

THE EMERGENCE OF MICROCINEMAS IN METRO MANILA

A Research Paper

Presented to the

Faculty of the Multimedia Arts Department

School of Design and Arts

De La Salle-College of Saint Benilde

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March, 2018

ABSTRACT

The concept of microcinema can be traced back to its roots on art house cinemas in the 1950's-1960's among french filmmakers; until officially the term "microcinema" has been coined in the early 1990's by curators David Sherman and Rebecca Burton when they had a project called "Total Mobile Home Microcinema." In the Philippines today, there has been an emergence of these microcinemas in Metro Manila along with the advent of the local independent cinema. This phenomenological study examines the perceptions of film viewers and the motivations of microcinema owners and operators in putting up their microcinemas around Metro Manila. There are two film experts, and two microcinema owners/operators that were interviewed, three focus group discussions, and a supplementary survey were conducted. The main problem of microcinemas is that the general public barely have an idea of its concept, and their means of promotion relies heavily only on social media advertising. Based on the data gathered, the proponents have decided to produce a website containing informative, and promotional videos that will target to inform users regarding the history, concept, as well as the existence and accessibility of microcinemas around Metro Manila.

Key Words: microcinema, art house, independent film, emergence, local, film education, film literacy, stand-alone cinemas

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CHAPTER 1

INTRODUCTION

‘Microcinema’ is a term coined in the early 1990’s by curators David Sherman and Rebecca Barton. The two had a project called “Total Mobile Home Microcinema”, it was capable of a thirty seating room in a basement space under Barton’s apartment. Since then, the term has been used to describe venues and organizations of the same scale (Vernetti, 2013). The problem of access with regards to film distribution was heightened due to the increased monopolization of the media industry (Drew, 2013). These type of ‘mobile cinemas’ may be traced back to its roots even until 1930s US film industry, wherein independent filmmakers who, - as an answer to the monopolization of the film industry, created new avenues for alternative forms of screenings. Early African-American cinema for example, has its roots in such tradition to represent themselves, as racial discrimination have not accepted them into ‘normal’ mainstream distribution chains. Vernetti (2013) argued that ‘microcinemas’ should not be understood simply in terms of quantifiable metrics but rather in its locality. Locality in a sense

that implies local surroundings and relevant influences such as the community and economic forces among other factors. The culture of microcinemas, according to Vernetti, flourished in the late 90s during the time when there is a return of localism and DIY (Do-it-yourself) culture in response to globalization.

During the mid-2000s in the Philippines, locating a venue to watch alternative films in Metro Manila would take a lot of time since the available mall multiplexes usually exhibit mainstream films from foreign and local studios. The alternative films can be viewed during such occasions like a university screening, and film festivals; there were few exhibition venues that screened alternative films that closed a few years later (Trice, 2017).

In the long run, along the rise of the independent film industry comes the emergence of microcinemas around Metro Manila. Mark Bacolod, programming director of *Black Maria Cinema* explained that microcinemas are there to help independent producers have a venue to be screened because mall cinemas don't give much space or time to such films. Along with Bacolod with such sentiments is *TBA Studios*' president and the man behind another flourishing microcinema, *Cinema '76* is Vincent Nebrida. Nebrida, (2018) further explained that there are 80 to 100 films that are being produced each year from different local film festivals, after the festivals' run in mall cinemas for around a week or so, these movies struggles to seek venues for screenings thus, the need for microcinemas.

In the Philippines, the concept of microcinemas started through the form of art houses

mostly by western influences through their embassy/cultural institution that put up and established art houses in our country to showcase their films in our country with the likes of Alliance Française de Manille, the Goethe Institut, and Thomas Jefferson Cultural Centers. Other forms of microcinemas, such as the Mogwai Cinematheque in Cubao also became one of the go-to art house cinemas being patronized by cinephiles as a venue as well as other standalone cinemas along Cubao Expo and Recto area that catered local and some foreign films. Microcinemas also became a home to archived and restored films respectively, and it also opens its doors to show foreign-language films with the cooperation of some foreign embassies. Efforts from the government, through *Film Development Council of the Philippines*, cinematheques are put up in various provinces to become a venue for independent film screening even outside of Metro Manila. FDCP Programming Lead Officer, Dustin Guillermo, explains that their main objective for putting up these microcinemas/cinematheques is to provide venues and platform for indie films, without having to focus on monetary profits but rather profiting by empowering and educating the Filipino viewers. In relation to this, Mark Bacolod also expressed that *Black Maria Cinema*, regardless if it's only a small venue, has the same business model with mall cinemas, they also submit necessary business requirements and pay monthly operating cost that totals to P35,000 to P45,000 (De Guzman, 2018). As of today, FDCP operates five cinematheques/microcinemas all over the country located in Baguio, Davao, Manila, Iloilo, and Zamboanga. Other plans to open in order regional centers are being developed to further materialize FDCP's mission of promoting and protecting our film cultural heritage, as well as to empower every Filipino through film development and education.

Statement of the Problem

The study aims to find out the perception of the Filipino film viewers towards microcinemas and how it contributes to Philippine Cinema. Aligned with these, the research aims to seek answers specifically to these problems:

1. What were the motivations of the microcinema owners around Metro Manila to build their exhibition venues?
2. How is the rise of microcinemas changing the landscape of film viewership in the metro?
3. How does it contribute to/affect the cultural film heritage in the country?

The topic for this study is the emergence of microcinemas in the Philippines, particularly in Metro Manila. However, the vital awareness and perception of the Filipino film viewers towards this matter is not yet being fully discussed. Therefore, there is a need for this study to be conducted.

The purpose of this study is to understand the rise of microcinemas around Metro Manila and discover the opportunities that it opened not only to the independent film industry but to the film community as well. The study mainly seeks to explore the enriching film industry that mainly contributes to the whole Philippine culture.

Research Objectives

This study aims to explore the perception of the young Filipino film viewers towards the rise of micro-cinemas and how does it contribute to Philippine Cinema. The research also aims to determine the usual films being screened in microcinemas around the Metro and the reasons behind screening them.

This study aims to:

1. Know the motivations of microcinema owners in establishing their exhibition venues.
2. Know the perception of film viewers in Metro Manila towards the rise of microcinemas.
3. Determine the contribution or effect of microcinemas to the cultural film heritage of the Philippines.

Significance of the Study

This research study seeks to contribute to both theory and practice. The findings of the study aims to provide essential information to the Filipino people, specifically towards film enthusiasts and filmmakers as to keep them aware with the certain situation of the Philippine film industry and this vital occurrence of micro-cinemas within Metro Manila. There has been many existing studies pertaining to Philippine Cinema but only few were conducting certain studies about microcinemas respectively.

Therefore, this study is also beneficial to other future researchers as well as students who may choose to tackle and explore the same topic, as it can provide data that are gathered throughout the whole timeline of the research. Lastly, this study is also dedicated to raise

awareness to certain government organizations particularly to the Philippine film industry, as the researchers decide on studying the topics concerning the industry itself. The outcome of this research will hopefully contribute to government organizations, which provides support and collaboration towards the film industry and Filipino film viewers.

Scope and Limitations

This research study's coverage includes existing microcinemas around Metro Manila. Young Filipino film viewers with the age range of 18-30 years old are the main participants of this study. This is mainly anchored to the recent studies stating that these are the main audiences of the independent films nowadays. Scrutinizing the contribution of the existing microcinemas in Metro Manila to the Philippine cultural film heritage respectively is also part of this study. Also, certain films that were being screened in microcinemas, as well as the film distributors will also be studied. Excluded from this research study are now defunct microcinemas around Metro Manila. Focusing also in the target research area, the study did not include other existing microcinemas outside Metro Manila. The adaptations, effects and contributions from other cultural preferences are not included in the study. The study aims to ground the data interpretation inside the Philippines solely.

CHAPTER 2

Review of Related Literature

This paper reviews the existing literature associated with ‘microcinema’, the independent film industry, and its distribution. It tackles the relationship between ‘microcinemas’, its audiences, its role to culture and identity along with filmmaking and film distribution, and how it further allowed media democratization throughout the digital age. The research aims to expand the knowledge and perspectives on the current landscape of the Philippine film industry in relation to the local independent film industry, along with the emergence of microcinemas.

Microcinema

Vernetti (2013), suggests that ‘microcinema is ‘locatable’ in a sense that the location is dependent on the recognition of a progressive and productive localism at play, or a contextual responsiveness that makes its unique spaces that are in tune with a local community. Vernetti’s case study on microcinema, specifically the Echo Park Film Center focuses on how it performed its initiatives through reaching out to the community by empowering with film workshops and programs as well as connecting with the film community when it comes to festivals with one belief that cinema is a vehicle for social justice.

In the Philippines, along with the rise of the independent film industry and digital technology, is the introduction of microcinemas around the Metro. There is a need for

microcinemas to showcase independently produced films or even restored classics because such films reflects our culture (Bacolod, 2018). Among the theaters that are categorized as ‘microcinemas’ are ‘cinematheques’ such as the Cinematheque Centre Manila governed by the Film Development Council of the Philippines that also houses film archiving.

Technology and Media Democratization

Microcinemas represent a participatory form of entertainment and discourse that reconnects people and brings together bodies, as well as thoughts and ideas, images and sound. Drew (2013) further discussed that other microcinemas have had a staying power and become legendary within the imaginations of alternative film. He quoted James Encinas, co-founder of Los Angeles microcinema group, “Access” regarding the power of microcinemas to connect communities saying, “Not only does microcinema bringing the audience members together from various walks of life, it’s often putting together into a single hour-long show the work of filmmakers with widely used styles, intentions and experience.” Drew posits that the ability to develop microcinemas was accelerated tremendously due to the proliferation of relatively affordable digital video projectors that allowed people to put up microcinemas. It has become a catalyst for encouraging independent filmmakers and regular people to make media content and for reminding makers that communities patronizes such media.

Nebrida and Bacolod (2018) also both agreed that there is a need for microcinemas to

come together and form an association so the community can cooperate and maybe form their own festivals in the country in the near future, in cooperation with the Film Development Council of the Philippines and other government bodies.

Film Audiences

According to Nebrida & Chua (2018), Microcinemas are happening in the Philippines because of the demand for Philippine independent films. People between ages of 18 and 30 are the common patrons of microcinemas around Metro Manila. In a study conducted (Fuentes, G., Labilles, D., Reyes, R., 2015) among communications students along Intramuros, with regards to the readiness of the country towards independent films, seventy-seven percent (77%) or majority agreed that the country is ready for independent films because society has been more accepting today. In comparison to the twenty-three percent (23%) who thinks that otherwise the opposite claiming people are not yet ready to treat alternative cinemas. Furthermore, majority of the respondents believe that the country is ready for a new kind of film viewing experience, with that, also majority of them agreed that independent cinema makes people more sensitive towards social issues and problems.

In concordance with this study, it is likely that the target audience of the Philippine independent films has also emerged due to the country's current economic status. According to Gloria, the upper-class and middle-class, specifically classes A, B and C are the ones who were patronizing these kind of films as they were the ones who have the capacity to afford and comprehend them. "Cinemalaya" is one of the country's profound film festivals that might be

considered as the platform of breakthrough for independent films in the Philippines (Jardin, 2009). As Cinemalaya progresses, the arrival also of the audiences vary. According to Jardin, high school and college students who were ranging from 13-29 years old are considered as the top audiences of the said film festival. A prominent Filipino independent filmmaker, Brillante Mendoza stated:

“These films (independent films) might be about the lower classes, and it is their stories we are telling, but these films are not for them. Our films are for the middle-class educated people... Lately, with our kind of films and other indie films, the main audience is really the students because they are able to interpret these films”

(Baumgartel, 2012, p.163).

It can be inferred with these statements that these audiences were most likely to relate and appeal to the diverse themes that these films have to offer. As films continue to progress from their formulae up to their topics, film audiences were also emerging from time to time.

As stated by Bukvić, Cvenić, & Buljubašić (2017) in the *“Comparative Analysis of the Impact Factors Influencing Cinema and Theatre Attendance and Their Business Performance”* in Croatia, marketers have to create a whole experience. Furthermore, when it comes to the 4-Ps (place, product, promotion, price) mix, “place” is the most influential variable in attracting audiences, along with promotion. When it comes to promotion, ‘Word of Mouth’ is a successful tool due to its credibility, thus, movie reviews, film websites, and social media presence becomes

vital to promotion.

Role of Film in Culture and Identity

MacKenzie (2014), discussed that cinema is a cultural product. It is a language, like others that enables communication and expression at the personal and mass levels. He further discussed that, cinema manifests the cultural and economic values of a society's superstructure.

According to Cabagnot (2014), "Films are supposed to be cultural artifacts that reflect our culture and, in turn, affect us, and our outlooks towards life." He further emphasized that films are powerful tools for sharing and communicating ideas as to who we are as people. Every year a new wave of films appear on the global horizon, each is potentially fresh with new stories to tell.

De la Rosa (2015) states that, films are mirrors of society. It has the power to let us perceive history, and inspire revolutions around the world. It can entertain and distract, inspire and give emotional connection. It can be a tool tell stories that influence millions of people. Furthermore, he discussed how it becomes a tool for ASEAN community to showcase how diverse ASEAN religion, cultures, traditions and values and at the same time brings a sense of belongingness with our collective identity. Film becomes a great tool for filmmakers to reach all sectors of society as it can be shown in various places such as commercial cinemas, open cinemas, art houses, televisions, and gadgets among others.

Perceptions towards ‘Independent Film Industry’

Cabagnot (2014) posits that the term ‘indie’ was coined to refer to films produced outside the system of big studios- a system which is said to be ‘highly structured’ and ‘monopolistic’ that somehow controlled some aspects of film production, distribution and exhibition. In comparison to ‘mainstream films’ which is expected to cost money and thus must create substantial returns, ‘independent films’ are connotated with poor showing at the box-office or have a limited audience base. However, according to Cabagnot, digital revolution is ‘pulling the plug’ on such cliches.

Cabagnot, in his statement, debunked the perceptions towards independent film such as ‘indies’ are ‘not entertaining’, ‘do not attract big name actors’, ‘cheap’, ‘do not make money’, and has ‘limited’ audienceship. He further argued, regarding the perception about indies not being entertaining, that, more ‘indies’ thrills the global audiences with their “simple yet riveting stories” with the like of *Ang Pagdadalaga Ni Maximo Oliveros* a product of the first Cinemalaya Philippine Independent Film Festival, that has wowed local and international audiences. With regards to indies not attracting ‘big names’ in the industry he discussed how veteran actors, such as Eddie Garcia, Nora Aunor, and Vilma Santos has taken lead roles of some independent films in the recent years. The production cost however regarding ‘indies’ although not near to it’s mainstream counterparts, he estimated the cost of production of Filipino indies at around

\$10,000 to \$50,000 -however some even reach to roughly \$1,500,000 worth of production budget like the historical film ‘Heneral Luna’(2015) in recent years, which earned a box office, roughly around twice its production budget or more, along with the more recent success of the movie ‘Kita Kita’(2017). The two are some of the examples that debunks the perception that indies ‘don’t make money’. He also argued that with the right marketing strategies, some titles have proven to be lucrative. Some Cinemalaya films might play to empty houses in their mall runs, but when they run on Cultural Center of the Philippines and other microcinemas around the Metro, they play to jam packed houses, proving that there is indeed a demand for indies. Cabagnot (2014) said, “Indies are shape-shifters by nature- they just refuse to sit still and be pegged, as we shall see with our local scene.”

While there have been continuous debate regarding the independent film industry and its sustainability over mainstream films, the recent studies and changes in the local film industry landscape shows a shift with regards to how people accepts independent films. The immersion of technology to microcinemas has been continuously democratizing our film viewing experiences. It is opening new opportunities and doors to filmmakers and producer in showcasing their independently produced films even to the point of actively competing to mainstream films with big budgets and big productions.

CHAPTER 3

FRAMEWORK AND METHODOLOGY

Theoretical Framework

Media Ecology Theory

The theory that was used to analyze the data is the *media ecology theory*. Marshall McLuhan's theory of media ecology can be best summarized with his infamous aphorism: "The medium is the message." According to McLuhan, a medium shapes us because we partake of it over and over until it becomes an extension of ourselves. He further emphasized that each medium triggers different senses and encourage different habits. He discussed how society is shaped in accordance with the current dominant medium. It is the mundanity that makes them invisible thus, the medium becomes an extension of ourselves. He argued against some modern scholars who refused to acknowledge the revolutionary impact of electronic media on the overall sensory experience of our society today. Neil Postman, -McLuhan's successor on media ecology theory studies-, coined the term 'media ecology' in 1968 along with Marshall McLuhan himself and his son Eric McLuhan. Postman looks deep into the matter, more specifically by breaking down the study into the study of environments; their structure, content, and impact on people. In a nutshell, Postman, summarizes it as media ecology as the study of media as environments.

This theory became applicable to the study because the research focused on how microcinemas are changing the film viewing experiences of people and how it impacts and shapes our culture and the people. In relation to the theory, the study also delved into the

structures of microcinemas as the medium, by gathering important themes on the motivations of microcinema owners in putting up their businesses.

Research Design

The qualitative approach used in this research is phenomenology. It tackled the viewing experience of participants, specifically microcinema viewers, know their perceptions about it and how the rise of microcinemas affect their experience as film viewers. It also tackled the motivations of microcinema owners about why they decided to put up their own microcinemas. It also sought expert opinions from some film experts regarding how cinema can affect culture and society. Because of the limited time and resources, data were gathered within Metro Manila only through focus group discussions, interviews, and a survey.

The researchers decided to choose the qualitative approach to be the most suitable approach because the goals of the research study are dependent on knowing and understanding the themes regarding the experiences of participants.

Sample and Sampling Design

The participants of this research are adults, both male and female, ages 18-30 years old who are familiar with microcinemas and the independent film industry within Metro Manila cities like Makati, Manila, and Quezon City but not limited to those specific cities. Focus group

discussions among the said film viewers were conducted, with around 6-10 participants in each group. Interviews with film experts and microcinema owners/operators were also conducted in order to gather major themes about the study. The film experts that were interviewed are people who have been in the industry for years, and have a background on film education and literacy for their credibility. The microcinema owners/operators that were interviewed are people who have been operating their microcinemas in the recent years, around Metro Manila.

For the film experts, the proponents interviewed the film director and educator Mr. Mark Meily. He has worked for various films and television commercials as a director and producer. He is also a faculty of the Bachelor of Arts in Digital Filmmaking course at the De La Salle-College of Saint Benilde and also the former Program Chair of the course. The second film expert that the proponents interviewed is the former dean of University of the Philippines-College of Mass Communication, Dean Rolando Tolentino, PhD. He has taught in different universities in Asia such as the Osaka University and the National University of Singapore. He is currently a faculty of the University of the Philippines Film Institute.

For the microcinema owners/operators, the proponents interviewed Film Development Council of the Philippines' Distribution and Exhibition Lead Officer, Mr. Dustin Guillermo. He was involved as a Marketing Personnel for Star Cinema for years before taking his job at FDCP. The second microcinema owner that the proponents have interviewed is Cinema Centenario's founder Mr. Hector Calma. He also works as a director, assistant director, cinematographer and editor. He is also a part-time instructor at the De La Salle-College of Saint Benilde.

For the participants of the focus group discussion, there were three focus group discussions that were conducted among students of Asia Pacific Film Institute and Asia Pacific College. The first group was composed of film students enrolled at APFI on their first term and year of their certificate program. The second and third group were composed of AB-Multimedia Arts Students of Asia Pacific College. The second group was mainly composed of members of the school's film organization CinemaSOMA, and the third group was mainly composed of students taking up a course on film editing as their elective, taking different majors such as Graphic Design, and Film and Animation.

Research Tools

INTERVIEWS

This data gathering method fits the aim of the study because it allows the interviewees to share their individual insights on the topic. Also, interviewees may cite personal experiences about the respective topics assigned to them. The first set of questions answers the first research question on the motivations of microcinema owners around Metro Manila to build such venues. The second set of questions directed to film experts answers the research question regarding the contributions and impacts of microcinemas to the cultural film heritage of the country.

FOCUS GROUP DISCUSSIONS

This data gathering method fits the aim of the study because it allows the researchers to have a better understanding of the study from the collective / personal experiences of film viewers on microcinema viewership. It allows the group to share their experiences and interactively respond and expand the topics based on their own insights. It addressed the research question on regarding the impact of microcinemas and the independent film industry towards film viewers around Metro Manila, along with some follow-up questions.

SURVEY

This data gathering method is supplementary to the aim of the study as it allows the researchers to have a wider perspective on the research. It answered general ideas about the research questions in a quantitative way of gathering datas.

Data Gathering Procedures

The data collected from this research were by conducting focus group discussions among those microcinemas/independent film viewers around Metro Manila, particularly in Makati, Manila, and Quezon City but not particularly limited among those specific cities. The focus group discussion lasts for around thirty (30) minutes to one (1) hour depending on how the

participants responded to the questions. Some follow-up questions were also asked based on the flow of the discussion. Datas gathered among film experts, and microcinema owners were in interview form of questioning. Follow-up questions were also asked to them as well in order to delve more into major themes of the topic.

The researchers also provided consent forms to the participants in order to secure some legal aspects of the research. Prior to this, participants were briefed about the confidentialities and agreements for the interview and discussion. Short introductions and orientation about the topic, as well as the purpose of the research were relayed to the participants as well.

DATE	AGENDA	BUDGET
February 27, 2018 - March 4, 2018	<ul style="list-style-type: none"> • Prepare letters and consent forms. • Contact possible FGD participants, and interviewees for microcinema owners and film experts. • Schedule the interviews and FGDs. 	
March 5, 2018- March 12, 2018	<ul style="list-style-type: none"> • Interviews and FGDs. 	Food - P 3,125.00 Transportation - P 533.00 Tokens - P 1,200.00 Printing - P 600.00
TOTAL		P 5,458.00

Table 1. Timetable and Budget Report

Plan for Data Analysis

The data gathered in this research study were organized thematically. Main themes were collected and structured through the experiences and insights of the participants. Interviews from the film experts, and microcinema owners were transcribed, analyzed, and explained briefly. It was then arranged into categories and subcategories in accordance to the big ideas and themes through narration and descriptive form of presenting the datas. The survey was presented through graphs and charts along with findings and conclusion statements to briefly explain the results.

CHAPTER 4

RESULTS AND ANALYSIS

This chapter represents the data collected from filmmakers, film viewers, film experts and microcinema owners through the phenomenological research methods. This chapter aims to answer the research objectives of knowing the motivations of microcinema owners in establishing their film exhibition venues, know the perception of film viewers in Metro Manila towards the emergence of microcinemas, and determine the contribution or effect of microcinemas to the cultural film heritage of the Philippines. The researchers interviewed film experts and microcinema owners; while for the focus group discussions are composed of film viewers and as well as aspiring and practicing filmmakers.

