital cameras, graphic tablets, editing suites, and microphones—to bridge the digital divide in under-resourced areas. Division supervisors should also issue standardized subject orientation guidelines to ensure that teachers assigned outside their major receive formal curriculum onboarding prior to classroom deployment. For School Administrators and SPA Coordinators, School heads and program coordinators should establish institutional support structures that cushion the impact of out-of-field assignments. School leaders must strengthen localized peer-mentoring and learning action cell (LAC) sessions where non-specialist Media Arts teachers can collaborate with experienced ICT or MAPEH colleagues. Administrators should strategically manage teacher workloads to allow sufficient lesson preparation time for hands-on, project-based subjects. Additionally, school heads should establish school-based equipment sharing protocols, secure community partnerships for technical resources, and create opportunities for students and teachers to showcase Media Arts outputs through local recitals, exhibitions, and division talent showcases to foster program recognition and morale. For MAPEH and SPA Media Arts Teachers, Teachers assigned to handle Media Arts outside their formal specialization should actively engage in continuous professional self-development and adaptive instructional practices. Non-specialist educators are encouraged to participate in peer-led coaching, collaborative lesson planning, and online skill acquisition for digital art tools. Teachers should leverage contextualized and low-cost alternative resources—such as mobile phone cameras and open-source editing software—to deliver practical, output-based instruction despite equipment limitations. Moreover, educators should adopt reflective teaching

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practices, utilizing journals and portfolio assessments to track both their pedagogical growth and their students' creative development. For Future Researchers, Future researchers are encouraged to expand upon the empirical base established by this study. Studies may be conducted to evaluate the post-implementation effectiveness and impact of the proposed 3-Term Division Training Program on teacher self-efficacy and student artistic output. Longitudinal research could examine the long-term professional identity trajectory of out-of-field arts educators across broader regional or national contexts. Finally, future qualitative or quantitative inquiries may incorporate the perspectives of school heads, SPA coordinators, and learners to capture a holistic evaluation of Special Program in the Arts implementation in geographically isolated and rural divisions.

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