Two film experts participated in the interviews conducted by the researchers in order to get expert opinion on the topic. The first film expert that the proponents interviewed is a film educator, director, and producer, Mr. Mark Meily. He took up Visual Communications at the University of the Philippines before studying Film at the Mowelfund Film Institute in Manila, and eventually in ESEC in Paris, as a scholar of the French government. He has worked on various films as well as commercials throughout his career. He is currently a faculty at the De La Salle-College of Saint Benilde, and a former chairperson of the AB-Digital Film Production of the said institution. The second film expert that the proponents interviewed is a faculty of

University of the Philippines Film Institute and a former dean of UP College of Mass Communication, Prof. Rolando Tolentino, PhD. Tolentino has taught in different universities around Asia such as the Osaka University and National University of Singapore. He tackles various topics on his research such as Philippine literature, cinema and media, popular culture, interfacing national and transnational issues.

In order to get the perspective of microcinema owners/operators on the said topic, two microcinema operators/owners participated in the interview conducted by the researchers. The first microcinema owner that the proponents interviewed is the co-founder and owner of Cinema Centenario, Mr. Hector Calma. He also works as a director, assistant director, cinematographer and editor. He is also a part-time instructor at the De La Salle-College of St. Benilde. The second participant is the Distribution and Exhibition Lead Officer of the Film Development Council of the Philippines, Mr. Dustin Guillermo. He was also involved as a Marketing Personnel for Star Cinema for years, before taking his job as a programming officer at FDCP's Cinematheque.

In order to have different perspectives from different film viewers, three focus group discussions were conducted among students of Asia Pacific Film Institute and Asia Pacific College. The first group that was conducted in Asia Pacific Film Institute is composed of film students on their first term of their certificate degree on Film Production program. Most of these students are either second degree takers, or actually practicing a job on film production, and have been involved in the said field. The second and third focus group discussion was conducted in Asia Pacific College, all of which are students taking up Bachelor of Art in Multimedia Arts but

are taking different specializations or majors. The second group is composed of members of the college film organization, CinemaSOMA and the other group is mixed of Multimedia Arts students of different majors taking an elective on film editing, specifically motion and visual effects graphics class.

The data analysis for the qualitative part of the research were divided into themes that included integrated responses from the participants of this research. The major themes that were gathered in the research focused on the cinema being an enabler and a tool for the awareness of an idea, microcinemas on the aspect of being an avenue for filmmakers and film viewers, on developing independent film viewership, film education being the gateway for curiosity towards independent film industry, the goal of microcinemas on the aspect of blurring the lines between the mainstream and independent films, promotion techniques and other purposes of microcinemas, and the future of microcinemas on the perspectives of film experts, film viewers, and microcinema owners.

The results of the survey that the researchers conducted as a supplementary research method, were presented through tables and charts along with findings and conclusion statements that summarizes the datas that were gathered.

I. On the Impact of Film on Culture

a. Cinema as an Enabler and a Tool for Awareness of an Idea

According to Meily, in an interview that the researchers conducted, though cinema

cannot directly affect a society, it is however a reflection of whatever what was happening to the time period. It magnifies the state of our human condition as we now know it thus, it is becoming a tool, for cinema is an enabler.

Calma, also shared the same sentiment as Meily on the aspect; on his perspective as a filmmaker, stating that; *“The power of cinema, -though it can not directly change a society or the world-, rather, at least its audiences and viewers; there is a big possibility that it can tap or change the consciousness of its audiences. So, in one way or another, it helps on developing the consciousness of the people in a society. ”* (Calma, Translated from Filipino, March 7, 2018). Meanwhile, Tolentino, cited his video discussion with regards to Film Literacy and Criticism, wherein he breaks down the different aspects of understanding cinema.

Guillermo, on his perspective, believes cinema can indeed affect society. He stated that film is the strongest medium to tell a story, as of this generation. He further discussed how telling stories has evolved throughout our time; and that technology is also becoming a factor on telling stories, discussing how mobile technology has created accessibility for young and emerging content creators as well as its viewers. He cited how even TV commercials these days, are becoming more story-centered than before becoming somewhat like a short film. He stated, *“In a simple way of these short film commercials, people can be touched and affected. What more if we will put it to full length film format? ”* (Guillermo, Translated from Filipino, March 9, 2018)

II. On the Emergence of Microcinemas

a. An Avenue for Filmmakers and Film Viewers

Meily explained that the advent of independent cinema that was sparked by local independent film festivals in the early 2000's, created a demand for an avenue from indie filmmakers and viewers for a new avenue for these independent films to be showcased in a cinema. If independent filmmakers want their short or full-length films to be shown to the public, they would usually join film festivals or competitions that would screen their films for them. Once their film is recognized, their film will only have a little chance to be screened again somewhere right after the competition it was submitted to, unless they are selected and going to be screened by other film festivals. These circumstances posed an opportunity for people to use the business model of the art house cinema wherein the structure is not as discriminating as the big mall cinemas. Meily stated, *"It is the reason why the concept of art house cinemas/microcinemas are being revived here - that although it's small- these art house cinemas will not say that 'oh our screenings will only be on Wednesdays until a certain day, and if you do not make it on a Wednesday we will not screen you anymore. '"* (Meily, Translated from Filipino, March 6, 2018) He further explained that art house cinemas does not rely solely on the number of viewers who will watch the film but rather on the quality of the film that will be screened.

Known independent and art film festivals in the Philippines, *Cinemalaya, CinemaOne*

Originals, Sinag Maynila, QCinema, and other independent film festivals, have made their way to be recognized because of the filmmakers who are joining them, as well as the continually developing audiences that are demanding to see the filmmakers' works. Today, there is an emergence of microcinemas around Metro Manila; and some of its owners consider their venues as an alternative space for local independent films and foreign art films. Some consider theirs like art houses that caters a variety of quality films. Dustin Guillermo, Film Development Council of the Philippines' Distribution and Exhibition Lead Officer stated that FDCP's Cinematheque art house cinemas in the Philippines showed a lot of films that were not shown in big theaters during their early days. Guillermo furthermore stated, that there are going to be new microcinemas coming in the near future that will be joining the existing and stand-alone microcinemas: *Cinema Centenario, Cinema '76, University of the Philippines Film Institute's Cine Adarna Film Center, Black Maria Cinema*, and a lot more. These film viewing venues are the ones who are giving a chance to local independent film producers to screen films that could not make it to a bigger venue or mall cineplexes for a wider audience.

During a focus group discussion among the students from Asia Pacific Film Institute and Asia Pacific College, some respondents said that 'microcinema' is a term they are not very familiar with but once they were oriented by the proponents about the certain examples of microcinemas around Metro Manila, apparently they are very much familiar with a few named microcinemas. Some participants, - mostly from Asia Pacific College- responded that these microcinemas are not as accessible to them compared to the others mostly basing on the distance from their home or school. The researchers have given a follow-up question why it's hard for the

participants to access the microcinemas, it is because some participants do not stay inside Metro Manila; these participants are demanding for a microcinema near their homes. They have a lot of friends that invites them to watch independent films and go to Metro Manila, specifically the *Cultural Center of the Philippines* to watch films presented by local film festivals.

One of the participants, a student from APFI, who is from Naga, Bicol; said he initially studied in Manila as a kid but circumstances made him reside to Bicol for years. He used to go to a prestigious university in Bicol and took up a course on Media Studies but eventually chose to go back to Manila, because of the lack of opportunities, when it comes to the aspect of independent filmmaking, in Bicol. He added how it is so rare to have a film festival wherein they can showcase their films regionally, they will have to wait for about a year or more in order to have avenues to showcase their film. He told the researchers that he and his friends used to join various inter-school competitions in Metro Manila, and would still attend even if it would take them a lot of time and effort getting to those events. He said that they are really passionate in what they are doing, but they need to make quite a lot of effort since they live far from Metro Manila. Now that he enrolled in a film school in Manila, he now finds it easier to create connections; and now has more access to institutions that values independent filmmaking.

b. The Independent Film Industry, The Microcinemas And The Future

Before the independent film industry started to rise, there were already few existing microcinemas or stand-alone cinemas that catered the Filipino audiences along Quiapo District, Cubao, and Libertad. They screened a lot of local and foreign quality films before some of them

became defunct, and some became venues for locally produced adult films today. During the focus group discussion of the researchers with the students from Asia Pacific College, two participants shared their experiences in discovering the old stand-alone cinemas stated. The first participant said that he was with his uncle during his discovery of the cinemas in Recto Avenue, yet he was told that the cinemas there have deteriorated already, and it is dangerous to be staying around them because the vicinity they are standing in is notorious for having robbers. The second participant shared the same experience at Libertad when she was with her mother one time. They admitted that those experiences changed their way of thinking about stand-alone cinemas because of the reputation it has shown to the society, and have succeeded easily by unrivaled mall cineplexes. Gladly, the first participant who shared his experience expressed in the discussion that he was enlightened by the existence of new microcinemas that shows importance to quality films, especially the independent films, and was convinced to try and visit one microcinema.

Most film viewers among the focus group discussions agreed that having more microcinemas and other alternative film viewing venues will be very beneficial to them. Most of them agreed and hoped that in the future more people will appreciate the independent films and that it will be known more for its quality. They also hope that the general audience will be more open and exposed to independent films because their mainstream counterparts is still at par ahead. But with the growing interest of the people towards independent films today, the vision seemed quite clear to the participants. Another participant from Asia Pacific College was curious and envisioned whether maybe, microcinemas can also cater to student films, or to interactive

films such as hyper narrative films; as his very own thesis film is told in such format. Though initially, he did not have any idea on the concept of microcinemas, after the proponents explained and briefed the group about its concept, he became very interested on it, and envisioned his film being screened in one in the future.

On the perspective of film experts, Tolentino believes that microcinemas is the way to go now. He believed that the emergence of microcinemas is really a breakthrough on such a massive scale. He also hopes that the phenomena will eventually spread even outside of Metro Manila. He further emphasized in his statement: *“This is the missing picture, we already have the awards, we already have the production, the indie production, but we are still lacking on the side of film exhibition and distribution.”* (Tolentino, Translated from Filipino, March 6, 2018)

Meily on the other hand thinks that the efforts should go beyond promotion, but rather adapting to new technologies specifically with data capturing in order to address the problem on accessibility and distribution. *“It means a lot because they can gather data so any person who can maximize or see the potential in gathering data for a film distribution and film production has the power.”* (Meily, March 6, 2018)

III. On the motivations of Microcinema Owners/Operators

a. Development of Film Viewership

Film expert and filmmaker, Mark Meily, expressed that the mainstream film viewers in

the Philippines usually watch entertaining or escapist films that distract them from thinking the harsh realities of their lives, and he also stated that the local films are only watched by few Filipinos compared to Hollywood movies, it is because of the latter's influence to the masses. Independent films or indie films, compared to mainstream films, have viewers that are also filmmakers or cinephiles, that are seeking films that reflects the reality of the society in the Philippines. They see viewing indie films as a social gathering, that after watching an indie film, the viewers would give time to talk about it.

According to *Cinema Centenario* founder and co-owner, Hector Calma, there is a resurgence of people looking for such venue; and along with these microcinemas being built in places where their target audiences are, there is a development to the viewership of the audience that makes them seek more to watch in these venues. Calma further discussed that Cinema Centenario's target audience were the youth. Specifically students and young professionals, who has access along their vicinities. They strategically put up Cinema Centenario in Maginhawa St. in Quezon City to capture the students in nearby universities and colleges such as Ateneo de Manila University, Miriam College, and University of the Philippines, as well as the community itself. Maginhawa street is known as a home for various restaurants and other lifestyle hubs targeting young professionals and students alike.

b. Blurring the Lines Between the Mainstream and Independent Film

On the perspective of microcinema owners, both interviewees agreed that they do not see

each other as rivals or competitors but rather allies towards blurring the lines between the mainstream and independent film industry. FDCP's Dustin Guillermo explained that they are not very discriminating when it comes to showing quality produced films be it a mainstream film or an independent film. He explained that some independently produced films have a mainstream take in terms of execution. He said that we should center on the demand of quality produced films be it independent or mainstream. He believes that FDCPs efforts on film education and film literacy would eventually cause to such phenomenon. Cinema Centenario's Hector Calma also expressed that they indeed advocate on blurring the line between mainstream and independent films stating; *"We want to define Philippine Cinema as one. No mainstream, no indie."*

Film expert Dr. Tolentino however, do not think there is a need to blur the lines as of this time explaining how the mainstream will always have its way. Rather, focusing on giving support towards the independent film industry is more important. He commended the efforts of individuals who take initiative on making efforts in enriching the independent film industry. He explained how blurring the lines between mainstream and indie could be quite impossible because the two is really coming from different worlds. *"The other is very market driven, whilst the other one is very art driven. And right now, I'm really happy that it is very art driven because it has become more of the soul of the national cinema."* (Tolentino, Translated from Filipino, March 13, 2018)

C. Promotion Efforts from Microcinemas

When it comes to promotions of Microcinemas, both the FDCP and Cinema Centenario relies a lot on social media advertising and through word of mouth. Guillermo shared that they also try to make efforts to reach their target audiences by posting promotional materials in educational institutions around their area. Calma also shared the same sentiments on relying a lot on social media advertising, but there were instances wherein collaboration with other entities of a television network can be another channel for their promotion as well, citing an example wherein they were screening a film by the ABS-CBN Film Restoration. He further justified that as of the moment, the social media platform is the easiest, cheapest and most accessible way of promotion that they can afford as of the moment.

However, on the side of film viewers, it seems that these promotional efforts needs to be improved further, an FGD participant from APFI said, “It is not really promoted massively like the MMFF, I think efforts on promotions should be done first in order to get to have fairground. If the mainstream media can promote a certain famous personality’s show, why not films that have a sense like independent films cannot be promoted in such manner?” (translated from Filipino, March 9, 2018)

IV. On the Contribution/Effect of Microcinema and Film to Culture

a. Film Education Being a Gateway for Curiosity Towards Independent Film

In the focus group discussions the researchers conducted among the students of Asia Pacific Film Institute, and Asia Pacific College, most of them became exposed to independent

films because of school activities such as campus film viewing, promotional school tours, as well as talks, seminars, and master classes among the initiatives of the people in the independent film industry itself. A respondent from a group in Asia Pacific College recalled how the first independent film she saw made her realize that independent film debunked what used to be her initial concept that it may be hard to understand or local films are ‘too cheesy’ compare to its foreign counterparts; rather she realized after, that independent films are very rooted to the great storytelling that is very unique and truthful compared to most of the mainstream films she saw before. According to her, she found independent films to be very story and character driven; very truthful and humanizing. Her first experience with the first independent film she saw, made her realize that Filipino filmmakers can actually produce quality made films. Most of the respondents of the said focus group discussion agreed to her and recalled how the talk was very engaging and as multimedia arts students and artists, it made them realize that they should also support the industry because it is important for them to support local independent filmmakers as they also became more exposed to the struggles of producing films in one of their courses, specifically their video production course. These experiences then triggers them to become more appreciative and knowledgeable on different aspects of film.

b. Other Purposes of Microcinemas

Film literacy and education are some of the main reasons why more and more microcinemas are also becoming a venue for young and prospective filmmakers and film viewers alike. This advocacy of the FDCP is also becoming a channel in spreading and promoting microcinemas. FDCP’s Dustin Guillermo stated that when Cinematheque started, they do not

have a very specific audience, Cinematheque was very much open to people of all ages, but as they developed a new programming system, Cinematheque has opened its doors for film education. The programming mainly started of film screenings, followed by Q & A with the directors/producers of the film, these eventually developed into film education symposiums, basic workshops in different areas of filmmaking such as directing, script writing, and editing among others. These initiatives and programs eventually lead to a market of young aspiring filmmakers who wants to venture and start their career on filmmaking through independent filmmaking. FDCP wanted to reach out to future filmmakers so they became one of the target market of the Cinematheques. Especially now that the new K-12 education system also offers multimedia track courses, and more younger students are being exposed and immersed to film/art education, as the course also tackles independent filmmaking, Guillermo is very hopeful that their market will grow more in a few years time.

The same sentiments was reflected during the interview with Meily with regards to microcinemas being a way or venue when it comes to empowering young filmmakers of today. Meily stated ; “*Microcinemas breeds more filmmakers or future filmmakers.*” He further explained how microcinemas is not only a venue to screen films but rather it encourages an interactive discussion of cinema but also of culture, and eventually it becomes a discussion of our society.

V. Survey Results

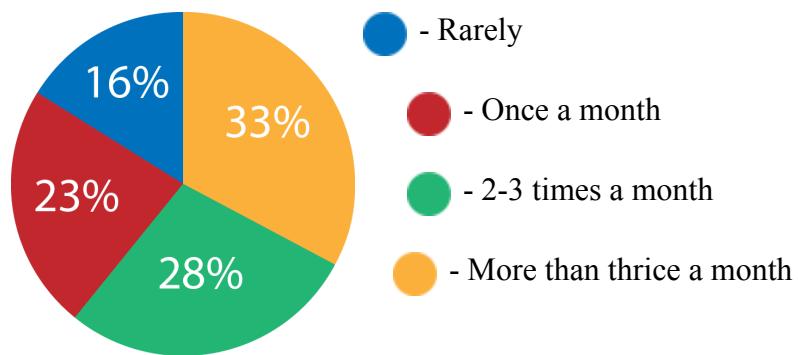


Fig 1.1 How often do you watch films?

Findings: Thirty-three (33) percent of the respondents watch films more than thrice a month followed by twenty-eight (28) percent of respondents who watch films 2-3 times a month.

Conclusion: Majority of the respondents (61%) watch films 2 or more times per month.

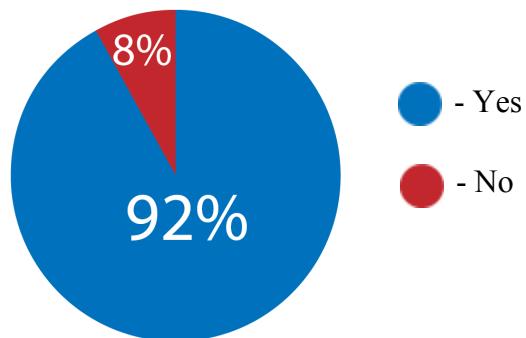


Fig. 1.2 Do you watch local independent films?

Findings: Ninety-two (92) percent of the respondents watch local independent films.

Conclusion: Majority of the respondents (92) watch local independent films.

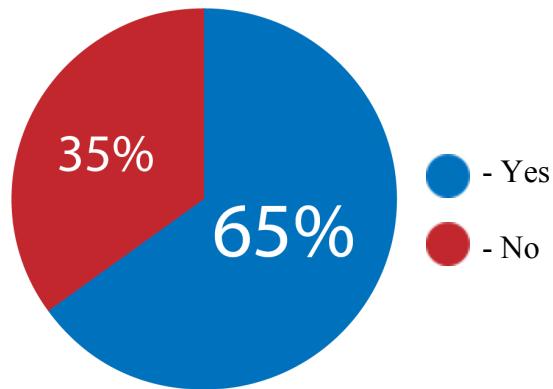


Fig. 1.3 Are you aware of the term 'Microcinema' and its existence in the Philippines?

Findings: Sixty-five (65) percent of respondents are aware of the term 'Microcinema' and its existence in the Philippines.

Conclusion: Majority of the respondents (65) are aware of the term 'Microcinema' and its

existence in the Philippines.

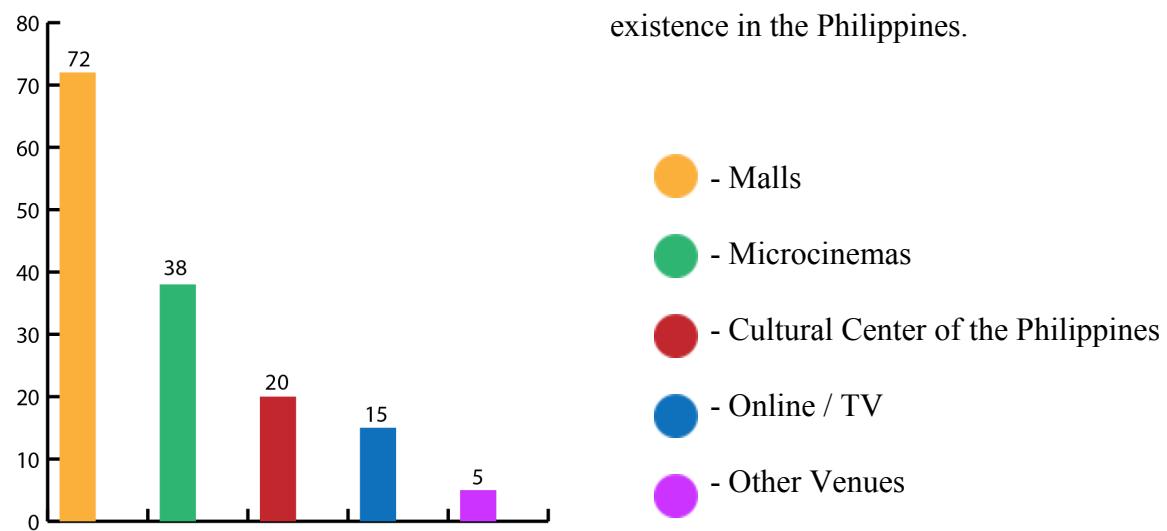


Fig. 1.4 Where do you usually watch local independent films? (choose one or more)

Findings: Seventy-two percent of the respondents watch local independent films in cinemas in malls.

Conclusion: Majority of the respondents (72) watch local independent films in cinemas in malls.

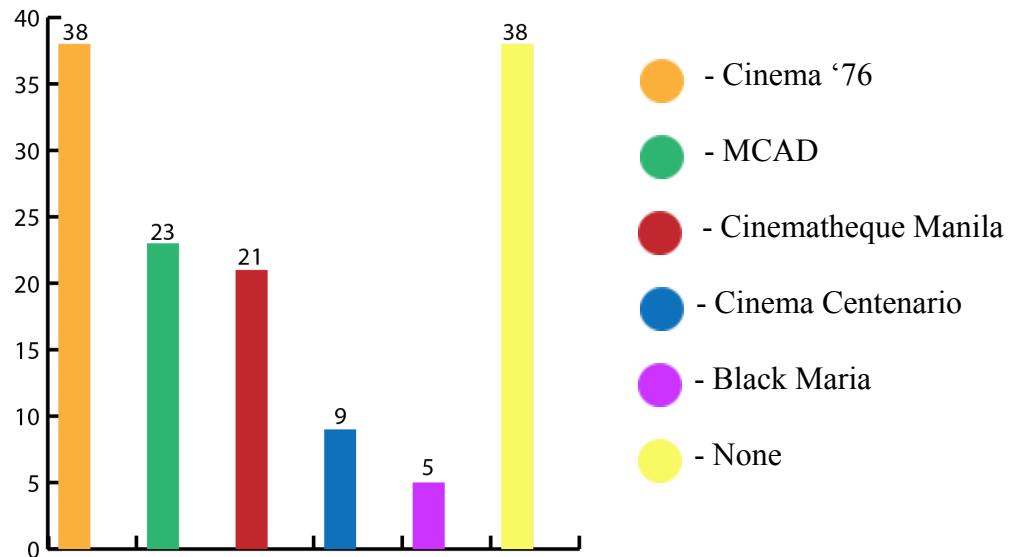


Fig. 1.5 Which of these microcinemas have you been too? (choose one or more)

Findings: Thirty-eight (38) percent of the respondents have been to Cinema '76 while another thirty-eight (38) percent of the respondents have never been to any microcinemas listed.

Conclusion: Majority of the respondents (62) have been to microcinemas. The most popular microcinema among the list is Cinema '76.

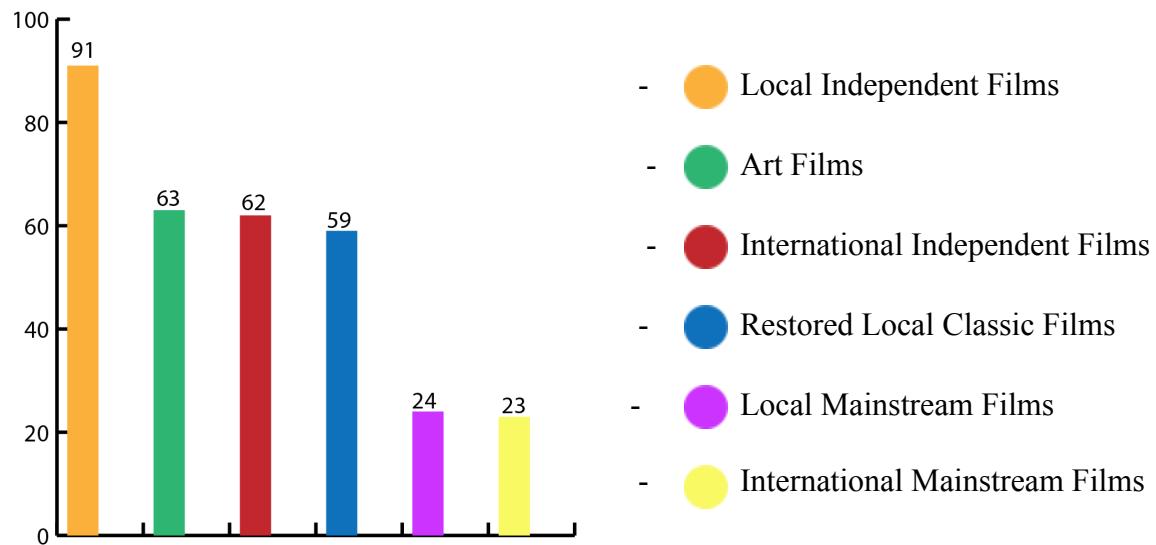


Fig. 1.6 What type/s of film do you want to be shown in microcinemas?(Choose 1 or more)

Findings: Ninety-one (91) percent of the respondents wanted local indie films to be shown in microcinemas.

Conclusion: Majority of the respondents (91) wanted local indie films to be shown in microcinemas.

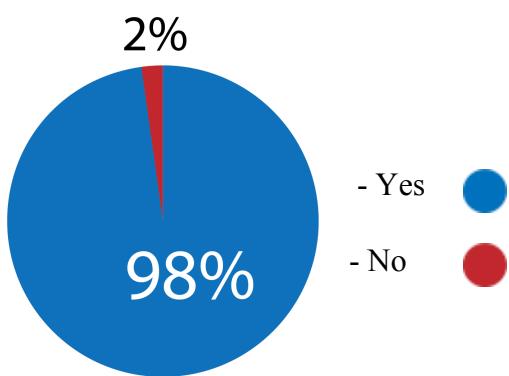


Fig.1.7 Would you like to have a microcinema around your vicinity?

Findings: Ninety-eight (98) percent of the respondents would like to have microcinemas around their vicinity.

Conclusion: Majority of the respondents (98) would like to have microcinemas around their vicinity.

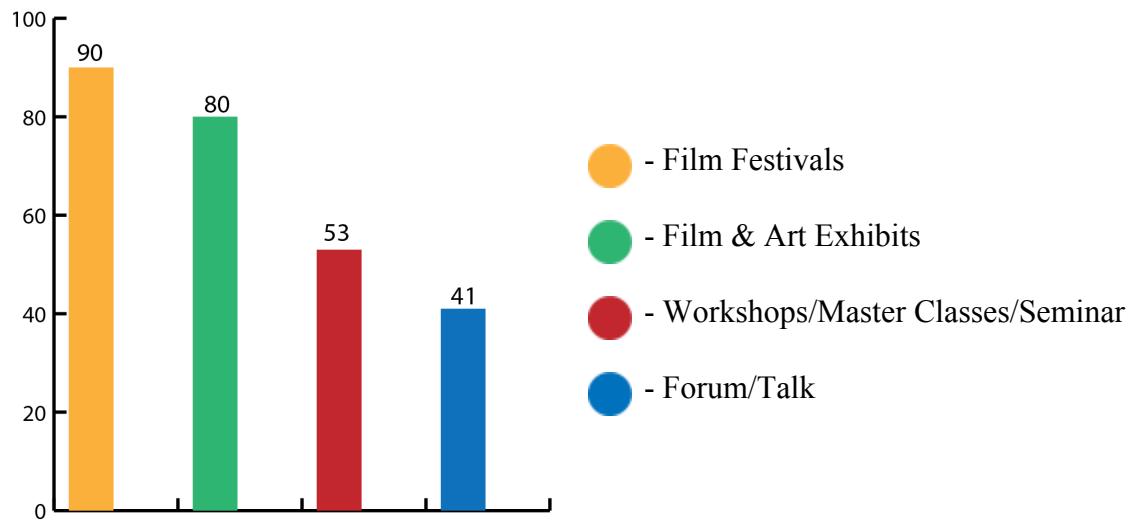


Fig. 1.8 Which of these programs would you want to attend if they were conducted in microcinemas? (Choose 1 or more)

Findings: Ninety percent (90%) of respondents would attend film festivals if they were conducted in microcinemas.

Conclusion: Majority of the respondents (90) would attend to film festivals if they were conducted in microcinemas.

Survey Analysis

Based on the survey results, although there is now huge appreciation towards independent film, the microcinema venues is not as popular to people as a venue to watch independent films. The gap between the numbers of people who watch independent films and people who know or aware about microcinemas is still big thus, supports the proponents' project proposal of improving the promotional aspect of microcinemas through a dedicated website for them. Majority of the respondents are also very interested on having microcinemas near their vicinity therefore, the proponents can infer that there is a market who are interested in microcinemas.

Key Findings

Microcinema owners and operators agrees that there is no competition towards each other, rather they have the same goals when it comes to their motivations in putting up their microcinemas. The said goals are to build a wider audience, create a venue for independent filmmakers and film enthusiasts, to let microcinemas become an avenue for film discussion, film literacy and education, and to blur the lines between mainstream and independent films by being open to showcase mainstream films in their respective cinemas. When it comes to their promotion, most of these microcinemas relies a lot only on social media advertising as it is the most accessible, and cheapest way they can afford as of the moment.

When it comes to films viewers' response, with regards to the emergence of microcinemas, some of them are still not very familiar with the very concept of microcinemas, but majority of the respondents think that independent films has unique qualities that enticed them to watch such films. Most of them describes independent films as 'realistic', 'deep', 'does not have a cliche storyline', and very story-driven. When asked when and how they were exposed to independent films, majority of the respondents said that highschool and college education has been a way to be exposed in independent films citing school film showings, and campus tours as examples. When they were briefed about the very concept of microcinemas and how they are being operated in the city, majority of the respondents became very curious and said they would be very much open in visiting one in the near future. Some participants who have been to a microcinema before also emphasized that they also go to other events such as workshops and film forums held in microcinemas. Some participants who have never been to a microcinema but are familiar to some, thinks that microcinemas should be promoted more in order to reach a wider audience.

On the perspective of film experts, both of them agreed that cinema is an enabler and tool to magnify an idea. With regards to the impact of microcinemas to the independent film industry, they emphasized that microcinemas are becoming a way for independent filmmakers and producers to showcase their films; and empowers both aspiring and veteran independent filmmakers alike. They saw how these microcinemas are truly beneficial in the industry as it is the only missing or lacking aspect when it comes to the independent film industry, an venue to showcase their films. One of the experts emphasized how people should look beyond

microcinema being just a venue for film showcase but rather a channel to film education and literacy, and in empowering filmmakers.

CHAPTER 5

CONCLUSION AND PROJECT BRIEF

CONCLUSION

Microcinemas is not just the typical film viewing venue rather, it offers something more. It opens its doors for both aspiring and veteran independent filmmaker; and becomes a home for local restored classic films that have reflected our history and society throughout time. It is also becoming venue for discussion among seasoned filmmakers and young aspiring filmmakers, thus, becoming a venue for film literacy and film education. Though mobile technology might be changing the landscape on how people experience film viewing, the intimate and shared experience that microcinemas offers still creates an attraction for young film viewers. As microcinemas is a home to independent and art films, and as more people are becoming interested in indie films, it is quite important to also create value towards microcinemas as film exhibition and discussion venues.

PROJECT DESCRIPTION

The project is a website and web video about the emergence of microcinemas in Metro Manila, that seeks to promote and help cultivate the microcinema film viewing experience specifically for film viewers by providing them with a web platform as well as videos that can educate them about established microcinemas and emerging new microcinemas around Metro Manila.

RATIONALE

The Emergence of Microcinema was the chosen topic because the proponents are currently seeing the growth and development of microcinemas in Metro Manila. Based on the data analyzation, these microcinemas' way of promotion is only done through social media. Also, many of the participants on the researchers' focus groups are seeing lack of promotion for and by microcinemas, as they are not being promoted by big companies. The participants further stated that they only acquired informations about microcinemas because of social media, and word of mouth from their friends.

To contribute for the promotion of these microcinemas, the project that the proponents will be doing is an online informative and interactive website that aims to promote microcinemas around Metro Manila. In order to showcase the microcinemas that has different operators and purposes but only have one goal for the film viewership of the Filipino.

PROJECT OBJECTIVES

This project seeks to:

1. Educate the public about the purpose of microcinemas.
2. Promote the existing and starting microcinemas in Metro Manila.
3. Give latest updates about film-related events.

COMMUNICATION OBJECTIVES

This project aims to express that:

1. Educate the public about the purpose of microcinemas.
 - a. There are alternative cinemas like microcinemas around the metro.
 - b. Advocates of the filmmaking culture and screening of quality films are existing .
2. Promote the existing and starting microcinemas to communities.
 - a. There are accessible venues that focuses on quality films;
 - b. There is an emergence of microcinemas around Metro Manila.
3. Give latest updates about film-related events.
 - a. Many students are now exposed and interested in filmmaking;
 - b. Film festivals are partnering with microcinemas.

MARKETING OBJECTIVES

The project will be marketed by:

1. Partnership with different microcinemas such as the Cinematheque or Cinema Centenario;
2. Monetizing some content through paid advertisements and Ad spaces ; and
3. Promotion through campus visits around Metro Manila, as well as partnering with film organizations.

PROJECT BRIEF

Technical Description

The online informative and interactive website will feature the microcinemas around Metro Manila. The main goal of the website is to have one unified accessible website wherein it will contain the purpose, the goal, film-related events and locations of the microcinemas. Along with the purpose of providing general information about microcinemas, there will be visual and graphical supplementary photos, illustrations, informative and promotional video, that will let the users to have a better understanding of microcinemas.

The website will be created in Wordpress that will be simple in design and can be navigated easily by its users. On the top-left part of the site, its name, logo, and menu bar will be located. Users will land at the homepage of the website. A slideshow banner of different microcinemas will be featured in the banner. The phrase, “Cinema is shared experience, visit a microcinema near you.” along with this phrase is a button labeled “know more” that would lead to a section wherein they can see details and infos about microcinemas around Metro Manila as well as some brief descriptions, social media links and other contact informations. When they click on a microcinema, maps and other infographic materials such as current film showing, trailers, posters, and event schedules will be available, other features such as a booking feature will also be considered if the microcinema agreed to have a partnership with the website.

An about page that will contain informative videos and texts about the following topics will be readily available such as:

- The Concept of Microcinema
- Microcinemas in Metro Manila
- Why you should watch in a Microcinema?

These videos will also be readily available to other social media accounts of the project.

Aside from accessing the film and event schedules in each microcinemas page, it will also have a separate button in the menu bar, that may be organized or sorted out chronologically, or per own choice of microcinema. It will also contain other information such as ticket prices among others.

To create a more engaging site for the visitors and to encourage a healthy discussion, users may create an account to post their own reviews of the films they have watched and allows other users to comment on their posts, top reviews will be able to earn credit points. Constant post reviews by the administrators will be practiced in order to avoid offensive or malicious content in the website. Also, in order to avoid spoilers to other users, posters will be encouraged to use tags in order to sort out the posts.

A contact page wherein visitors can give their insights, suggestions, and other concerns will also be created. Contact informations and other social media links will be included in the contact page.

Content Outline

A. Home page

The home page will have a slideshow banner of different featured microcinemas, and below it is a call to action phrase “Cinema is a shared experience, visit a microcinema near you.” along the phrase is a button that directs to microcinemas section.

B. About page

The about page will contain informative videos and texts about different topics such as the concept of microcinema, its history, a video featuring different microcinemas in Metro Manila, and reasons to watch in a microcinema.

C. Microcinemas

This will be a page featuring different Microcinemas in Metro Manila. Their geographical information, film showing schedules, event schedules, ticket prices, other amenities, contact details among others.

D. Films/Events

In order for users to be updated regarding the latest film events and schedules, this section will feature the latest film events and schedules that may be adjusted or sorted out chronologically or as per their own choice of microcinema.

E. Reviews

This section will be an interactive page that would let users post their own reviews of the films they have watched. Other users may post comments on these review posts, and top reviews will be able to earn credit points. To avoid spoilers to other users, users who posts reviews will be encouraged to use tags.

F. Contact

This section contains contact informations and social media links in order for users to submit their suggestions, concerns and feedback.

User, Beneficiary and Market Profile

User Profile

Demographic:

1. Age: 18 - 25
2. Sex: Male and Female
3. Economic group : Senior highs/College students to working adults
4. Social class: Classes Lower B - C
5. Psychographic Description:
 - a. Personality: Aspiring, Clever, Creative, Educated, Freethinking, Youthful
 - b. Activities: Watches a lot of films, loves to participate in various film-related events, relies a lot on the internet and social media on information, loves to share film-related content to their peers and colleagues.
 - c. Behavior: Interested in consuming and discovering informations, quality made films, social media user, shares film related content in social media, watches a lot of independent and art films, interested in the art of filmmaking interested in history, art, and literature.

Beneficiary Profile:

Demographic:

1. Age: 35 - 50
2. Sex: Male and Female
3. Economic group: Aspiring filmmakers/Film buffs/Microcinema owners and operators
4. Social class: Class B

5. Psychographic Description:
 - d. Personality: Alert, Allocentric, Capable, Creative, Decisive, Helpful, Self-sufficient
 - e. Activities: Attend a lot of film festivals, operate a microcinema business, looking for the latest updates in the Philippine film industry, conduct and attend workshops and seminars.
 - f. Behavior: Talk a lot about the film industry, advocate the independent film industry, look for opportunities through with their connections, access the latest news through social media.

Target Markets

- Microcinema owners/operators such as Cinematheque Centers, Cinema Centenario, Black Maria Cinema, Cinema '76, among others.
- Independent film production companies like TBA Studios
- Film organizations like the Film Development Council of the Philippines

- Independent Film Festivals like Cinemalaya, QCinema, SinagMaynila, among others.

Sample Users

Bea Rodriguez is a 20-year old film student at the University of the Philippines Film Institute. She lives in a dormitory inside the campus. She is a film buff and very interested in the local independent film industry, she would actually research intensively on current happenings and events about independent film festivals. She also frequently attends various workshops on filmmaking that happens around Metro Manila. As a kid, she is told to be a good storyteller and would even compete on inter-school writing competitions during her elementary and highschool days. This triggered her to dream that someday she will create her own full-length film written by her.

Along with her friends, they constantly participates in inter-school film competition conducted by various schools around Metro Manila. By participating in events, talks, and workshops tackling different aspects of film production, she realizes that she is actually slowly building a network within the industry and were able to collaborate with other aspiring filmmakers like her. She keeps in touch with the people she met in these events through social media. On her freetime, she invites her friends to watch a local independent film and discusses the film they just watched over dinner in a bar or a restaurant near the cinema they have been to.

- Primary audience

Paolo De los Santos is a 26-year old multimedia arts graduate who have established his own production company with his college friends a couple of years ago. Aside from working for their production company, he also aspires to create his own full length film in the future. He constantly attends filmmaking workshops to meet new people and create connections, and at the same time tries to compete in various filmmaking competitions across asia. His production company that he established with his college friends have produced different commercials, corporate videos, and viral videos for different brands.

During his free time he gets inspiration and new perspectives by watching different types of movies and posts his short reviews through his instagram stories and twitter account for his followers.

- Secondary and tertiary audiences

Ian Galang is a 29-year-old film critic and a writer for a local lifestyle magazine. He's also taking up a master's degree on Media Studies and his postgraduate thesis tackles a research on local independent regional films. He has been participating in various film events locally for more than 7 years and has witnessed the development of the local independent film industry.

During his free time, he enjoys going to cinemas posts his movie reviews to his blog sites and social media accounts. He has a huge social media following and he has established his credibility as a film critic that he gets to be invited in various film festivals in different countries. He constantly tries to find venues for rare films he wants to see.

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APPENDICES

CONSENT FORMS

For Microcinema Owners / Film Experts / FGD

Date

Recipient

Dear (name of recipient) ,

Good day!

We are Ranz Lemuel Cabales and Jonna Zapanta, Multimedia Arts students at De La Salle-College of Saint Benilde. We humbly request permission to gather data at (study site) within March 5 to 12, 2018 as part of our research on *The Emergence of Microcinemas in Metro Manila*. In order to (research objectives), we would like to conduct an (interview/FGD) with (name of microcinema owner/film expert/institution or organization for FGD).

This research is a requirement for Multimedia Project 1, which is the first stage of a three-part thesis course.

Please be assured that we will adhere to the ethical standards of human-centered inquiries. Should you grant us permission to gather data, we will be providing consent forms for the respondents.

Please do not hesitate to contact us if you have any questions or concerns. Reach us at:

- Ranz Cabales - ranzlemuel.cabales@benilde.edu.ph / 09175150733
- Jonna Zapanta - jonna.zapanta@benilde.edu.ph / 09957441881

We hope for your support in our academic pursuit. Thank you for your kind consideration.

Sincerely yours,

Ranz Lemuel Cabales
11433058

Jonna Zapanta
11432217

Noted by:

Ma. Carmela G. Lapena
Multimedia Project 1 adviser
De La Salle-College of Saint Benilde
School of Design and Arts
950 Pablo Ocampo Street
Manila, Philippines 1004

INTERVIEW QUESTIONS

For Microcinema owners/operators

1. How are you involved in the filmmaking industry?
2. What are the motivations that started (microcinema)?
3. Who were your expected audience?
4. Is it possible for a mainstream film to be screened at (microcinema)?
5. Is there any qualification needed for a film to be screened at (microcinema)?
6. In what ways have you promoted (microcinema)?
7. Have you ever heard of arthouses? If yes, do you consider them as microcinemas? Why?

8. What can you say about the Philippine filmmaking industry today?
9. How do you see the future of film viewing/screening in Metro Manila?

For Film Experts

1. How can film affect the culture of a society?
2. What are the implications of having alternative film exhibition centers like microcinemas to the film industry?
3. Why do you think people patronize microcinemas?
4. How do you think does microcinemas change the landscape/structure of film viewership in the society?
5. How do you see the future of film viewing/screening in Metro Manila?

FGD GUIDES

Questions for FGD for microcinema film viewers

1. What are the factors that made you watch local independent films?
2. Who influenced you to be an independent film viewer?
3. Where do you get information about film festivals that screen independent films?
4. Where do you usually watch these independent films?
5. How accessible are microcinemas from your home?
6. What would you want to experience at microcinemas other than watching films?
7. How do you see the future of film viewing/screening in Metro Manila?

SURVEY QUESTIONS

1. How often do you watch films?
2. Do you watch local independent films?
3. Are you aware of the term 'microcinema' and its existence in the Philippines?
4. Where do you usually watch local independent films?
5. If you selected 'microcinemas' as one of your options, which of these microcinemas have you been to?
6. What types of film do you want to be shown in microcinemas?
7. Would you like to have a microcinema around your vicinity?
8. Which of these programs would you want to attend if they were conducted in Microcinemas?

INTERVIEW TRANSCRIPTS

Interview # 1

Interviewee: Mark Meily

Date and time: March 6, 2018. 10:40 AM

Interviewer: Introduce yourself po.

Mark Meily: My name is Mark Meily and I am a professor of film at the film program at the De La Salle - College of Saint Benilde. Two terms ago I used to be the program chair.

Interviewer: First question po natin, how can film affect the culture of a society?

Mark Meily: Yung film kasi, is a tool, is an enabler, so film itself does not affect society. Film is a reflection of what is happening to society whether internal or external, ‘no? So something like for example, a movie like ‘*Gandarrapido*’ the recent box office hit of all time, historically in the Philippines, it is not the story of the Filipinos, but the fact that the appreciation of that film, --there’s a huge box office following, for that film-- represents or reflects what is in the mind of the Filipino. They are looking for an escapist cinema so they are, so when they say they want to watch a movie, they want to be entertained. So film cannot change the culture, or can affect culture, but it can actually enable or magnify whatever it is that is the direction that is happening in a culture itself.

Interviewer: Basically sir, yung film po can be an influence?

Mark Meily: It can be... I wouldn’t say it’s an influence eh. Like for example si Joseph Stalin. There’s such thing as propaganda cinema. So propaganda cinema aims to be an influence to a group of people. But ano yung moral, ethical, and social ramifications of propaganda cinema? You’re trying to manipulate the mindset of a country, of a group of people. Parang ano, yes you can be successful in doing that, pero ano yung moral, social, and ethical responsibility that comes with it ‘di ba? So parang you could rally the people to, for example during World War II there were again, propaganda films, you know ‘We must fight the Japanese.’ or ‘We must fight the Germans.’ etc. etc. So it’s a call for patriotism. It is a tool, that was used to propagate or

perpetuate an idea, pero to say that it influence the people na kung hindi ba nila napanood yung pelikula na ‘yon hindi sila magiging makabayan? I don’t think so. They would still be ‘makabayan’ except that there will be more people who would be more aware of the concept of patriotism or propaganda itself or for example, nazism or fascism. Mas nagiging aware lang sila so para kang halimbawa nabalitaan mo na ang nanalo sa Oscar’s is ‘*The Shape of Water*’ alam mo naman yun. Pero kung napanood mo sa Oscar’s itself that the winner is ‘*The Shape of Water*’ then it’s more interesting. It enabled you to enjoy the event of the Oscar’s pero to say that it changed your mind? That it will make you a better Cinephile because you watch the Oscar’s versus just hearing the news about it? I don’t think di naman ganon yung purpose non. So again, it is an enabler. It is not the influence, it helps kumbaga power, yun it enables the influence.

Interviewer: What are the implications of having alternative film exhibition centers like microcinemas to the film industry?

Mark Meily: The concept of microcinema is actually not new. It used to be the art house cinemas. Literally, after the war, the 50’s the 60’s although hindi lang ganoon ka ano sa Philippines, in France for example, the two great film directors of the new wave, *François Truffaut, Jean-Luc Godard*, all of these directors started out as audience, as people who just love watching art films in art house cinemas. If you’ve been to an art house cinema probably marami na yung twenty seats to watch a surrealist film like ‘*Un Chien Andalou*’, but because of video, anti-unting namatay yan, and then you would have very very commercialized films. The Philippines kasi as a market can be so influenced by Hollywood or Hollywood cinema. So yung

concept of watching art house or microcinema, hindi naman nawala eh. Nandudoon pa rin eh, kasi in my time we used to go at the *Thomas Jefferson Cultural Center*, the *Goethe-Institut*, the *Alliance Française*, and they still have it. Except that, halo, so they would show Filipino films and they would show foreign art films. Ang nangyari lang is because of the advent of independent cinema, because of *Cinemalaya*, *CinemaOne* and all of these independent film festivals, parang it became a renaissance of filmmaking and it democratized filmmaking. Dati very very rare, and very expensive to come up with a great independent film or independently produced film. But now, because of these films nagkaroon ng audience. Nagkaroon ng audience and, madami, lumalaki yung audience, every year. I've seen the rise of *Cinemalaya* for example from walang nanonood at first, kakaunti lang yung nanonood nung mga ano (films) and then ngayon, you know people from all over the world go to the Philippines just to watch *Cinemalaya* films. Ang nangyari is what is the afterlife? Or what happens after *Cinemalaya*? What happen to all these films? Wala na. Of course there was DVD but wala nanaman. In the history of these cinema film festivals kakaunti lang yung naging ano eh, naging successful na magkaroon ng distribution sa theater. And even if they have distribution, yung business model of, you only have one week, you're lucky if you last one week, you only have the first day which is a Wednesday, which is a day that rarely Filipinos watch movies so, if you prove na maraming manonood n'yan--very commercial iba yung business model hindi yung pang independent films eh-- so natural maraming movies ang malulugi, because what if the people who appreciate these films have work on Wednesdays and you know they are busy and Wednesdays, they have other things to do on Wednesdays, hindi na nila mapapanood. Eh yung business model ng sinehan, ang distribution, is kapag hindi ka kumita ng Wednesday, first day-last day mo yun. So they will not

show you on Thursday, they will not show you on Friday, and even more on a weekend.

Papalitan nila ng Hollywood film or something else, so nalulugi. And then because of piracy and streaming and all of these ano, wala ring protection yung independent cinema. Kaya nagkaroon, -- binalik actually -- yung concept of the art house cinema, and then -- although it's small -- ,pero they will not say na "oh ang screening lang namin is Wednesdays to ano, and if you don't make it on a Wednesday, then we will not screen you anymore". Ang concept ng art house cinema is if there are only two people who's gonna watch let's say '*Birdshot*' on Thursday night, then let it be, then only two people will watch it. Itutuloy pa rin nila yung screening they will not (pull it out), so it's very helpful, for independent filmmakers, it also encourages them to make more films kasi ang nangyayari is a lot of filmmakers their idea is "If I'm gonna make a film, basta matapos ko lang 'to maipalabas sa isang film festival okay na ako. If I get to travel abroad, even better." But they never really think of the distribution side, so the microcinemas gave them a platform to say "Okay don't worry about *SM Cinemas* kasi pwede ka naming ipalabas dito."

Ayala has tried that before with art film? Art cinema? Pero again hindi rin naman ganon karami yung content and then they would get foreign films which they have to pay so much and then walang nanonood. So at least now, ang daming Filipino or independently produced films na pwede nilang sabihin na "Oh 'pag wala kaming kinita rito, okay lang so we will not, we cannot advance movies, we cannot pay for it in advance. But at least you get to show your films and you get to say that you know, it was screened, it was distributed in a theater, unlike before. So it became an opportunity for the filmmakers to have a platform.

Interviewer: Ok sir, so ah why do you think people patronize microcinemas?

Mark Meily: Actually it's not that people patronize cinemas. It's people patronizing quality films so, pag nawala ba yung microcinemas, would they stop watching quality films? Of course not, you know, hahanapin at hahanapin n'yan yung source nung film, of course kahit na streaming, kahit torrent, panonoorin nila yan, if they really wanna watch it, they've gonna watch it. So the reason that they would watch it, they would rather watch it in a microcinema is not because it is there, it is because it becomes a more social event. It's more fun to watch a movie with some friends, it's a social gathering. It's like having dinner or attending a party, so and then of course you meet a lot of people, so they watch it because they love movies and it is a great venue for them to be outside and watch it with kindred spirits.

Interviewer: Ok sir, so ah, how do you think does microcinema change the landscape or the structure of film viewership in a society?

Mark Meily: Actually kasi we should look beyond what the microcinema is doing. So parang it breeds more filmmakers or future filmmakers so parang, if all this time you're influence of movies is always Hollywood, then if ever you're gonna be making films later on, and then you'll realize that "I cannot be Hollywood. The Philippines can never be Hollywood." Then kawawa ka diba? Pero 'pag nakita mo "Uy, you know you could produce a film pala for five million pesos, and you could produce pala a film with non-actors. You don't have to have a James Reid to have a successful movie." And appreciated not only by Philippines but movies that are appreciated in other countries by other people then, it encourages you. So even let's say for example, yung art

house cinemas in Paris, they started the magazines, the intellectual magazines, hindi ito yung Hollywood ano na puro buhay ng artista. It's a discourse on cinemas there's *Positif*, there's *Cahier Du Cinema* and then they became directors and then there comes different film festivals, it spread the concept of film festivals all over the world 'no? And of course all over France. So ang effect ng microcinema in the Philippines is not only as a venue, but it encourages a discussion of cinema and not only a discussion of cinema it encourages a discussion of culture, and eventually it encourages the discussion of our society.

Interviewer: How do you see the future of film viewing/screening in Metro Manila?

Mark Meily: There's ano eh. The thing is we are -- even this school -- is so fixated on the idea that when you say 'cinema' it is the ticket, you know you buy a ticket, you go to a movie house, you buy a ticket, you watch a movie in a movie house, or in a mall 'di ba? But when I ask you, what's your favorite or when was the last time you went to a movie house, that you paid the ticket, na hindi ano, when was the last time you went to a movie house, what was the last tagalog movie you saw in the cinema? Ang tagal na diba? The thing is fewer Filipinos are actually watching Filipino movies 'di ba? There's something wrong with that. I'm not saying you are wrong. I'm just saying that the idea of, if we say that you are only a movie, or only a filmmaker if you make a film that is seen in a cinema, 'di ba? Then, it's not gonna prosper. At least not gonna happen in the long run. The reason why I'm asking you this is, more and more people are watching movies online so when was the last time you saw a video sa facebook? Yesterday? This morning? Kanina 'di ba? So actually, a film, --you have to make it, for the filmmaker--, you have

to make it accessible not only do you want to have a lot of people to watch it, you'd want to make it accessible. So there is a big future in cinema, cinema as we know it, or as the business model that we're used to, is dead or is dying at least okay? So there are other platforms already. So cinema should not be limited to the theater itself, okay? So if your movie, if you have a blockbuster, but only people are watching it on the phone who saw your movie through online or watching it sa phone, it does not make you less a filmmaker. So, microcinemas help, it increases the value of a film especially value meaning if you sell it straight to video versus straight online versus pinalabas sya sa movie houses mas mataas ang value n'ya but, to say that as a filmmaker, you are less of a filmmaker, if you'd not have shown a film sa movie house? Literally in the next ten years, kailangan mag-iba eh. Nag-iiba na yung platform eh. So even the Hollywood, it's not a problem that's unique to the Philippines, it's universal they're looking at ano yung next platform? That's why Netflix is so popular because Netflix has something that other movies cannot capture. It's data. They will know exactly what it is you're watching, they know exactly what to recommend to you, they know exactly when was the last time you saw this film, at what point did you stop watching the film. It means a lot because they can gather data eh so any person who can maximize or see the potential in gathering data for a film distribution and film production has the power. So it's not just the filmmakers anymore it's the person who handles all these data so yung ano, that's what I see in the future.

Interviewer: So basically sir sa future, yung microcinema hindi s'ya possible na mag-expand?

Mark Meily: If--they have to be able to do something with data. It's not just trying to say to

make an announcement like “Oh we’ll be showing Mr. and Mrs. Reyes!” It’s not enough. Kailangan meron kang data eh. How can you capture data or how can you maximize not only in their cinemas but in others. If you look at google search for example, google trends, ano yung what are people looking for? And then ‘yon ang iprogram nila then meron silang advantage. So it’s not limited to just “Oh panoorin n’yo ‘Birdshot’.” Okay?

Interviewer: Sir what about programs, workshops, and other na ginaganap sa microcinemas, makakaapekto din po ba sya sa future film industry?

Mark Meily: Oh yeah! Definitely! Because, the reality of it again, this what also I’m trying to emphasize, is that you do not, the reality is, you graduate four years in Benilde, okay? Pagka-graduate mo ng four years, saan ang unang-una mong position, entry level, PA ka, PA ka sa advertising agency, PA ka sa TV network, PA ka sa isang film production. Nag-aran ako halimbawa ng scriptwriting kay Ricky Lee for six months okay? After that, after six months, I did not probably even finish college. Okay nag-aran ako ng six months, ano yung first job ko? Again, PA din ako, ‘di ba? Yung isa six months lang s’ya pero ang starting n’ya is a PA in a production company, versus four years na ang starting is a PA in a same production company even. To say that this is more powerful? We don’t know because entry level sila pareho ng pinasukan eh. So the advantage of the workshops being organized by microcinemas is that they could provide something, that the four year program cannot provide, also cannot offer, also, their less expensive because you know, you don’t need four years to go to school everyday. Only so that when, the people who finished your course will enter the movie industry, as a production

assistant. So parang what? Ang laki-laki ng ininvest mo, at least what five million, four million to study it would be anything, versus what? Five hundred thousand or less if you study in a film workshop ‘di ba? At the end of the day ang titignan naman ng company when you apply is not saan ka grumaduate, ang titignan is ano ‘yung experience mo? What have you done ‘di ba?

Interview # 2

Interviewee: Hector Calma

Date and time: March 7, 2018. 3:00 PM

Interviewee: So Sir, can you introduce yourself po?

Hector Calma: I’m Hector Calma. I’m the founder and co-owner of Cinema Centenario.

Interviewer: Sir, how are you involved in the filmmaking industry?

Hector Calma: I’m a filmmaker by profession, so, I make films as a director, sometimes I work as an assistant director and a cinematographer, and editor.

Interviewer: Sir, what are the motivations that started Cinema Centenario?

Hector Calma: Noong 2016, I attended a festival in Taiwan, tapos yung venue ng festival doon

ay isang alternative space; hindi siya movie house inside a cinema, inside a mall, rather. Ah, ano siya, old winery converted into a(n) art hub, tapos may tatlong hall, tatlo-dalawang hall. Yung dalawang hall, sinehan, yung isang malaking hall ay hall for exhibitions. Tapos ayun, from the outside, hindi mo iisipin na sinehan siya. Pagpasok mo sa loob, doon mo makikita na sinehan siya talaga, as in may malaking screen, tapos may mga upuan, cinema chairs, tapos after nung festival, pagwi ko, sabi ko “Bakit wala tayong ganito sa Pilipinas?” Doon nag-start yung idea na magkaroon ng sariling cinema house.

Interviewer: Sir, who were your expected audiences po?

Hector Calma: Well, mostly young professionals and students, ‘yun yung target audience talaga namin, pero kaya rin naman siya nilagay sa Maginhawa, para ma-capture din namin ang audiences ng Diliman; yung mga students from Ateneo, from Miriam, from UP, and yung other nearby schools na mga high schools, especially din pati yung community itself, yung barangay, tsaka yung mga tao na nakatira nearby din sa lugar. Ayon din pala, kaya siya “Cinema Centenario”, kasi ito yung small contribution namin sa celebration ng 100 years ng Philippine Cinema, na in that celebration, 100 years of Philippine Cinema, may physical entity na itinayo to celebrate it.

Interviewer: Possible po ba na magscreen ng- magshow ng mainstream films?

Hector Calma: Oo naman. Cinema Centenario advocates the blurring of the line between

mainstream and indie, as much as possible, we want to define cinema, Philippine cinema in particular, as one cinema. Walang mainstream, walang indie. So, possible. For this month (March), women's month, we're screening Meet Me in St. Gallen, and Camp Sawi; distributed by Viva (Films).

Interviewer: May qualifications po ba para mag-

Hector Calma: Mapalabas, dito sa Centenar-? Basically, dapat ina-uphold niya yung core values ng Centenario na quality made Filipino films. So ayun, regardless kung anong forms or genre yan, basta ina-uphold niya yung core value na 'yun na mag-showcase kami ng quality Filipino made- quality Filipino made films, 'yun. 'Yun yung pinaka-basic, essential na para mapalabas ka sa Centenario. Kung makikita niyo yung programming namin, nili-live up naman nun yung core values namin.

Interviewer: So, as of now po, paano niyo po pino-promote ang Cinema Centenario?

Hector Calma: Social media, 'yon. 'Yon lang yung means of promotion namin sa Cinema Centenario. Well minsan, napapasabit kami sa mga promotion like ng ABS-CBN Film Restoration, kapag may palabas sila sa ABS(-CBN), sumasabit yung promotion namin doon, pero mostly talaga ang main promotion namin is social media; kasi 'yon lang ang kaya namin, ang afford namin.

Interviewer: So, number seven sir, have you heard of arthouses?

Hector Calma: Yeah.

Interviewer: Do you consider them as microcinemas?

Hector Calma: 'Yong arthouses, nagdedefine siya hindi sa physical eh. Mas 'yung content, yung core so... kami, sa Cinema Centenario, we consider ourselves as arthouse; kasi hindi naman-hindi kami madalas magpalabas dito ng mainstream film na blockbuster talaga pero, we encourage naman, pero ayun nga, ang main core parin naman namin is wala siyang identity between mainstream or indie; quality made Filipino films parin siya, regardless kung saan spectrum man siya galing, kung mainstream man o indie.

Interviewer: Sir, what can you say about the Philippine filmmaking industry?

Hector Calma: It's alive. So alive na ang daming gumagawa ng pelikula ngayon. 'Yung iba kasi ikino-consider na ang pelikula lang ay yung mga full-length film pero, under the full-length films, marami pang shorts, marami pang documentaries and alternative films na ginagawa, and 'yun yung bumubuhay sa industriya kasi, even yung mga aspiring filmmakers, doon nadedevelop yung growth nila as a filmmaker. Hindi naman sila- kapag ikaw, as a filmmaker, nag-aspire ka maging filmmaker, hindi ka naman agad filmmaker na gagawa ng full-length. Magsa-start ka muna with shorts and then, doon madedevelop yung growth mo as a filmmaker. 'Yun ang

bumubuhay sa industriya, yung paggawa ng shorts ngayon, and then eventually makakagawa sila ng full-length nila on their own.

Interviewer: How do you see the future of film viewing or screening in Metro Manila?

Hector Calma: Mas dadami yung microcinemas sa Metro Manila kasi may resurgence ng paghahanap sa kanya. I mean, sa pagkakalat niya sa iba't ibang ideal places, dadami at mas madedevelop yung growth nung audience na iyon, parang right now, limited palang yung nagsi-screen ng mga alternative na pelikula, so, in the next what, 5-10 years? Mas madami pa yung magsusulputan na microcinemas na magke-cater sa mga alternative na pelikula, other than the usual na nating nakikita.

Interviewer: Sir, may follow-up question po.

Hector Calma: Go.

Interviewer: As of now po ba, may communication po kayo sa other microcinemas?

Hector Calma: We're in constant communication with Cinema '76 and Black Maria (Cinema), ayun, nung nag-opening kami nandito rin sila. Ayun, so kami naman, hindi siya more on competition eh, it's more on the goal na tulungan yung Philippine cinema na mas madvelop yung audience niya at mas mabigyan ng venue yung mga filmmakers na hindi masyado

nabibigyan ng venue sa malalaking sinehan.

Interviewer: Knowing that po, may mga future plans po ba kayo?

Hector Calma: Meron, pero hindi muna namin iaannounce yung future plans na yun, pero definitely meron. Kung ano, siguro in general sense, expansion, 'yun yung pinaka-plan.

Interviewer #2: Sir question ko po, mayroon po ba kayong napuntahan na microcinema before na wala na po ngayon?

Hector Calma: Yung mga, actually hindi siya microcinema eh, yung mga stand-alone cinemas before, ang daming stand-alone cinemas before, parang nagkaroon kasi ng downfall ng Philippine cinema, humina talaga yung paggawa ng pelikula. Tapos nung pumasok yung digital age, saka lang ulit siya lumakas, pero noong time na 'yon, bago yung digital age, maraming stand-alone cinemas sa Cubao, sa Recto na nagke-cater ng pelikula lang talaga, as in local films, tapos minsan may mga foreign films din. Ang napuntahan ko na ay yung dito sa Cubao before.

Interviewer: Mogwai po?

Hector Calma: Hindi. Iba pa yung Mogwai, yung Mogwai hindi siya sinehan talaga eh. Yung Mogwai ay isang restaurant na merong projector at merong screen. Tapos nag-iinuman at kumakain yung mga cinephiles. Ganun siya, hindi siya sinehan. So, kung iko-consider ba siya na

microcinema, I think not; parang pwede siyang hang-out place ng mga cinephiles pero as a microcinema, hindi. Kasi when you say microcinema, dapat sinehan parin siya, maliit lang talaga; yun yung definition sa kanya. So when we say a cinema, merong concrete na sound system, maayos na projection at projector screen, at the same time, ang main purpose ng establishment is to screen film, hindi siya add-on lang dun sa space na iyon. Like for example, diba maraming mga- nagsusulputan na rin yung mga food park na naglalagay ng mga “sinehan” nila. Pero in reality, hindi naman siya “outdoor cinema” talaga, parang add-ons lang nila yun. Hindi siya yung main purpose ng establishment.

Interviewer #2: So bale sir magiging part siya ng resurgence na sinasabi niyo po earlier?

Hector Calma: Alin ‘to?

Interviewer #2: Yung mga stand-alone (cinemas), like possible parin sila magkaroon(mag-emerge)?

Hector Calma: Sana, parang right now, kami ngayon, we are considered not just a microcinema, but stand-alone cinemas as well, kasi wala naman ibang kine-cater kundi sinehan lang kami. So, ngayon parin naman active pa yung mga stand-alone cinemas sa Cubao and sa Recto, it's just that iba lang yung pinapalabas nila, I mean, ibang market yung habol nila. Even Quiapo, meron pang mga stand-alone cinemas diyan. Pero ayun, iba yung market nila.

Interviewer: Sir one last na lang po.

Hector Calma: Go.

Interviewer: Sa inyo po, how can film affect the culture of a society?

Hector Calma: Well, films reflect the culture of our society. So, kung ano yung nakikita natin sa mga pelikula natin ngayon, yun yung current na culture. Ano siya, artifact siya; na tipong sa panahon na 'to, ganito yung nangyayari sa lipunan natin at kapag pinanood mo siya, 10-15 years from now, record na siya ng history na sasabihin mo, "Ah nung panahon na ito, ganito pala yung itsura ng mga tao, ganito pala sila magsalita, ganito yung issue ng mga tao nung pahanon na 'yon." Tapos doon mo makikita yun eh, na yung issue nung 70's, 80's, present parin siya sa mga issues natin ngayon. Kasi, pag pinanood niyo mga classic films, relevant parin sila hanggang ngayon. So, ang laki nung impact ng mga pelikula sa pagshe-shape ng development ng consciousness ng mga tao. As a filmmaker, naniniwala ako dun eh, sa power nung cinema, hindi man niya directly mabago yung lipunan o mundo, at least yung makakanood sa kanya, may malaking posibilidad na mabago niya yung consciousness ng mga iyon. So, in one way or another, it helps developing the consciousness nung mga tao sa lipunan.

Interview # 3

Interviewee: Dustin Guillermo

Date and time: March 9, 2018. 3:15 PM

Interviewer: So Sir, can you introduce yourself po?

Dustin Guillermo: My name is Dustin Guillermo, they call me Popoy Guillermo, I'm working here sa Film Development Council of the Philippines, as Distribution and Exhibition Lead Officer.

Interviewer: Sir so first question po, how are you involved in the filmmaking industry?

Dustin Guillermo: Well, nagstart ako as marketing personnel sa Star Cinema for three and a half years, and then after which nalipat na ako dito sa Film Development Council of the Philippines as programmer for Cinematheque. Pero nung bata pa lang ako nag-start na talaga ako, mahilig na ako sa cinema, sa Philippine Cinema talaga; sa production, sa promo, sa marketing, sa office, sa Star Cinema, TV production sa ABS-CBN. So, madami tayong nalinyang kung saan-saan pero puro film industry talaga s'ya. Tapos dito naman sa FDCP, so sa department natin, sa Distribution and Exhibition, we have two units. Explain ko lang din, we have CineLokal and Cinematheque. CineLokal is a partnership with SM, we have our eight theaters in SM Malls, so sa 8 theaters, it's like our independent cinema sa SM theaters. So si FDCP ang nagpoprogram ng mga pelikulang ipapalabas doon. And our second unit, sa department din natin, is Cinematheques

so ito yung mga arthouses natin; Cinematheque Manila, Iloilo, Davao, Zamboanga, and now for renovation, under construction si Nabunturan and si Bacolod. And marami pang Cinematheques na inaayos at nakikipag-meeting sa mga local governments so ayun, basically ayun yung mga ginagawa natin.

Interviewer: Sir, what are the motivations that started Cinematheque?

Dustin Guillermo: Well, noong nagstart ako sa FDCP I believe existing na ang Cinematheque. I believe Cinematheque is parang mga five years na s'ya eh, pero sa Cinematheque kasi, since the government, FDCP initiated sa pagdedevelop o pagbubukas ng Cinematheque as microcinema in the Philippines na nagiging trend na lately kasi since initiative ni government na magtayo ng microcinemas, marami nang mga private sectors ang nagbubukas ng kanya-kanyang cinemas. We have Cinema '76, of course we have UPFI, Cinema Centenario, ganyan, and marami pang mga microcinemas ang magbubukas this year and next year. So, ayun, I guess nagiging initiative s'ya para bigyan ng bagong platform or avenue yung mga filmmakers ng screening ng kanilang mga pelikula.

Interviewer: Sir who we're your expected target audiences?

Dustin Guillermo: When I became a part of Cinematheque, January of last year, wala talagang target audience eh as in talagang open s'ya for everyone. But yung mga programming natin,

yung mga programs ang iba-ibang film education, kasi hindi lang tayo screening venue. Yung Cinematheque naging venue na rin s'ya for discussion. After ng film screening, may Q & A with the director, may film education symposium, nagtuturo tayo ng basic workshop in directing, script development, so, nagiging venue din s'ya for film education. So 'di lang s'ya nagiging screening venue. Noong pinagpapatuloy natin 'yung proyekto na 'yon, nagiging engaged na tayo sa mga students or young filmmakers or sa youth, na we believe; the agency believe that magandang way or paraan ito para maka-reachout sa mga future filmmakers natin. So since then naging 'yon na yung target market ng cinematheques natin, but of course we are very much welcome to our audiences na iba-iba like kapag weekends meron tayong mga free screenings from, Spanish Film Fest, may mga pelikula tayo from Czech Republic, ganyan, so may mga expats, may mga young professionals, hindi naman tayo centric lang sa students pero open tayo, pero in terms of target market, siguro mas students na ngayon. And given then dahil, within the area, puro estudyante, puro eskwelahan, so ayun, siguro students din and youth.

Interviewer: Sir is it possible for a mainstream film to be screened at Cinematheque?

Dustin Guillermo: Well yeah, of course, of course. We're very much welcome kasi lalo na ngayon, Cinematheque kasi in terms of programming kasi we have monthly programs. Bigyan ko kayo ng example, nung January ang mga pelikula natin 'Respeto', 'Pamilya Ordinaryo', ganyan, parang 'Best of 2017'. Nung February naman we have, 'Sining Sinta' in celebration of arts and love month, so meron tayong 'Kita-kita', meron tayong 'Siargao' ganyan. Sa March naman we have Women's Month, so 'Panay Pinay' yun naman ang tawag natin. So, makikita mo

sa program namin hindi nagmamatter kung independent film or mainstream; and even sa agency natin, hindi naman talaga nagma-matter yun eh. Kesyo mainstream or indie kasi like for example, may mga pelikula naman na mainstream ang atake pero independently produced kaya s'ya nalilinya sa indie films so hindi na talaga nagmamatter ang mainstream at indie film.

Interviewer: Is there any qualifications for a film to be screened at Cinematheque?

Dustin Guillermo: Well, may curation of course yung Cinematheque in terms of pagpapalabas ng pelikula for exhibition. Una may monthly theme, pangalawa siguro yung quality ng pelikula? Pero we're very much open sa lahat ng pelikula. Actually, ma-open ka lang din, hindi lang tayo nagpapalabas ng Filipino films meron din tayong program na 'Film Cultural Exchange Program' partnership ito sa mga iba't- ibang embassys like European Union, Korean Film Council, Korean Film Fest, meron tayong Eigasai na from Japanese Foundation, ganyan, so, iba-iba talaga yung pelikulang binibigay natin dito kasi magandang platform ito para makapagpalabas tayo sa mga estudyante o mga young filmmakers ng iba't-ibang klase ng pelikula, para matuto din sila.

Interviewer: Sir in what ways have you promoted Cinematheque?

Dustin Guillermo: Well actually, to be honest, very minimal yung ating promotional efforts for Cinematheque for a microcinema. We have the social media and our press and bloggers na tumutulong sa atin. Lalang-lalo na ng mga schools within the area, nagpopost tayo ng mga materials doon, so 'yon.

Interviewer: Have you ever heard of Art houses? Do you consider them as microcinemas?

Dustin Guillermo: I would love to kasi Cinematheque started as an art house talaga eh. You know, dito talaga nagpapalabas ng mga pelikulang 'di mo napapanood sa mga big theaters. So I guess yes, oo.

Interviewer: What can you say about the Philippine filmmaking industry today po?

Dustin Guillermo: I guess mas nagiging tumataas ang demand ng pelikula, at tumataas ang demand ng quality movies na napo-produce ngayon. Madami na kasing platforms in terms of really developing our Philippine film industry, actually actually, to begin with, FDCP's mandate for us is really to develop and empower yung industriya ng pelikulang Filipino; and with government and other private sectors, and other government agencies, may mga iba't-iba tayong proyekto para i-develop yung film industry. Like ang daming festivals, like Cinemalaya, QCinema, Sinag Maynila, CinemaOne Originals, ang daming film education symposium, ang daming workshop, ang daming basic acting workshop, film directing, screen development; even sa schools. So I guess, dahil dun, ito na yung nakukuha natin. Tumataas na yung demand ng quality produced films. Sana magtuluy-tuloy kasi yun naman yung idea ng lahat.

Interviewer: Sir, how do you see the future of film viewing/screening in Metro Manila?

Dustin Guillermo: Siguro, nakikita kong mas magiging mas matalino ang mga tao in terms of panonood ng pelikula. Of course, katulad nga ng proyekto ng MTRCB, na matalinong panonood ng pelikula, alam mo yun? Kumbaga nakikita ko na madaming kabataan ang mae-engage in terms of filmmaking, mas maraming audience, mas malawak na audience as market, kasi even ang daming festival, and I believe kasama na rin ito sa mga curriculum ng ating mga eskwelahan, sa K-12 media studies, and also sa college, may mga focused na course. So I guess mas magiging masigla, mas magiging madami, mas magiging malakas yung audience. Mas magiging mapili, mas magiging matalino.

Interviewer: Sir having said that, kanina nga nabanggit n'yo yung about sa private sectors, like Black Maria and other privately-owned na microcinemas, are you in communication with them?

Dustin Guillermo: Yes, of course, actually we have this heavy relationship with these microcinemas. Of course with UPFI we have sila Sir Noy (Lauzon), Cinema Centenario, Cinema '76 sila Sir Ting (Nebrida), Black Maria, lahat 'to nagbibigayan kami ng pelikula eh, nagtitinan kami ng mga films for programming; and hindi namin nakita actually ang isa't-isa as competitors kasi ang pinaka-idea talaga ng FDCP ng ahensya, at -- I believe -- ng ibang microcinemas, is to really develop yung audience, i-empower ang mga filmmakers, para magkaroon sila ng venue or platform para maipalabas ang kanilang mga pelikula. So I think, yon, hindi talaga s'ya competition at all, as in developmental project s'ya and I think, 'yon naman ang goal natin pare-parehas, which is to empower and i-develop talaga 'yung industriya and yung audience.

Interviewer: So follow-up nalang po, as someone who's in the film industry po, do you think po ba film can affect the culture of a society?

Dustin Guillermo: Of course, of course, bilang film is the strongest medium now as we speak 'no? Because dati may mga kanta, may sayaw, ganyan, may art, and ngayon even sa cellphone pwede ka nang gumawa ng film. So I think ito yung strongest medium to tell a story. At nakakaffect naman talaga sa culture ng society natin of course and pelikula. Even 'yung short film for example 'yung Jollibee? Di ba it's a short film, and ang daming naapektohan, ang daming tinamaan, ang daming na-touch, ang daming nasaktan, so simple way na commercial na 'yon, natamaan s'ya eh. So, what more kung short film talaga s'ya or full length? So I guess, tsaka bilang Filipino, sobrang attached tayo sa panonood ng pelikula.

Interview # 4

Interviewee: Rolando Tolentino, Ph.D.

Date and time: March 13, 2018. 4:10 PM

Interviewer: So, sir what are the implications of having alternative film exhibition centers like microcinemas to the film industry?

Rolando Tolentino: Hindi ko maco-comment yung sa film industry because itong mga alternative microcinemas naman na 'to ay really will not make a dent on the film industry, they're very small, compact, probably uh thirty to the biggest uh, what would you say is the biggest

microcinema? Around a hundred? So wala naman talaga s'yang effect sa industry as we now know it; na may kind of low sa studio system, to distribution, which is also owned by the major networks; to yung access sa movie houses, and then consequently access sa cable tv, etc. So this one has no impact - I think - on the movie industry. But it has more of an impact in uplifting the film literacy of our movie going audience.

Interviewer: Ok sir, how about po yung sa side ng independent films? Like po ah, yun nga po ah, mas aangat po kaya yung --?

Rolando Tolentino: Right, ah kasi ang promise na hindi narealize ng indie cinema, is really, in a quest for audience, which means they win awards, they express the sentiment of their young filmmakers, but they never really reach a wider audience other than the indie film festivals that we have here. By going through these microcinemas, that at least, there will be a kind of going towards the direction wherein they have an audience not just an audience that has been set up by their funders, iba't-ibang independent film festivals but audiences that may not have otherwise access to their films other than the festivals. So ito na yun this is the age of microcinemas, and its helping out a lot of our indie filmmakers in providing some kind of access to people that would matter most in appreciating these films.

Interviewer: Okay, thank you po. Um, how do you think does microcinemas change the landscape structure of film viewership in a society?

Rolando Tolentino: Well, that yung access natin to interesting films come by way of ewan ko kung naabutan n'yo yung pirated hubs sa Quiapo, Metrowalk, masyado na kayong bata ngayon, at least, art films, it comes by way of torrents and all these streaming sites. Pero ito, very crucial ito, kasi for the first time, we now have access sa pockets where audiences would matter in appreciation of these films. Kasi, wala namang relevance na gumawa ka ng napakagandang pelikula na ang nakapanood lang ay yung international film festivals abroad, or yung local Cinemalaya lang. Ang reckoning talaga ay public. So if you cannot create your own audience, similar to what is being experimented by “Ang Larawan” which is going now to a university or school exhibition circuit on, na initiative nila, ito na yung best deal, even though you just have an X number of screenings, or audiences, it's still the best deal in town, kasi nga napapanood ito. At least dito, yung Cinema Centenario, ay malapit sa UP, it becomes more of an alternative site other than the film center. Which shows a hot pudge, of festivals, embassy films, etc. Pero in the end ang midnight screening ay available sa Cinema Centenario. Which calls for a very interesting kind of relationship between audiences, especially, cineastes. Hindi s'ya regular audience eh, talagang cineastes ang ikini-cater nito, which means mataas na 'yong appreciation nila for films, especially for independent films 'no? Kasi yung torrents naman makukuha nila 'yon on say, a mabilis na internet speeds sa bahay nila or sa eskwelahan nila, pero yung indie films are kinda rare na klase ng artistic product, kaya ito na yung bridging of the gap, this time fight small, between, but very significant pa rin kasi hindi ito nagawa, and kung ang independent films ay nabuhay noong 2005 with ‘Ang Pagdadalaga ni Maximo Oliveros’, but it has been twelve years, at sa dami ng independent films, only three or four have quite successful commercial runs. All others ibig sabihin ay hanggang festivals lang talaga, or hanggang sa links

na pinoprovide ng directors, or ng filmmakers nila, but eto na, we're coming to an age na it's not enough. We need to see these films and the microcinemas are providing that kind of vacuum where it matters the most. Sa Taft area ba meron na kayong microcinema?

Interviewer: MCAD pa lang po.

Rolando Tolentino: Ano yung MCAD?

Interviewer: Museum of Contemporary Art and Design po. So basically nasa building din po namin yung cinema.

Rolando Tolentino: Ah talaga. Kasi yun yung kailangan natin eh. Kasi kailangan natin magbridge ng a kind of tradition in independent filmmaking at hindi mabi-bridge yung tradition sa goal when the films are not accessible to a newer set of audiences or filmmakers.

Interviewer: Sir, how do you see the future of film viewing or screening in Metro Manila?

Rolando Tolentino: I think this is a way to go for now. It's really a breakthrough itong microcinemas na 'to. They have not existed -well they have existed in the past- but not too successful and not this massive scale, kasi we have Mogwai, I don't know kung kasama yun sa mga napag-aralan n'yo and Cubao X, and another venue somewhere. But know, it's kinda massive scale and I'm hoping it also gets to be transported outside of Metro Manila, for now it's

just in Metro Manila as I see it other than the Videotheques of FDCP ‘no? So mainam magspread ito and it’s really generated by young filmmakers too na interested to create newer audiences for their peers. So parang maganda kasi ‘yun naman yung spirit ng indie sa ‘tin eh. Nagtutulungan yung mga directors, editors, etc. sa community; and this one also is being spearheaded by lot of that kind of community, wherein they need to do more to create an audience. At ito nalang yung missing sa picture natin eh, so check na tayo sa awards, check na tayo sa production, yung indie production, pero wala tayong, ang di natin macheck ay yung exhibition. Kasi nga hindi sila papapasukin- itong a lot of indie films - will not be able to make it to commercial movie houses.

Interviewer: May follow-up question lang po. Sinu-support n’yo po ba yung - nag-interview na po kasi kami ng microcinema owners po pati FDCP- tapos ang sabi po nila ang kailangan po nilang i-develop ngayon yung audience po. Then yung blurring the lines of indie and mainstream films. Ano pong masasabi n’yo doon?

Rolando Tolentino: I say you don’t need to blur the lines as of this time kasi ang mainstream is mainstream. Which means that it will have its way. Which means that it will just use a lot of the independent filmmakers as a kind of a breeding ground for ‘mainstream-able’ filmmakers ‘no? Or technicians mga editors and others, etc. So ang kailangan lang talaga, yung indie ang kailangan ng suportahan kasi hindi sya nagagawa on a massive scale, and ang wonderful dito, it’s all initiative of individuals or friends na into films or into filmmaking, young people din, similar to filmmakers ng indie films, so yun yung laudable dito. But to expect to blur the lines, parang it has never happened na magb-blur ‘tong lines na ‘to kasi they’re really coming from

different worlds. Yung isa market driven, yung isa naman ay art driven. At ako, happy na muna dito sa art driven kasi yun yung mas soul of the nation, yun yung mas soul of the national cinema.

Focus Group Discussion #1

The focus group discussion took place at Asia Pacific Film Institute

Participants: Darlene Dy, Vince Magpantay, JB Corpuz, Lih Ocampo, Oveja De Los Santos, Maria Jesusa Brillante, Lih Ocampo, Alyssa Janine Niño

Moderator #1: What are the factors that made you watch local independent films?

JB: Ako usually, depende sa director. Saka depende dun sa synopsis ng story. So, usually pag type ko ung gawa ng previous works ng directors and kapag maganda yung pinakapremise ng story, I choose to watch it.

Alyssa: Ako, usually naman, kapag feeling ko sobrang gagaling nung cast, parang mas lalo akong na-eenganyong manood. Kasi, if we say independent films parang super art talaga, I mean, low budget pero sobrang ganda usually ng mga stories. So, hindi na ako nag-aask kung okay ba yung story, nagdedepende na ako kung magaling ba yung artista, ganun.

Darlene: Ako rin siguro. Well, hindi pa ako nakaka-watch ng ganung karaming local

independent films but, pag nanonood ako, usually same din kay JB, it's more of the story; kasi medyo pag indie film, expect mo na it's not mainstream, obviously. So, kung maghahanap ka ng ibang style ng storytelling, parang doon mo mahahanap sa indie films.

Moderator #1: Nag-aagree po ba kayo sa sinabi niya?

Group: Yes.

Moderator #1: Basically, same answers lang din po?

Group: Yes.

Oveja: Yes po.

Vince: Yes, same lang.

Moderator #1: Who influenced you to be an independent film viewer? Viewer po, hindi po filmmaker. So ito yung time na nagkaroon kayo ng interest or may nag-imbita sa inyo nanood ng independent film or pwede ring kayo rin mismo.

Darlene: Ako kasi siguro more on... social media? Like, nakikita ko kasi yung mga snippets since sobrang grabe na yung social media na effect ngayon. Parang nagiging accessible na rin in

a way, yung indie films, kasi yung mga trailers niya, yung mga snippets niya nakikita mo na online. So pag nakikita mo, tapos parang “Uy ang ganda.” So, papanoorin mo na.

Alyssa: Ako, friends, kasi yung friends ko usually, artists sila, mahilig sila talaga ng mga deep na stories; yung conventional. Usually kapag tinatawag ako ng mga friends ko to watch this indie film, sumasama ako, eventually parang nagustuhan ko siya. Tapos, kahit mag-isa ka na lang, nanonood ka ng film.

Lih: Sakin, yun, additional na lang din. More on friends din. Pero yung ibang nag-influence din sakin is music friends from the music industry. Kasi minsan involved sila dun sa project tapos parang “Uy, tara!” parang, social media, maghahatak sila tas parang magpi-PM kasi personally magkakilala, ta’s yun. “Uy, tara panuorin natin ‘to, gawa ko ‘to.” or parang “Kami yung nagscore dito.” Mga ganung bagay.

JB: Ako kasi, I’ve been a cinephile ever since. So, talagang gusto ko nagko-consume ng maraming movies, as in continue lang. Pero siguro, for local independent, nag-start siya when I saw *EDSA XXX* ni Khavn, twenty-eleven, twenty-twelve-ish. Tapos parang after non, sinundan ko na siya sa mga works niya afterwards, which is mostly art film; independently produced. Tapos dumating yung ibang... Kumbaga nadiscover ko yung indie scene ng Pilipinas.

Oveja: Gusto ko lang mag-add. Walang nag-influence sakin na tao, para sa kanya (Darlene), social media. Pero ang nagtulak sakin para magustuhan ang indie films are the mainstream films

talaga. Kasi sobra silang nakakasawa, paulit-ulit, napakababaw, walang kwenta. So ganun, yun yung feelings ko talaga sa kanila eh.

Moderator #1: Kailan po siya nag-start?

Oveja: Ever since. Kung may malay lang ako nung maliit pa ako, nung maliit pa.

Moderator #1: So bale nung maliit palang po kayo...

Oveja: Hindi naman, yung ano lang, simula nung nagbabayad na ako ng sine. Nung parang sayang yung pera, kasi wala talaga akong interest.

Moderator #1: Actually, i-aask ko lang din palang po ngayon yung ganun, yung mula pagkabata po. Meron po ba sa inyo nawalan na ng interest sa mainstream films, as in...

JB: Hindi naman pagkabata siguro, kasi I remember gusto ko pa yung mga *MMFF (Metro Manila Film Festival)* films before like yung *Jose Rizal*, yung kay Cesar Montano, mga ganun, *Muro Ami* stuff, matino pa siya eh. Pero, parang recent years, parang dun biglang naging, I won't mention the movies, pero dun biglang naging... nagbago yung ihip ng hangin sa MMFF. So, hindi naman pagkabata, pero siguro mga high school, college days.

Moderator #1: Where do you get information about film festivals that screen independent films?

Given po yung social media, ano po yung parang... saan niyo siya usually nakikita, like, sa

school or may poster kayong nakikita?

Vince: Sakin kasi, sa Bicol, 'di siya masyadong ano eh. Kami mismo yung naghahanap ng parang mga ganitong film festivals kasi, as a filmmaker, may production team kami doon pero sa Bicol, as in konti lang yung mga film festival. As in hinhintay pa namin, next year pa mga ganun. Kaya talagang sumasali kami dito sa Manila, ang ginagawa namin, nagreresearch talaga kami na kung anong mga available ngayong year na mga film festival para may masalihan kami, parang ganun.

JB: Same actually. Ako rin, mostly ako talaga yung actively naghahanap. Kasi may mga film festival din that ask for scripts or movies na may grant afterwards diba? And usually, may kalakip yun na screening din ng mga ibang independent films so, yun, ako rin yung actively mismo naghahanap ng mga ganung bagay.

Jesusa: Sakin naman dati, sa school namin nung college, parang nag-aya yung prof namin and then ni-try namin lahat hanggang sa dun namin na-figure mag-film.

Alyssa: Last year napansin ko dumami yung mga posters na nagpopromote about film festivals, iba't ibang film festivals dito sa Manila kasi commuter (kami). Pag nagcocommute maraming posters. *QCinema* nagdagdag sila; *CineLokal* parang dati hindi ko sila masyadong nakikita pero last year I think mas marami sila dito sa España.

Moderator #1: How about yung friends niyo?

JB: Yes, actually, now that you mention it. May mga filmmaker friends din, ganun din kapag may nabalitaan silang something cool na movie, yun mamemention nila ganyan “Oy eto, okay ‘to.” ganyan, or kung sarili nilang movie mismo, “Uy pa-support naman, nood kayo ng ganito, nasa mga cinema or something.”

Moderator #1: How about yung mga organizations na nag-eemail po sa school, meron po ba kayong experience na ganun, like bibisita sila dun?

Jesus: Sa school namin dati, yung sa Gabriela Silang... tapos yung isang friend namin is part ng production. Pinaano siya dun sa school din namin.

Moderator #2: Anong school po yon?

Jesus: TekSquad.

JB: Same, ako rin, from Loyola Film Circle, kasi I've been with LFC for 6 years. So parang may nagsesend din sa amin, minsan kami rin yung nagsesend out nung... yung org rin mismo yung nag-oorganize ng mga film festival. Pero that was way back in college pa. So, yes.

Moderator #1: Where do you usually watch these independent films?

Lih: Sakin ano... Cinema '76.

Darlene: Piratebay.

Oveja: Torrent.

Alyssa: Sa iFlix actually marami silang inooffer na mga independent films, kaso cut version so mas legit parin pagka sa sinehan pinanuod.

Lih: Cinema '76 yung usual, kasi mas accessible pati para siyang una... nag-pioneer ng independent films ng maraming screening. Mas budget-friendly tapos accessible din.

Alyssa: CCP (Cultural Center of the Philippines) din.

Moderator #1: May idea po kayo na mga lumang microcinemas or stand-alone cinemas?

Moderator #2: Parang alternative film art houses, ganun.

JB: Considered bang luma ang Cine Adarna dito sa UPFI?

Moderator #1: Opo. Mogwai, narinig niyo na po yung Mogwai?

Moderator #2: Sa may Cubao Expo.

JB: Yung Cubao Expo, yes. Ako kwan siguro, where do you usually watch? Kung saan siya screening, kumbaga hindi yung location yung habol ko, kumbaga yung movie mismo; tapos kung saan man siya inannounce ipapalabas, sasadyain ko talagang puntahan. Whichever it's accessible, basta kung yung habol ko yung film. Like for example, hassle sakin pumunta ng Cinematheque, pero sa Cinematheque lang siya makikita, sasadyain ko talaga don.

Moderator #1: Singit lang po namin, kung gagawa po kami ng parang application, mobile application, na booking system para sa microcinemas, gagamitin niyo po ba siya?

Vince: *thumbs up*

Darlene: As in, macoconsolidate mo lahat ng showing sa lahat ng microcinemas?

Moderator #1: Opo, kung sino po yung mahahatak namin na microcinemas.

Darlene: Feel ko naman ako, siguro is, para at least alam ko in just one swipe or whatever na kung ano yung mga showing na yun, and kung saan.

Vince: Maganda siya. Mas okay siya.

Lih: Mas maganda siya kasi diba, nag-aano na tayo sa mobile ano eh, parang dati laptop, PC pero ngayon halos lahat tayo nakatungo sa phones. So mas maganda kung ayun, advantage din yun na parang hindi naman lahat kasing diligent mag-research kung saan ipapalabas ung mga cinemas na independent. So kung merong ganon na alternative, siguro mas maganda yung proper ano lang din, kasi nagwork din ako sa music scene. Yung mga ganyang dilemma din na sa mga bar gigs na maliliit diba. Maraming magagaling na banda pero hindi alam kung saan o paano yung schedules nila so, may gumawa na ngayon na parang kino-consolidate lahat, which is very helpful. Mas maganda kung mapromote ng maayos, yon isa yun, tapos from that kasi word of mouth, social media tayo ngayon, lalaki, so mas mayu-utilize siya, mas pabor sa mga gusto manuod ng films din.

Moderator #1: Lalung-lalo na sa mga malalayo (audience)?

Vince: Yes. Tama.

Moderator #1: Kung available po yung mga gusto niyong panuorin sa iFlix, tapos merong malapit na microcinema na isi-screen din yun. Ano po yung pipiliin niyo?

Vince: Depende seguro yun.

Oveja: Depende sa schedule.

Vince: Siguro depende pag yung iba gusto rin talaga panuorin pero parang... Depende talaga kasi minsan kasi masarap talaga manuod sa mga sinehan. Mas mafi-feel mo talaga eh. Pero minsan yung sa sitwasyon ko, for example nagbabantay ka ng mga bata. Pwede ka rin mag-cellphone diba. Kung taong bahay ka or di ka talaga lumalabas pero gusto mo talaga manood ng indie films, mas okay siya. Lalo na sa mga provinces.

JB: Ako cinema parin.

Moderator #1: How accessible are microcinemas from your home?

Oveja: Hindi siya accessible.

Alyssa: Three rides away.

JB: Ako rin 2-3 rides din.

Moderator #1: Kung may pagkakataon na magkaroon ng microcinema sa lugar niyo, palagi po ba kayong pupunta?

Alyssa, Lih, Darlene, and Lih: Oo naman.

JB: It depends on what they're gonna show. Kahit na may microcinema dun, kung hindi ko trip yung mga ipapalabas di ko na pupuntahan. So it will depend dun sa iiscreen nila.

Moderator #1: What would you want to experience at microcinemas other than watching films?

Lih: Siguro mga seminars, parang mga talks ng mga directors or DOP (Director of Photography).

Lih and Darlene: Workshops.

Moderator #1: Kung meron po silang like video open like pwede kayo mag-submit tapos papanuorin, gusto niyo po yun?

Lih: Parang opportunity din yun eh.

Darlene: Gusto ko yung parang gathering ng mga aspiring filmmakers eh.

JB: Tsaka food park, parang yung sa Timog ba to or Quezon Avenue? Diba merong food park dun na may cinema?

Moderator #1: Pero mas gusto niyo po bang habang kumakain, nanunuod or nanunuod lang po.

JB: Depende rin sa papanuorin.

Moderator #2: So parang yung kanya (JB) parang ambiance eh.

JB: For feel good movies, masarap sabayan ng pagkain. Pero kapag medyo seryoso seryoso yung film, siguro hindi. Depende talaga eh.

Moderator #1: Pag sinabi po bang mainstream films, yucky po ba siyang pakinggan? Negative po ba? Ano pong take niyo dun?

Lih: Depende actually, parang depende sa director or depende sa producer. Kasi parang may mainstream na maganda, may kwento, sa story, yung synopsis nun.

Darlene: Di naman porket mainstream, panget. Yun lang siguro yung stigma kasi...

JB: Stereotype.

Darlene: Yeah stereotype siya kasi. Well, aminin na natin like 70% ng mainstream medyo sobrang cliche na, lalo na pag rom-coms (romantic comedies). Pero syempre marami parin namang maganda.

JB: And horror, and action.

Moderator #1: So dumidepende talaga siya sa storya?

Group: Yes.

Lih: Tsaka hindi naman porket indie film na parang, “Ay art yan maganda yan.” Pero madami ring tapon eh. Parang may mga story na “Ay yun na yun?”

Moderator #1: So meron po kayong mga ayaw rin po na indie films?

Group: Yes. Marami.

Lih: Ako, fan ako ni Lav Diaz, so hindi naman para sa lahat yun kasi ang hahaha ng movies niya eh. Yung iba okay, pero yung iba natutulog eh, literal. Depende sa taste eh. So example lang yun.

Moderator #1: How do you see the future of film viewing or screening in Metro Manila? Ano po yung nakikita niyong pwedeng mangyari?

Lih: Sa ngayon siguro magbe-base yan, yung changes ngayon, parang kung may mga panget, nakadepende yan sa mga may-ari ng works, na parang kahit gaano kaganda yung film pero kung hindi naman mabibigyan ng chance, parang kahit sa MMFF (Metro Manila Film Festival 2017) last time yung *Ang Larawan*, daming nagsabing ang ganda nun pero pinu-pull-out kagad sa ibang cinemas to favor the big ones or yung mabenta. Parang minsan kahit gaano kaganda yung

content, kung hindi ka mabibigyan ng chance na kahit anong advocacy yung i-promote natin as students, as directors na tayo, kung hindi rin tayo matutulungan ng businessmen, wala rin. Kasi nung naka-attend ako last year ng sa FDCP na convention, nandoon yung parang mga mall owners, parang sinasabi ito daw yung ganto-ganyan, pero in reality, hindi naman yun yung nangyayari, parang it's all on data pero hawak parin-control parin nila na kung ang panget, ang baba nitong... First three days ang panget ng sales nito. Scrap, palitan mo ng-damihan mo yung screening na mas mabenta. So it's money din talaga eh.

JB: Ako as long as yung mga organizers ng mga film festival, be able to... mailaban nila yung values talaga ng festival at mas ma-screen sa proper cinemas mismo, sa mga proper venues, slowly but a little painfully, babalik yung parang quality nung before, nung mga na-screen. For example the MMFF two years ago, that's quite a start, then this (past) year was sort of a compromised. Sabi nga ni Erik Matti, hindi naman siya biglaan na mangyayari so as long as a process is being unfolded na unti-unti, hopefully maging maayos din yung the way our cinema system screens movies. To add lang din, I think may advantage din yung having microcinemas kasi dun yung nagiging avenue for those movies na hindi nabibigyan ng voice on mainstreams, on malls, on the bigger ones. Like for example may na-miss kang movies and then you'll be surprised it will be shown on Cinema '76 or Cinematheque, so parang nabibigyan sila ng voice no matter how little their capacity is.

Oveja: Kaso ang problema, kahit damihan mo yang mga microcinemas na yan. Kung yan mga microcinemas na yan ay nagtatago lang, wala ring mangyayari. Tulad niyan, kung hindi ako

pumasok dito (APFI), hindi ko nga alam ang microcinemas eh.

Vince: Tama, ako rin.

Oveja: Kapatid ko hindi niya alam kung ano yung microcinemas, kapitbahay ko wala silang alam diyan.

Vince: Kanina ko lang din narinig.

Oveja: Mga kamag-anak ko sa probinsya walang alam diyan. Ang problema si mainstream. So para sa akin siguro, magandang gawin, kung merong Manila film fest ng mga chakang, corny movies, dapat meron ding Manila film fest na puro lang magaganda at may mga sense.

Group: Meron din naman.

Oveja: Siguro half.

JB: QCinema, CinemaOne...

Oveja: 'Di siya pinopromote kagaya ng MMFF eh, dapat siguro promotion para lang fair, para fair siya. Kung pinpromote sa mga ABS-CBN, GMA, palabas ni ganto-ganyan, pero bakit yung mga may sense na palabas hindi pinopromote?

JB: Kasi tied up din sila dun eh.

Oveja: So dapat siguro, pagbigyan nila, kasi win-win situation din naman. Magkaroon sila ng Manila film fest para sa corny, magkaroon sila ng Manila film fest para sa magaganda talaga diba?

JB: Hindi siya win-win actually for the businessmen.

Oveja: Hindi, win-win parin siya. Win-win parin siya kasi-

JB: Kasi they would rather rake in more money, they're businessmen.

Oveja: Paano ka magkakaroon ng market kung hindi ka magmamarket?

JB: Eh meron na nga silang market eh.

Oveja: Wala, kasi yung market noon, market parin hanggang ngayon. Paano mo babaguhin ang isang market, kung hindi ka mag-iintroduce paunti-unti ng magandang market. Kasi, parang religion lang yan eh. Kung ikaw Catholic, yung isa Born Again, nag-introduce ka ng bagong paniniwala dun sa Catholic, magbabago yan eh.

Vince: Promotion talaga.

Oveja: Tsaka yung mga sinaunang tao, magkakandamatayan na yan. Yung mga bagong panganak, yun na yung magiging market mo, yun na yung ifefeed mo sa magandang cinema, diba?

JB: Sana, that's the dream.

Oveja: Yun ang sakin ah, yun ang gusto ko ipaglaban talaga.

Jesus: Pero kahit magproduce sila ng magagandang cinema, kung yung mga viewers naman hindi nagustuhan, wala naman magagawa diba.

JB: Yup.

Darlene: Well, hopefully, yung mga viewers namin na parang...

Jesus: We cannot please everybody, diba?

Darlene: Mga youth na ngayon na parang hopefully 'di sila kasing corny ng mga matatanda na ngayon; na parang yung 'taste' gradually since most probably dadami na rin yung mga nanonood ng mga indies at nag-aappreciate ng arthouse films. So hopefully in time, medyo magshi-shift na

yung pagka-mainstream to the indie film.

Discussion interrupted by noisy motorcycle.

Vince: Kailangan maipakilala talaga sa mga tao yung kagandahan ng mga indie films eh, kasi syempre wala namang idea, hindi naman filmmakers yung mga manonood. “Basta nakita ko magaling yung artista dyan.”, “Ay si ano, si Angel Locsin.”, “Ay maganda yan, si John Lloyd, punta akong sinehan.” Wala eh, wala silang alam, wala silang idea kung ano ba yung issue. So kailangan talaga promotion. Kailangan maipakilala kung ano yung kagandahan ng indie films.

Moderator #1: In relation ulit dun sa number 7, nakikita niyo po ba na yung mga microcinemas na posible nilang talunin ang mga malls, mga SM, Robinsons? Yung parang productions, dun na sila magrereley kapag kailangan nila ng distribution, like kunwari alam na nila na merong tao sa microcinema na ito. Dun na sila magpapashow kesa sa malls.

JB: Not in the near future.

Darlene: For me din as of now.

JB: Sige aminin natin, majority of the people don't even know microcinemas exist. So, lahat ng tao alam na may mall, halos lahat ng tao alam nagpupunta sa mall, on a weekend, on a date, on a dinner, or etc.

Moderator #1: Ilang years niyo po nakikita?

JB: That I don't know. Depende parin.

Moderator #1: As long as may promotion?

JB: Kasi it's being slowly discovered on social media.

Oveja: Kung meron siguro maglalakas-loob na gumawa o ipromote to out of kawanggawa. Kasi pera-pera lang naman 'to eh. Nasa likod nito mga businessman, ang nagmamatter sa kanila hindi naman story, pera, kung anong pulso ng bayan. Kung may maglalakas-loob magkawanggawa, kunyari ako, kung ako may kakayahan na ikawanggawa ito na imarket nang walang kapalit, para lang ipush itong microcinema, gagawin ko, hanggang sa magbago yung pananaw ng tao.

Focus Group Discussion #2

The focus group discussion took place at Asia Pacific College, among the members of the Film Organization, CinemaSOMA.

Participants: Participant #1, Participant #2, Beca Jane Frigillana, Manuela Roxas, Ma. Lenim Lopez

Moderator #1: So guys, first question natin is, what are the factors that made you watch local independent films?

Beca: Uhh, sa independent films kasi, mas creative yung mga stories. Tapos, para sa 'kin 'di s'ya katulad ng commercial films na shino-showcase lang is yung artista; parang bida yung artista, hindi talaga yung story. Pag independent film kasi parang yung story talaga yung shino-showcase. And mas pulido yung pagkakagawa ganon.

Participant #1: Ahhh, sa 'kin naman, parang ganun din pero napansin ko, kapag independent films kasi parang yung... ummm... Kapag commercial kasi di ba parang yung mga stories nila mababaw lang kasi nga sabi nga nila, yung mga Filipino daw sobrang stressed na sa buhay gusto nila parang yun yung escape nila sa reality. Ang nakikita nila parang yung mga makapagpapasaya lang sakanila. Kapag independent films kasi, yung mga issues talaga sa Pilipinas yung mga mabibigat ganon. Kaya yung pagkakaiba nila, kaya gusto ko s'ya kasi yung story n'ya, totoo. Hindi s'ya parang nagmamask lang ng fake na happiness.

Lenim: So kaya naman parang gusto ko mas manood ng local independent films kasi parang kapag independent films parang sobrang lalim ng story yung pinaghuhugutan nila, tapos yung main point pa rin, parang mas maganda kung tangkilikin yung sariling pelikulang Filipino.

Manuela: Ako naman po, factors, una, hindi s'ya mainstream, kasi yun yung una, ewan ko, pag mainstream kasi parang jeje s'ya, ewan ko for me, kasi yun nga since hindi naman lahat ng tao malalim yung pag-iisip. Kaya parang konting-konti lang talaga yung nanonood ng independent films.

Participant #2: Uhmm... Para sa 'kin mas malalim kasi yung mga storya ng indie, tapos, yun nga lang, uhmm support local.

Moderator #1: So guys, next question natin, who influenced you to be an independent film viewer? Start tayo with you naman?

Participant #2: Ay! Sa 'kin? Wait 'di pa ako prepared. Hahahaha!

Moderator #1: O sige pa-ganon ulit tayo. Hahahaha!

Beca: Dati naman bago ako mag-college, hindi talaga ako nanonood ng independent film, 'di ko naman alam na magfi-film din ako. Pero siguro yung nag-encourage sakin, yung mga sila, yung mga taong nandito, mga students na "Uy maganda! Ay talaga?" tapos yung mga ibang prof na nagsa-suggest na may mga magagandang film na tago, kailangan mo lang hanapin, ganun and kadalasan- akala ko kasi dati kapag independent film puro ano lang, parang ano, parang hindi siya ganun kaganda, hindi ganun yung expectation ko, pero nung nakanood ako "Ay, wow." ganun pala siya kaganda.

Moderator #1: Anong film yung napanood mo?

Beca: Siguro yung ano, *Sana Dati*, yun yung una kong napanood na indie. Tsaka yung ano, yung

That Thing Called Tadhana, para siyang fresh sakin, so ayun.

Participant #1: Ako naman, simula nung pumasok ako sa APC yun nga, yung parang na-expose kami sa vid prod, parang yung prof namin parang pinapanood mga short clips galing sa mga parang indie films tapos ayun, akala ko din kasi dati pag indie films parang bastos, kasi nga pag indie films, totoo yung kwento. Tapos isa pa, yung last term yata yun, yung nag-guest kasi dito yung director ng *Nakaw* si Noel Escondo nung pinapanood sa ‘min yon parang dun ko naintindihan na - parang nung inexpplain n’ya kung bakit ganon yung story ng film- parang dun ko na yun nga, may pinaghuhugatan silang malalim. Which is mas maganda talaga s’ya compared dun sa mga commercial films.

Lenim: So ‘yung nakapag-influence naman sa ‘kin is siguro yung mga nakakasama ko din, lalo na nung pumasok ako ng college. Yung parang mas naging open ako, parang yung mga dating pinapanood ko hindi lang pala yon yon. Parang, meron pa palang ibubuga yung film ng Pilipinas.

Manuela: Akin naman po, tuwing tumitingin po kasi ako sa facebook, yung mga ka-classmate namin din since mga ano din sila, since gusto din nila ng mga independent films, kapag shinashare nila yon, tapos makikita ko yung views don, parang ako chinecheck ko talaga lahat. Parang sabi ko, “Ay maganda.” kung parang dati parang eto dinadaan-daanan ko lang ngayon, iisa-isahin ko talaga sya, parang sabi ko “Ay, magaling naman pala talaga yung Filipino, it’s just that, yun nga dati di kasi talaga ako open.” Parang, nung nagcollege lang talaga din na parang yun nga, maraming Filipino filmmakers na magagaling talaga.

Participant #2: Ay ako yung mga kaklase ko sa video production, kasi ang sabi nila ay kung walang susuporta sa kapwa naming filmmakers eh di ano din ang mangyayari sa amin? Kung 'di namin masusuportahan ang isa't-isa.

Moderator #1: Next question tayo. Where do you get information about film festivals that screens independent films?

Beca: Sa facebook. Alam ko may isang ano eh? Ano yun?

Participant #1: Sinehub?

Beca: Oo yun. May isa pa na finollow ko tapos yun, Cinema '76?

Participant #1: Cinemabravo...

Beca: Oo mga ganon. Marami din. Finofollow ko na sila ngayon pero di ako nanonood. (laughs) Nakikita ko lang, "Ay may ganyan pala ngayon." Pero di ako nanonood.

Participant #1: Ako ano, yung sa CinemaOne kasi minsan nagcocommercial sila, "Ay may ganitong film festival pala." Tapos yung entry parang 'di ko naman kilalang director tapos may movie tapos ayun, "Ay indie film s'ya." Tapos yun nga second lang na makikita ko s'ya sa social media na para maconfirm ko na "Ay latest lang pala talaga film n'ya." Ganon.

Lenim: Parehas lang sakanila na, nakikita kapag nanonood ako ng TV. Sa mga Cinema '76, mga ganon nakikita ko na parang "Ay bago pala yung film na 'yon." Tapos makikita ko sa social media na parang meron silang mga screening tapos 'yon. Sinusupportahan ko s'ya.

Manuela: Akin ganon din, facebook lang din since parang sanay kasi ako na parang scroll lang talaga ng scroll, tapos kapag may nakita ako na parang "Ay okay so parang may showing, may sscreen sila." Tapos ayun. Checheck ko na isa-isa. Ayun ganun.

Participant #2: Ayun din sa FB ads lang tapos makikita mo lang dun sa gilid.

Moderator #1: Where do you usually watch indie films?

Participant #1: Sa laptop po. Hahaha! Hindi kasi parang ano eh, kunwari may kakalabas lang. Edi walang copy non so mga two months after ask mo na sila. "Uy may copy ba kayo n'yan?" Ayun meron na sila lahat. Tapos copy-copy nalang kasi 'di ba? Ang hirap ng minsan na parang yung showing non mga 2 days lang, hindi mo rin maabutan talaga sa sinehan so, namimirata nalang.

Beca: Ano... Yun ganun din. Sakanila lang din ako nakuha. Tapos minsan may mga stock yung mga... sa school? Parang nakipanood nalang ako? May stock sila. Yung DVD? Yung parang kay Ms. Elise? Pero mga luma na 'yon. 'Di sya yung sobrang latest. Pag yung latest mag-aantay

nalang kami.

Manuela: Pero minsan po sa mga sinehan? Kapag yun nga minsan kapag minsan nagma-mall minsan dumadaan kami tapos sabi “Uy showing nood tayo!”

Beca: Tanda mo yun “Smaller and Smaller Circle”?

Participant #1: Yun pumunta yun sa school yon.

Beca: Pag kunwari kasi sa SM mas malapit dito, hindi na namin kailangang maghanap kung nasaan kahit anong SM pwede.

Participant #1: Tapos meron din po yung pwedeng magstream online kaso ang daming ads.
(laughs)

Moderator #1: May malapit bang microcinema sainyo? Saan ba kayo nakatira?

Beca: Taguig pa.

Participant #1: Sta.Rosa po. Laguna.

Lenim: Paranaque.

Manuela: Makati po. Dito lang.

Participant #2: Ah... Wala po.

Beca: Wala, walang malapit...

Moderator #1: Pero if ever na magkaroon ng accessible na microcinema na malapit sa inyo, pupuntahan n'yo?

Manuela: Oo, want-to-sawa. Ang saya-saya manood eh.

Beca: Affordable naman manood ng ganon eh, kaso ang layo.

Participant #1: May tigwa-one hundred nga eh.

Beca: Para ka ring gumastos ng isang two-hundred fifty pesos na film sa transpo eh.

Manuela: Sana po madagdagan s'ya dito.

Moderator #1: If ever, what would you want to experience sa microcinemas, other than watching movies?

Beca: Ako siguro yung ano, yung parang nagta-talk yung mismong ano...

Participant #1: Ganun din ako.

Beca: Maganda yung interaction eh. Halimbawa yung dati, yung sa katabi ng Star City?

Participant #1: Ahh yung sa CCP? Yung pumunta tayo dun? Oo.

Beca: Ano yun? Sunday Beauty Queen. Kasi nanood kami non, nung nag-ano (screening) tapos nagulat nalang ako nandon yung director. Tapos nakakatuwa kasi nash-share nila kung saan sila nanggagaling. Parang “Ay ganon pala yon.”, parang mas nakaka-ano, malalim na nga ‘yung story, mas lumalalim pa kasi, mas nalaman mo yung artistic meaning n’ya.

Participant #2: Same lang.

Moderator #1: Okay. Kayo guys, as multimedia artists na rin, how do you see the future of film viewing and screening in the Philippines?

Participant #1: Yung future? Siguro ano, ngayon, ang saya nang tignan kasi yun nga nakikilala na yung independent films, pero parang ano, yung mga nakikilala kasing mga independent films ngayon, yung mga parang, may mga independent films kasi na parang commercial din yung

story kahit independent sila. Yung parang yung ‘That Thing Called Tadhana’? Na parang ganon. Tapos, siguro sana maganda kung yung pati yung mga kasing ganda ng napanood namin, yung maging kilala naman. Di lang yung parang mga dahil napromote masyado yung social media ng mga two months before nung showing kaya s’ya nakilala. Yung sana para tanggapin talaga ng tao kasi natatalo pa rin sila nung mga laging kasama dun sa MMFF, na mga hindi naman maganda talaga.

Beca: Ano, feeling ko, oo, yun maganda nga na parang dumarami na rin ‘yung nakakakilala. Kasi effective naman din yung pag-aadvertise nila sa social media, pero feeling ko hindi pa rin ready yung audience, general audience, sa independent films kasi yun nga, heavy eh. Tapos ano s’ya masyado s’yang mabigat pa rin. Feeling ko kasi, siguro exposed lang kami sa katulad namin, mga multimedia artists. So, akala namin malaki na ‘yon. Malaki na s’yang range ng audience, na nakaka-appreciate pero kapag pumunta ka sa, halimbawa, pag pumunta ka sa ibang kong kaibigan na, hindi naman sila ganito rin yung course, parang may hinahanap pa rin silang factor na galing sa commercial film na, kaya parang naboboring-an sila agad. May factor kasi yung commercial film na parang yun nga, na-entertain sila. Parang ganon. Yun yung hinahanap nila na wala or hindi sya agad nakukuha sa independent films.

Lenim: Yun din po parang natatabunan po ng ibang commercial films yung mga independent films. Kaya parang, yung audience, parang dun sila nagfofocus masyado. So sana, yun nga. Sana soon, maging open na rin yung iba. So ayun.

Manuela: Eto, up until now, yung mga commercial films, kasi parang ang unang aim nila is to entertain, tsaka malaking pera talaga, pero yun nga since, parang ngayon naman, parang nagkaka-interes na rin kasi yung mga tao ngayon sa independent films tsaka sana mas marami pang mga cinemas na mag-ano (screen) ng mga independent films. Kasi yun nga, una yung sabi din ni Participant# 1, na parang two days lang tapos parang, wala na. Sana man lang umabot ng mga 1-2 weeks para yung nga kahit papano magkaroon ng time yung mga tao para mapanood yun.

Participant#2: Sana ano... Maubos na yung films tulad ng 'Revenger Squad'.

Beca: True. (laughs) Maubos na.

Manuela: Pang-jeje eh. (laughs)

Moderator #1: Ano reveal na natin yung ibang nalaman natin? Kasi ano, nag-interview kami sa FDCP, sa Film Development Council of the Philippines, tapos, yun nga ang purpose daw ng microcinemas as of today, na hindi sila competition. Ang goal nila is to blur the line ng mainstream at indie, so ang nangyayari, hindi sila nagdi-discriminate na parang "Eto mainstream 'to, eto indie 'to." Ang ginagawa nila ngayon is nagcu-curate sila ng programs na iha-halo nila yung mainstream films sa indie films sa cinema. So if ever na ganon na yun nga, curated s'ya. Kunwari ganito, 'di ba March ngayon, Women's Month, ang nangyayari sinasama nila yung Kita-kita ganyan, Insiang yung mga yung restored film, and then, One More Chance, nandoon, kasi yung director female din. So parang ang nangyayari, curated s'ya. Parang naka-organize

yung programmings n'ya, na although kahit na ang nangyayari ang microcinemas nagiging venue filmmakers na independent nga. Na kahit hindi s'ya ma-screen sa mga mainstream na malls, doon sila napupunta. So as multimedia artists, ano yung parang nangyari (naiba sa perception n'yo) noong nalaman n'yo yung ganitong information?

Beca: Nagulat ako. So anong purpose? I mean, halimbawa yung One More Chance, bakit s'ya nandoon? Parang...

Moderator #1: Parang ano nga, kinukuha nila yung audience ng mainstream at indie, para ma-blur nila yung line between the two. So parang pinapalawak nila since yun nga, 'di ba nga may K-12 na rin. Parang pinapalaki pa nila lalo yung indie scene. Parang aside from having indie na market, pwede nila na hatakin na 'yon sa microcinemas nila. Like cinematheque ng FDCP.

Participant#1: Edi parang ang nangyayari kaya, pumupunta doon yung mga tao, kasi kunwari may Kita-kita, eh may One More Chance din eh, kaya parang siguro nagiging purpose may One More Chance nga dun, parang yung tao na dapat ang papanoorin lang n'ya One More Chance, papanoorin din n'ya yung isa?

Moderator #1: Oo kasi nae-expose sila sa indie.

Participant #1: Pero in a way, maganda s'ya kasi nga yung taong ang close minded lang dun sa mainstream, napapanood n'ya yung indie? Pero parang, siguro mas maganda kung hindi na nila

kailangang maglagay pa ng commercial films para lang may pumunta. Parang sana nga dumating yung araw na hindi na nila kailangan, parang ang reason talaga panoorin yung ganda ng indie films.

Moderator #1: Yes, parang ini-start lang din nila 'yon para mag-trigger ng pag-blur ng line. You?

Beca: Parang may ganon pala? May ganon pala silang plano? Parang strategy pala yon? So parang hindi na ako magugulat pag may ganon, na parang akala ko makiki-epal lang yung mainstream ganon lang yung feeling ko minsan, pero after nung sinabi n'yo yon, parang yun, okay strategy pala 'to sige lang, go. Hanggang dumating yung araw na katulad ng sinabi ni (Participant #1) na, pupunta na talaga yung mga tao dun para sa mismong independent films.

Lenim: Sana maging effective nga yung plano nga na ganon. Parang dumating talaga yung araw na parang mas tatangkilikin yung independent films.

Manuela: Sa 'kin po parang okay, kahit papaano di lang maganda yung intro na yun yung reason pala pero kung since kung dun by the end non, sa dulo naman since ma-appreciate nga nila yun, parang okay na rin kahit hindi ganon maganda yung start na parang okay, try natin. Para mahatak natin sila, pero at least ang purpose n'ya is yun nga, para maappreciate talaga nila, kahit hindi man maganda yung rason, at the first, pero at least yun nga, by the end, since yun maappreciate nila yung mga indie films.

Participant #2: Ay, ayun lang, okay lang kasi lumalakas na yung marketing ng indie. Kasi para kumuha ng audience, yun lang naman kasi yung labanan nila. Marketing lang.

Moderator #2: Kung papapiliin kayo, kunwari may isang film, anong pipiliin n'yo mall or microcinema? Kung merong microcinema na malapit sa inyo?

Beca: Microcinema.

Lenim: Microcinema.

Participant #1: Microcinema.

Manuela: Microcinema.

Beca: Kung malapit talaga as in one jeep away.

Participant #2: Oo, ako din.

Participant #1: Tsaka marami kasing Pinapanood sa isang ticket lang minsan (sa mga promos).

Manuela: Sa mga mall kasi mga english movies ganon.

Participant #1: Di ba parang yung sa Cinema '76 minsan meron sila yung parang pag pumunta ka

sa ganitong time, parang tatlong movie na agad yung mapapanood mo? Mas maganda yon.

Beca: Yung may mga promo sila eh noh?

Participant #1: Oo mas sulit.

Beca: Hindi tsaka yung mga nasa mall, yun nga walang kwenta, (laughs) sorry ah, pero kadalasan walang kwenta yung story. May mga commercial films na maganda, pero yung mga luma? Halimbawa yung pinapanood sa amin yung 'A Love Story' yung pinapanood sa 'tin ni Ms. Elise? Maganda naman yung story n'ya pero commercial film. Pero yung ngayon talaga parang yung kapag commercial film, pawala ng pawala yung meaning, puro paganda ng paganda yung artista, ganun yung deal. Tapos, kaya kung may malapit - kasi kapag nagtatanong ako kung saan ba yun nga yung Cinema '76? Ang layo eh. Ang hirap n'yang hanapin. Sige 'wag nalang, dito nalang ako. Antay nalang ako ng copy.

Moderator #1: If ever na magkakaroon ng app yung microcinemas, for example, parang booking system ganon, gagamitin n'yo ba?

Participant #1: Kung may malapit sa 'min. Gagamitin ko.

Moderator #2: Kung may malapit na microcinema tapos meron ding netflix, manonood ba kayo doon (sa netflix) o sa microcinema?

Participant #1: Depende kung ano yung mas mura? Kasi kunwari kung parang netflix yung style, syempre may subscription kayo, 'di ba?

Beca: Accessible sa bahay. Oo parang yung netflix na style? Kasi 'di ba ang netflix para din naman s'yang indie? Parang okay din naman na i-adapt nila yung ganong system. Mas okay yun sa 'kin kesa sa ginagawa nila na naghahatak sila sa mainstream commercial films ng audience.

Participant #2: Tsaka accessible s'ya eh.

Moderator #1: If ever kunwari may mga workshops, film talks and seminars, pupunta ba kayo ng microcinemas?

Beca: Depende.

Participant #1: Depende. Kung may time.

Beca: Sa schedule talaga eh.

Participant #1: Kung wala kaming thesis ganyan. (laughs)

Manuela: Depende sa schedule. Tsaka pag may break.

Beca: Unahan sa slots di ba minsan?

Manuela: Tsaka pag libre, minsan kasi may bayad eh.

Moderator #1: Bilang future filmmakers, na magsscreen sa mga microcinemas?

Beca: Oo naman, sabi ko sa sarili ko ayokong maging connected sa commercial (films), pwede pa gusto ko advertising, pero ayoko kasi yung, ayokong ma-connect sa mainstream? Parang hindi ko gusto... Parang yun yung pinaka-goal ko. Maging part ng production na gumagawa ng independent films. Or advertising, syempre nandoon yung pera.

Participant #1: Siguro ano, syempre kami graphics kami eh, siguro ano, magiging crew lang?

Pero part nga ng independent, tangkilikin natin yung independent kasi yun nga malalim yung story.

Lenim: Yun din yung goal ko maging part din ng prod.

Manuela: Ganun lang din poster, okay na ako don. Basta maganda yung story, pwede s'ya, and yun nga katulad ng sabi ni (participant #1) pwede mo s'yang masabi na "Uy ang ganda nito, panoorin n'yo, part ako n'yan.." Ganon.

Participant #2: Ako din yun nga advertising lang.

Moderator #2: Sa tingin n'yo, does film affect the culture in a society?

Participant #1: Oo. Kasi ano, syempre di ba yung mga sikat ngayon yung kay Vice Ganda? Yung mga terms n'ya yung mga "Pak ganern." mga ganon, nakukuha ng mga bata yun eh. Sinasabi nila eh. Kahit nga pati sa amin dati, nauso yung kapag nagchahat ka tas sabihin "Pak ganern, ganern." Parang ano, nakakaapekto s'ya in a way. Lalo na yung sa mga terms nga na ginagamit natin. Tapos siguro ayun, nakakaapekto s'ya. Pero mapapansin mo yung mga commercial films na makikita nilang may impact o kaya yung independent film naman, yung mga love stories, yung gusto nila.

Beca: May impact s'ya, pero yung impact n'ya parang trend lang na hindi permanent? Hindi s'ya yung impact na can change lives ganon? Parang yun nga parang nakakuha lang sila ng gestures ganon? Or yung mga plain lang. Halimbawa yung sa mga hugot-hugot nila nakukuha nila don. Hindi yung parang lesson in life, ganon, lesson. Mga life philosophies na? Hindi ganon. Sa independent depende pero, may makukuha ka talaga dun kasi malalim nga yung pinanggagalingan.

Focus Group Discussion #3

The focus group discussion took place at Asia Pacific College, among Third Year,

Multimedia Arts Students, taking a subject on motion/visual effects graphics editing .

Participants: Participant #1 Ledesma, Participant #2 Ybañez, Participant #3 Corong,

Participant #4

Moderator #1: What are the factors that[made you watch local independent films? Paano kayo na-expose?

Participant #1: Sa'kin po, dahil po sa subject na studio namin na subject na focusing on film, na in-invite kami manood sa Cinemalaya, so actually dun ako nag-start na “Ah, may ganito pala. May independent films.” Kasi dati, nasu-surround sakin is yung mga films na international, mga films na alam ng lahat, so dun ako na-expose na meron palang ganun.

Moderator #1: Kailan yung --- college ka na ba?

Participant #1: College na, third year din, last year lang.

Participant #2: Hindi ako masyadong enthusiast ng local independent films, pero I guess yung mga factors na nag-influence sakin para manuod ng film, yung nagkaroon kami ng subject dati na vid prod, tapos yun parang yung mga times na naghahanap kami ng pegs kung paano mag color grade, yung mga tamang angles, camera angles, so ayun. Basically parang naging references ko yung mga films, hindi lang specifically independent films pero ibang types din ng films para i-apply yung techniques nila on our project.

Participant #3: Factors, uhm... Dito sa course din na'to, yung pagpasok din ng college, dun lang din ako na-expose na "Ah may ganito pala." So dun parang nagka-interest ako sa films, sa mga indie films so...

Participant #4: Sa'kin naman, kadalasan niyayaya lang ng friends, tapos sa social media nga ganun, mine-mention kami kapag may mga ganyang events. So ganun, plus mura, pag students, kaya go.

Moderator #1: Meron din bang factors yung sa mismong films na...

Participant #4: Minsan kasi relatable. Lalo na yung mga indie film, parang lalo pag maliit kang tao kunyari yung hindi ka kasama dun sa mayayaman, parang nakaka-relate ka na parang "Uy totoo yan, totoo yan!" Tsaka interesting naman talaga yung buhay nung mga ganun nga, mga lower class.

Moderator #1: Yung influence to be an independent film viewer... pinupush kayo, meron ba kayong mga...

Participant #1: Actually, school mismo, pero sa'kin mas na-i-influence ako dun sa mga friends kasi ini-invite nila ako manuod ng mga films na hindi kilala. So dun ako nagkakaroon ng motivation.

Participant #2: Same din, friends. Mostly, on social media.

Participant #3: Friends din.

Participant #4: Friends.

Participant #3: Pero mostly school, kasi minsan inaadvertise din nila yun, lalo na yung mga prof, parang nagkakaroon din kami ng discussion about it and then parang nagtatanong kami, sharing.

Moderator #1: How about yung mga nakikita niyo lang sa news feed?

Participant #2: Oo.

Participant #3: Oo, social media.

Moderator #1: Where do you get information about film festivals that screens independent films?

So given na yung social media, pero ano yung mga ibang channel ng mga film festivals para umabot sa inyo?

Participant #1: Wala po akong maisip kasi mostly...

Participant #2: TV.

Participant #3: Sa TV minsan lumalabas.

Participant #2: Ad parang mga ganun ganun.

Moderator #1: Sa school meron bang mga posters?

Participant #1: Meron, actually sa baba ng school namin, sa lobby, may TV. Siguro dun namin nakikita yung mga pino-project nila na inaadvertise nila na independent films.

Moderator #1: Where do you usually watch these independent films? Ano yung mga inaaccess niyo?

Participant #4: Parang ano, paano yung mga Cinemalaya ganun or Cinema '76? Yun palang yung mga napuntahan ko na may indie film na- kahit yung mga napalabas na noon, binabalik nila. So ayos.

Moderator #1: Sa malls?

Participant #4: Ah may na-try din ako nun, parang SM Malls?

Moderator #2: Anong film yun?

Participant #4: Uh, nakalimutan ko na eh, pero Jhong Hilario tsaka Nikki Gil, mga 2013 yata yun, not sure.

Participant #1: Kung tinatanong usually through social media rin, usually sa Facebook kasi pinopost na nila kaagad, at meron din sa Youtube.

Moderator #1: Mga pirated videos, ganun?

Participant #1: Oo... Na hindi nila ina-advertise sa mga malls. Sa Youtube lang sila kumukha ng copy.

Moderator #1: Yung iba, saan kayo nanonood?

Participant #3: Malls. Kasi meron nga akong naririnig na, yung ano yun, microcinema? Pero ang layo kasi, so sabi ko wag nalang, maghahanap nalang ako somewhere na malapit na available yung film.

Participant #2: Hindi ako magpapaka-anghel, pero kasi ano, pirata pirata online. Kasi hindi naman ako masyadong enthusiast ng mga independent films, pero may mga films din na magandang panuorin yung magbabayad ka syempre parang support na rin yun para sa industry. And to be honest, hindi ako masyado nanunuod kapag sa mga sine-sine, ganun ganun, so

download lang, “pa-copy, pa-copy” ganun.

Participant #3: Minsan merong event, minsan parang nagpapa-film viewing sila dito sa school.

So yun yung chance namin para i-take advantage para makapagpanood.

Moderator #1: Ano yung pinakamalapit na microcinema sa inyo?

Participant #4: Malayo.

Participant #2: Malayo.

Moderator #2: Saan kayo nakatira?

Participant #1: Ako po sa Parañaque.

Participant #2: Manila.

Participant #3: Pasay.

Participant #4: Cavite. Layo.

Moderator #2: Yung Manila at Pasay, medyo malapit sa MCAD.

Moderator #1: Familiar ba kayo sa MCAD?

Group: Hindi po.

Moderator #1: Art house, familiar kayo sa art house? Kasi yung art house, lahat tinatanggap niya, lahat pinapakita niya kahit tipong isa lang nanonood, dalawa lang nanonood. Ang microcinema, kino-consider din siyang art house kasi yung mga microcinema na nag-exist ngayon... like nung pinuntahan namin, yung Cinema Centenario, akala namin maraming nanonood, yun pala isang matanda lang. Tapos ang pinanood niya nun, Changing Partners. So ayun. Gusto niyo bang merong malapit sa inyo na microcinema?

Participant #4: Okay lang.

Participant #3: Nung sabi mong ganun lang karami yung tao, parang, uy parang ayos to, kasi at least focused ka. Kasi diba usually, yung mga cinema sa mall, nanonood ka tapos may dadaan, may tatayo, so parang distracted ka minsan.

Participant #1: Meron po bang pinagkaiba ang microcinemas sa cinemas?

Moderator #2: Kasi diba maraming independent films ngayon, hindi naman siya bago sa'tin, ang nangyayari kasi, after the festival, kunyari Cinemalaya, one week yan. Tapos after nun, saan na

sila magsi-screen sige, after nun hindi na man din sila nagtatagal sa mall kasi nga, nagkakaroon ng connotation na hindi pa nga na-expose masyado sa tao, ang nangyayari, inaadopt sila ng microcinemas, ang nangyayari sa microcinemas ngayon, nagiging avenue, exhibition site ng ganung klaseng film. So tingin niyo, nalaman niyo na ganun yung purpose ng microcinemas nagbago ba yung tingin niyo?

Participant #2: Parang maganda na may microcinema kasi binibigyan nila ng halaga yung independent mga films though hindi sila ganun kasikat na parang hindi siya mainstream yung dating which is good, kasi yung ginagawa nilang- kasi yung sa sinabi niya, kapag konti lang yung nanonood mas, yung interaction, in a way mas malapit ka dahil konti lang kayo and feeling ko maganda talaga yung microcinemas kasi binibigyang halaga nila yung mga effort ng mga filmmakers, yung crew, yung overall na... nawala, nawala na sa brain ko. Basta maganda may microcinemas tapos binibigyan halaga nila yung film.

Moderator #1: Yun, saka isang factor din sa tanong na pinagkaiba ng microcinemas sa cinemas, kasi yung mga independent na studios, syempre kasama parin diyan yung financial ano, so ayun, kaya ayun tinutulungan sila ng microcinemas kasi mahal sa mga mall. Eh paano kung first day palang wala nanood diba?

Moderator #2: Parang case in point, kunwari nung sa Heneral Luna, familiar naman kayo diba? Nung first week niya, hindi siya sobrang kumita, ang naging avenue niya siguro... may week diba na patanggal na siya sa mga malls. Ang nag-retain nun, mga microcinemas so hanggang di

pa dumadating dun sa point na nagspread yung news na “Uy maganda siya.” Ang naging avenue is yung microcinemas.

Moderator #1: Okay lang sa mga microcinemas na konti lang yung manood, pero at least binabayad sa kanila ng studios, minimal lang din kumpara sa mall.

Moderator #2: Parang yung nangyari sa *Kita Kita*, or like, Ang Larawan, after nung nagspread na sa word of mouth na “Uy maganda.” biglang bumalik na sa malls. Parang siya yung gumigitna.

Participant #3: Ang maganda rin sa microcinema kung ganun, dahil konti lang yung nakakaalam nun, parang yung circle of watchers niya talaga parang merong connection or like, film students, film enthusiast or like professors, or yung parang merong lang mas knowledge about sa mga bagay na yun. So like pag nanonood, if ever, makakakilala ka ng ibang taong share knowledge about... instead na sa mga malls, yun nga mga cinemas, wala lang labas lang sila.

Moderator #2: Kasi ganyan din yung sinabi ni Mark Meily, na nagiging avenue siya for discussion.

Participant #1: Imbis na ikaw yung kumukuha, may reflection din.

Moderator #2: May bumabalik sayong feedback, kasi kunwari sa phone ka lang nanood parang nangyayari sayo, ikaw lang mag-isa experience mo lang, tapos syempre shared experience ka

kapag nasa cinema. Parang ganun.

Participant #1: Oo.

Moderator #1: Nag-interview kasi kami ng owners from, sa Cinematheque, FDCP, tapos lahat sila nag-usap-usap. Ang plano kasi ng mga microcinemas is to blur the line between indie and mainstream. So basically yung mga microcinemas, willing sila magpalabas ng mainstream films, like yung *One More Chance*, yung mga may quality films na mainstream. So ngayong month daw, actually lahat ng microcinemas may monthly programming, lahat ng mga napuntahan namin, since Women's Month ngayon, ang ginawa nila nagsi-screen sila ng mga luma at mga bago na films.

Moderator #2: Tapos indie pati mainstream.

Moderator #1: Mga lumang mainstream na quality, yun pinapakita nila.

Moderator #2: Yung mga directors nun, female directors, or like yung theme mismo ng film about women. So ang nangyayari, curated yung mga films sa microcinemas, parang way of marketing and promotion nila yun.

Moderator #1: So yun nga, since nag-usap-usap din sila, sinabi din nila na wala talagang competition na mangyayari between microcinemas, so basically parang gusto nila idevelop yung

film industry, yung audience, yung ano... yun nga nasabi rin nila na magkakaroon na raw ng microcinemas sa ibang lugar. Kaya namin ito ni-thesis kasi nangyayari na talaga siya. So ayun lang. So since alam niyo na yung mga bagay sa microcinemas, what would you want to experience at microcinemas other than watching films? Ano gusto niyong activities? Meron silang seminars...

Participant #4: Okay yun yung mga ganun, kung may workshop. Malaking tulong.

Participant #1: Meron po bang unique na pwede nilang gawin?

Moderator #1: Meron naman, uhm, mini-festivals ganun.

Moderator #2: May plan na rin silang student films, mga thesis films, parang exhibition.

Participant #1: Meron po bang chance na mangyari na pwede nilang ipalabas is interaction film?
Interactive film?

Moderator #2: Parang hypernarrative? Alam ko pwede naman.

Moderator #1: Pero tignan natin kung ano yung kalalabasan kasi...

Moderator #2: Hanggang ngayon nag-uusap usap parin sila.

Moderator #1: Pero hindi naman nila sinasabi kung anong plano pero feeling ko darating din sila dun.

Participant #4: Merong association yung mga microcinema?

Moderator #2: Nagpa-plan na sila ngayon, nag-uusap usap na sila. Syempre with cooperation ng government, yung FDCP.

Participant #2: Microcinemas, yung parang mga movies na isho-show lang dun local movies lang?

Moderator #1: Kahit ano. Kasi kino-consider nila na art house, so kaya kahit anong film na quality, maski foreign or local.

Participant #3: Kasi meron ding mga indie film na sa international eh.

Moderator #2: Diba animation ka? Familiar ka sa *Loving Vincent*? Yung isang microcinema dito ini-screen yun, Black Maria. Kasi diba yung *Loving Vincent* hindi siya mainstream kung tutuusin, parang independently produced siya, so ang naging venue ng *Loving Vincent* is yung microcinema.

Moderator #1: How do you see the future of film viewing or screening in Metro Manila?

Participant #2: Ahm question ko lang. Kung sakaling may plano na i-blow-up yung microcinemas, diba, parang kahit saan may microcinemas, eh di tataas yung bayad kung sakali?

Moderator #2: Hindi naman yun yung goal. Ang pinaka-goal talaga nila is to give venue to emerging filmmakers. Alternative film venue.

Participant #1: Pero ano po yung magiging nila... may advertising pa po ba?

Moderator #2: Meron, social media, mga partnership.

Participant #3: Tsaka mahirap din kasing ilabas ung mga indie film sa malls eh, lalo na kapag katapat niya talaga yung commercialized films sa malls eh. Parang ang argument dun, "Ay eto nalang, mas kakagatin to." Yung commercialized pa yung napiplili.

Moderator #1: Sa mga microcinemas may commercialized din, yung mga microcinemas kasi, ginagawa rin nila, nagsi-screen sila ng stored classics.

Moderator #2: Oo, mga parang Genghis Khan.

Participant #4: Yung mga pinapalabas sa ABS?

Moderator #2: Yung mga restored classics, para din silang nagiging venue.

Moderator #1: So ayun yung nagiging pampahatak ng audience diba?

Participant #3: Na-experience ko sa microcinema, yung sa Cinema '76, parang ang comfy lang, andaming unan, tapos sa likod may mga kumakain. Okay siya, parang nasa bahay.

Moderator #2: Hindi siya typical na cinema.

Moderator #1: Sabihin ko nalang din yung na-research natin.

Moderator #2: Sige.

Moderator #1: Yung lumang microcinema kasi, yung term na yun, noon kasi meron yung mga gera-gera, ang microcinema kasi noon para siyang portable na sinehan, yung tipong marami kayo tapos may mag-a-announce na “Uy, merong isi-screen dito.” Eh wala naman sinehan dun. Ang gagawin nila, magdadala sila ng parang tent, basta mobile na ano. Tapos isi-screen nila dun kahit hindi naman talaga siya establishment. So ayun yung parang naging inspiration ng microcinemas.

Moderator #2: Art houses.

Moderator #1: Meron ding stand-alone cinemas, alam niyo ba yun? Like yung sa Cubao, yung hindi kasama sa mga mall.

Participant #4: Parang yung sa mga... Quiapo?

Moderator #1: Oo mga ganun. Di sila ganun ka-considered na microcinemas pero considered na stand-alone din yung mga microcinemas.

Participant #4: Diba minsan nagpapalabas din sila ng mga bago, dun sa Quiapo?

Moderator #1: Oo, pero ano lang, 'di namin sakop yung mga sinehan dun.

Moderator #1: Yun nga yung sa number 7 pati sa 6, kung gagawa kami ng booking system para sa microcinemas, gagamitin niyo ba yun?

Group: Uhm uhm. (Yes)

Moderator #1: Lalo na syempre pag malayo ka rin tapos...

Participant #4: Saka para sure ka na pag nandun ka na, may slot ka.

Moderator #1: Yun nga, para magkaroon ng modern touch yung microcinemas kasi masyado silang...

Moderator #2: Masyadong traditional.

Moderator #1: Masyadong traditional kasi yung system nila na, ticket booth tapos pipilahan. So feeling ko kung mangyayari man yung emergence, tapos magkakaroon ng booking system, mas mapapadali na sainyo iaccess.

Participant #3: Saka malalaman namin kung saan yung malapit.

Participant #1: Dun po sa app na sinasabi, ano po yung naisip niyo dun na ilagay?

Moderator #1: Parang sa... alam mo yung sa SM Cinemas, Robinsons... pero may ibang content pa na dadagdagan... tungkol sa microcinema ito, paano siya mapupuntahan.

Participant #1: So, sa cinema lang mismo? Hindi yung mga shino-show nila na indie film?

Moderator #2: Kasama yun.

Moderator #1: Posters, mga ganun.

Moderator #1: May balak ba kayo maging filmmaker?

Participant #1: Ako po, major ko po kasi film, pero ang focus ko po is VFX.

Participant #4: Ako gusto ko rin ng ganun, VFX, pero di ko na ano yung sarili ko as maging director, mas gusto ko yung nasa likod, yung post-prod nga.

Participant #3: Yun kasi yung original major ko kailangan film, uhm ano lang, financial problems lang din, so nag-focus muna ako sa other major, dun nalang pinili ko, graphic design. Siguro while working, parang in a way gusto ko rin mag-aryl ng film, or connected to film.

Participant #2: First choice ko rin ano film eh, parang yun nga, gusto kong ma-explore yung may idea ka tapos ilalabas mo siya, ife-flesh out mo siya through mga movies na gagawin mo. Pero yun nga, yung factor na parang kailangan ng masyadong maraming financial support, yun yung masyadong nag... worry ko lang now. Pero syempre nandun parin yung small chunk sa akin na parang gusto ko tumulong sa mga maliliit lang na films, mga student films, ganun; kahit yung mga pagtulong lang sa pag-shoot sa production, mga post-prod, mga ganun. So I guess meron parin akong parang passion for it, hindi ko lang magawa for now.

Moderator #1: Meron po ba kayong masa-suggest para ma-promote yung microcinemas?

Participant #1: Sakin po, ngayon ko lang po kasi narinig yung microcinema. So nagulat ako na tina-try niyong i-blown-up yung microcinema. Actually, excited ako dun kasi gusto ko magkaroon

ng influence na gusto ko pumunta dun sa mga microcinema, ganun. So suggest ko lang siguro is yung, syempre yung target market niyo siguro is mostly students, pwede rin matanda, siguro yung mga fee mas maganda na syempre as a student, yung kakayahan lang ng students and kung ibu-blow-up niyo rin yung microcinema, mas maganda rin sana kung may marketing collaterals na ipapakita niyo kasi para sakin parang yun yung exposure talaga.

Participant #2: Tapos para sakin, ang cool nung idea na medyo classic yung dating ng microcinemas, hindi gaya sa mga malls na sobrang modernized ng lahat pero para sa akin, based lang sa preference ko, parang maa-appreciate ko yung mga posters, lalo na yung aesthetical. Yung aesthetic preference ko kasi mga luma, mga ganun. So I guess magandang marketing collaterals yung... though gamiting venue yung social media, pero kumbaga sa aesthetic ako nagsasabi, may classic touch yung mga bagay parang mga lumang posters or depende parin sa movies yun. Tapos may isang concern lang din ako sa microcinemas, yung mga microcinemas kahit yung mga cinemas na hindi connected sa mall, yun ba yun? Kasi yung tito ko, nakwento ko sa kanya once na “Uy, parang ang mura naman dito.” Tapos sabi niya, “Ah, panget diyan.” Kasi masura daw yung upuan, marami daw parang, baka masalisi ka raw.

Moderator #1: Saan siya particularly?

Participant #2: Merong part sa bandang Recto.

Moderator #1: Ah, mga stand-alone cinemas?

Participant #2: Ah, stand-alone cinemas yun?

Participant #3: Actually, meron din sa Libertad eh. Malapit... basta Pasay din. Lumang-lumang cinema na siya, eh sabi ko "Ay, bakit may cinema dito?" Tapos ganun din sinabi ng mom ko.

Moderator #2: Nasira yung reputation nila.

Participant #2: Oo, parang yun agad yung na-pick-up ko kasi first time kong naano yun, tapos yun agad sinabi niya. Parang nasira yung vibe.

Participant #1: So ayun yung dala-dala mo hanggang ngayon?

Participant #2: Oo, kaya nga natatakot na cinemas na maliit kasi malay mo diba ano, baka kung ano mangyari sa iyo dun.

Participant #3: Saka hindi narin masyadong nire-renovate eh. Hindi narin naalagaan masyado.

Participant #2: Parang ang bad ng images sakin ng maliliit na films ngayon pero since may knowledge na ako about sa microcinemas, yung halaga niya sa mga independent films, parang wala na akong pakielam sa sasabihin ng tito ko. Baka i-try ko.

Moderator #2: Yung mga bago naman, mga Cinema '76, okay siya?

Participant #2: Actually, hindi ko pa napuntahan...

Moderator #1: Pumunta kami sa Cinema Centenario, ang sarap sa feeling eh, parang pag pasok mo sa viewing room, parang akala mo...

Moderator #2: Iyung-iyo siya.

Moderator #1: Ganun yung feeling. Pero yung Cinema '76, parang ano siya eh...

Moderator #2: Cozy.

Participant #4: Ambiance.

Participant #1: Pwede po ba kumain sa microcinema?

Moderator #2: May iba, popcorn, yung sa Cinema '76, Cinema Centenario...

Participant #1: Kasi parang naisip ko lang, kung yung students pupunta lang dun, tapos kunyari yung mga film nila na may mga restrictions, baka yun na yung first and last nila. So, parang mas maganda na may...

Moderator #2: May ganun na theme dati, yung Mogwai. Para siyang restaurant na may cinema.

Moderator #1: Ano siya, “restaurant na may cinema” hindi “cinema na may restaurant”. Sabi kasi ng ibang owner na kapag pinagsama mo yung restaurant saka cinema, mawawala yung purpose ng microcinema. Siguro pwede yung mga popcorn pero yung tipong...

Participant #2: Meal. Tapos ang cute din siguro ng idea kung yung mga sa films, kung napanood niyo yung nasa parking lot, tapos may malaking screen.

Moderator #1: Outdoor cinemas.

Moderator #2: Yun, yung mga pop-up cinemas, naggaganun kami sa Benilde minsan eh. Sa plaza.

Moderator #1: Oo.

Participant #2: Ang cute ng ganun. So hindi siya microcinema?

Moderator #1: Yun yung lumang concept.

Moderator #2: Yun yung unang concept, parang American-style na 1960's, ganun yung style niya dati, pero ngayon umuuso din siya sa mga schools, sa Benilde naggaganun din kami eh.

Participant #4: Parang sa probinsya ano, narinig ko dati sa friend ko, uh Bicol, parang meron daw bahay tapos nagpapalabas daw sila ng... parang ganun din siguro yun no? Tapos mura lang daw yung bayad, microcinema din.

Participant #1: Ano po yung goal niyo sa thesis?

Moderator #1: Ayun nga, gusto namin na...

Moderator #2: Sabayan namin yung emergence.

Moderator #1: Kasi nakikita na namin siya eh. So, natutuwa kami sa mga sinasagot niyo, sobrang sakto eh.

Participant #2: Pero may mga tao din na ano diba, or ako lang yung... pero para sakin, feel ko naman hindi lang ako eh. Pag nag-blow-up yung isang bagay parang tatamarin ka na. So feeling ko kapag yung microcinemas, mas maganda kung sa isang film na 'to, hindi siya masyadong mag-e-engage ng sobrang daming tao sa loob. Kasi maganda parin yung idea nga na konti lang tapos at home yung vibe, so hindi magiging ganun yung vibe kung masyadong maraming tao, I guess maganda kung konti lang yung tao personally, na kayang i-accommodate.

Moderator #2: Yun yung silbi ng booking system.

Participant #4: Tsaka kung magiging sobrang dami rin pala ng microcinema, parang hindi mo na pala mamimiss no? Katulad kami, parang dadayo kami “Uy, punta tayo.”

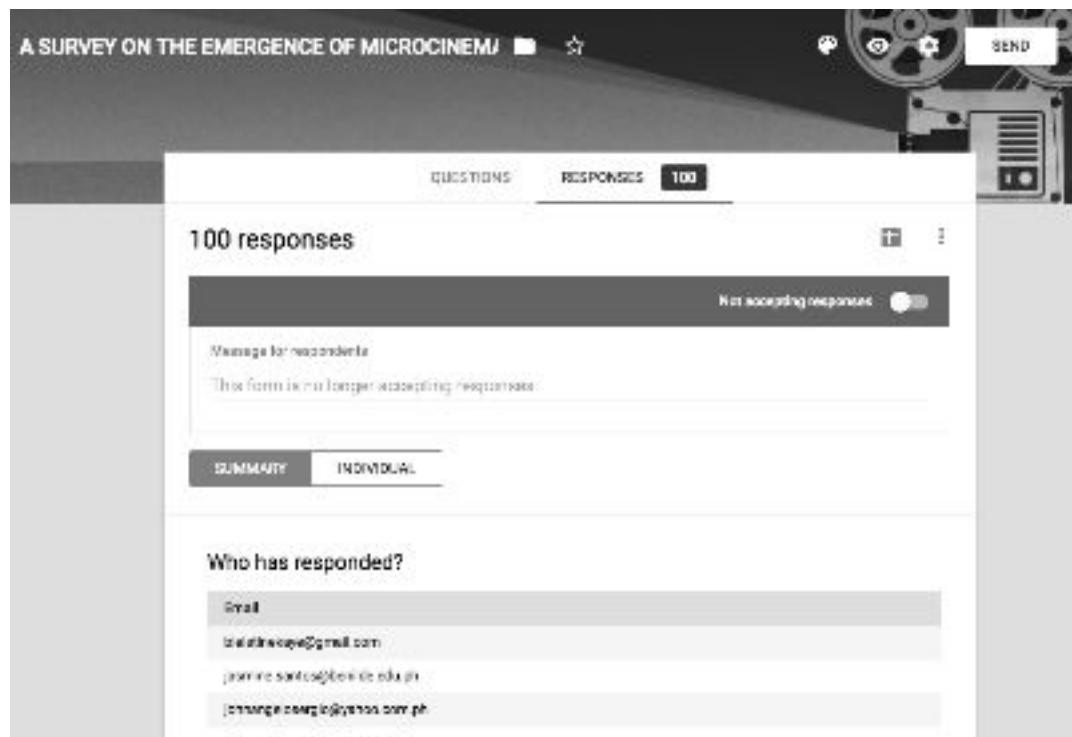
Participant #2: Saan banda? Parang gusto ko i-try.

Moderator #2: May Mandaluyong, sa Maginhawa.

Participant #2: Yung malapit sa Tayuman area?

Moderator #2: Kalaw, sa Cinematheque pinakamalapit.

Survey



A screenshot of a Google Forms survey titled "A SURVEY ON THE EMERGENCE OF MICROCINEMA". The interface shows a dark header with the title and a "SEND" button. Below the header, there are two tabs: "QUESTIONS" and "RESPONSES". The "RESPONSES" tab is selected, showing "100 responses". A large button below the tabs says "Not accepting responses". The main content area displays the "Who has responded?" section, which lists four email addresses: "lalaineacayag@gmail.com", "jeronine.santos@berkeley.edu", "jenniffer.rosario@system.com.ph", and "jenniffer.rosario@system.com.ph".

donnaformalejo@gmail.com	bcparido@gmail.com
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princess.mendiola@benilde.edu.ph	frankolic@yahoo.com
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aavfranco@gmail.com	miguelcarlomanzanero@yahoo.com
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agpesleann@gmail.com	andrealeidelacruz@yahoo.com
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francescagagnepomuceno@gmail.com	jepster2005@gmail.com
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	Jaisen Morales
	Daverick Valenzuela
	Job
	Bianca Parido
	Christian Babista
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michaela_corpuz@dlsu.edu.ph	Frank
banezjuancho@gmail.com	kilo
jannineanthonette@gmail.com	Miguel Carlo Manzanero
fitsoy21@gmail.com	Gia

Name (Optional)

64 responses

Name (Optional)

64 responses

Aaron Empleo	Krista
Jarod	Patty
Mendi	lloyd christian sibug
Bea Ramos	Danica
Pat Guevarra	Harvey Armstrong
Jillianne Epistola	Fort Yves Bernaldez
Pia	Bea Cruz
Miguel pangan	olivia parian
Archimedes Aristotle Franco	Jasper Bunquin
Arman Feliciano	Raf
Denise Balois	Frances Louise
Cyes	Monay

Name (Optional)

64 responses

Paolo
Lord Marin
Joanna
Krista Melgarejo
Molises
Darleen Sy
Marci
Karl
Patricia
Michelle
Jacob Fuentes
Miguel

Name (Optional)

64 responses

Baz Umali
Adie
Patricia Roque
Meng
Froi
Cheska
Andre Agar
Marichu Jef Toreno
Marc Vincent Soriano
clavel
Harley Mendoza
Tayts

Chefo
Miki Boado
Juancho
Jannine

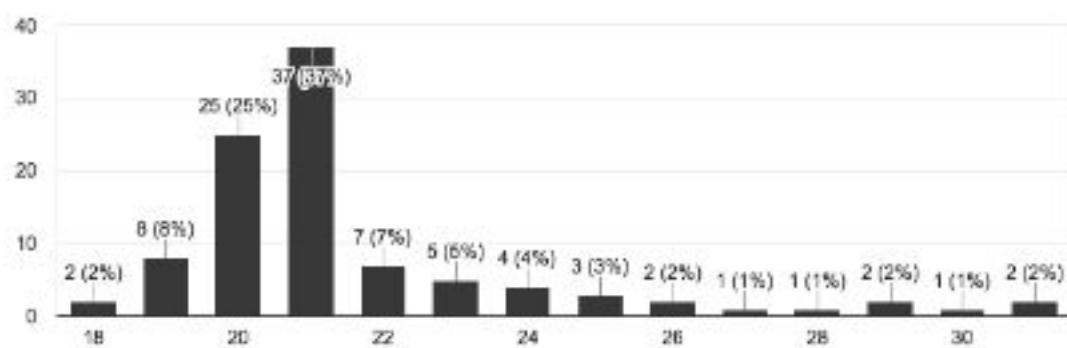
Gender

100 responses



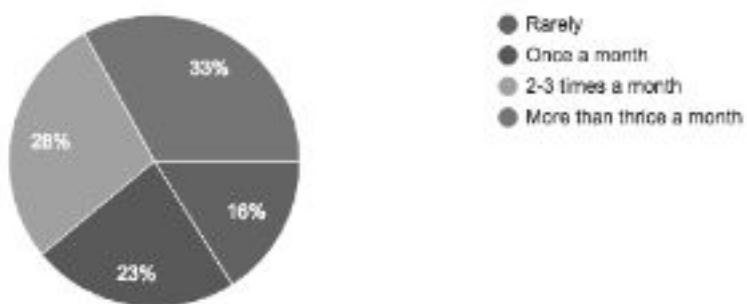
Age

100 responses



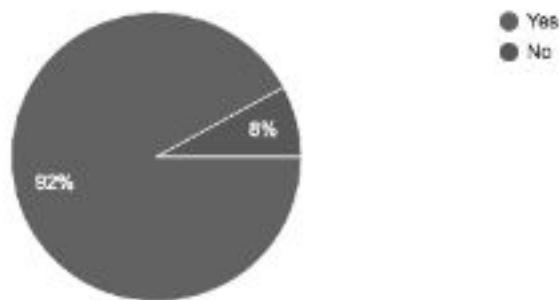
How often do you watch films?

100 responses



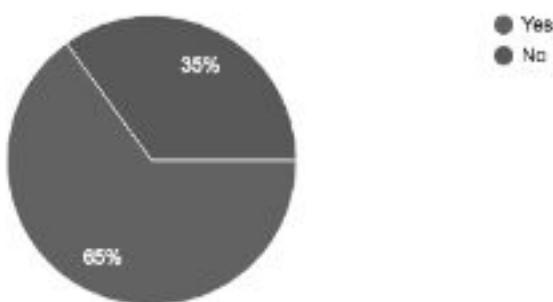
Do you watch local independent films?

100 responses



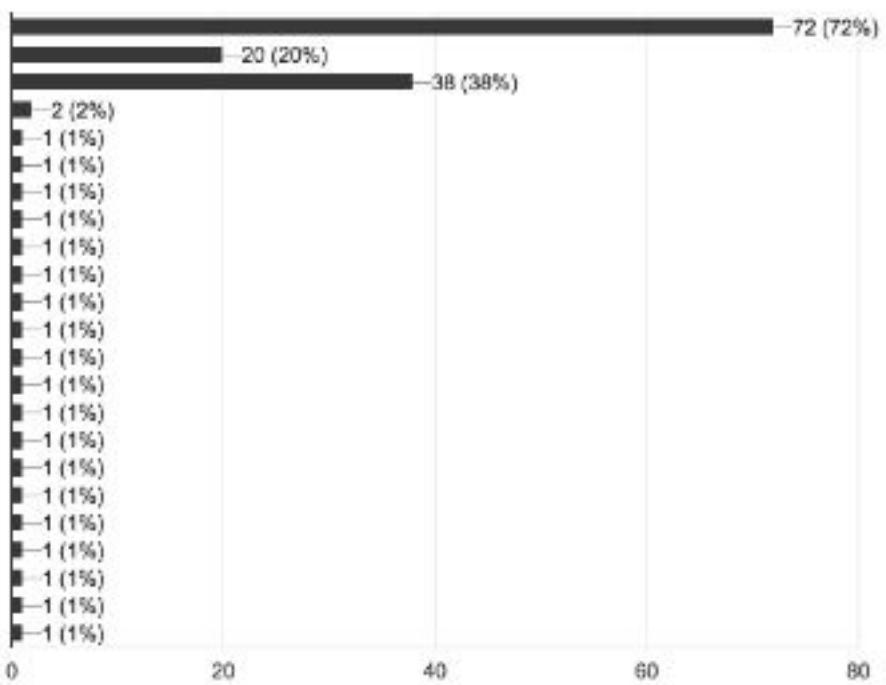
Are you aware of the term 'microcinema' and its existence in the Philippines?

100 responses



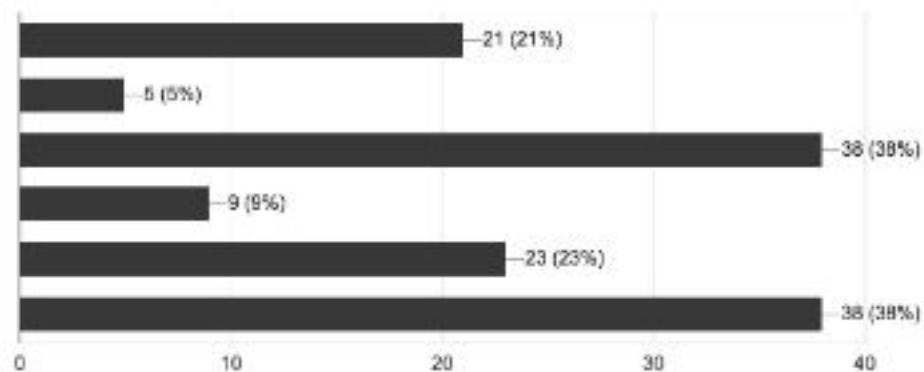
Where do you usually watch local independent films? (Choose 1 or more)

100 responses



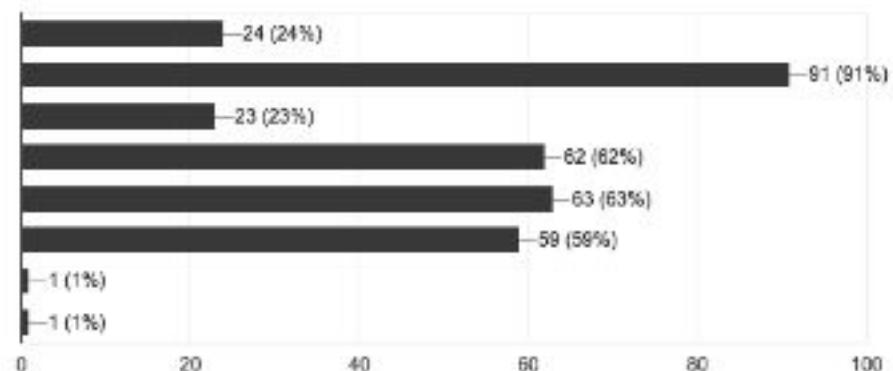
Which of these microcinemas have you been to? (Choose 1 or more)

100 responses



What type/s of film do you want to be shown in microcinemas? (Choose 1 or more)

100 responses



Would you like to have a microcinema around your vicinity?

100 responses



Which of these programs would you want to attend if they were conducted in microcinemas? (Choose 1 or more)

100 responses

