

ACTIVE VISTA

Active Vista Film Festival 2010

The Journey

A Narrative Report

Introduction
Chapter 1: The Journey Begins
Chapter 2: The Journey Continues
Chapter 3: The Journey Ends
Chapter 4: The Journey Reflects
Chapter 5: The Journey Inspires
Chapter 6: The Journey Transforms
Chapter 7: The Journey Empowers
Chapter 8: The Journey Inspires
Chapter 9: The Journey Transforms
Chapter 10: The Journey Empowers



Active Vista Film Festival 2010

Table of Contents

<i>Page</i>	
1-4	<i>Chapter One: Looking Back and Beyond</i>
5-6	<i>The Game Plan</i>
7-16	<i>Chapter Two: One Step Forward, Two Steps Back</i>
<i>Annex 1</i>	<i>List of Partners</i>
<i>Annex 2</i>	<i>AV Branding Guide</i>
17-20	<i>Chapter Three: Signs of the Times</i>
21	<i>Chapter Four: Round About in 143 Days</i>
22	<i>Iloilo and Everything After</i>
23-32	<i>Cebu During SONA</i>
33-34	<i>Pampanga: Of Memory and Generation Gaps</i>
35-39	<i>Dalawan: Love in the Time of Mining</i>
40-41	<i>Bacolod: Land of Sweet Sorrow</i>
42-44	<i>Legazpi: Chris Marker, Disgruntled Notes & Non-Signeturs</i>
45-46	<i>Naga and the Mystified Magistrates</i>
47-48	<i>CDO: Crowd and Contradictions</i>
49-51	<i>Laguna, Actually</i>
52-56	<i>Mai Ichikawa vs. Davao</i>
57-58	<i>Two or Three Things We Know About Iligan</i>
59-60	<i>Didacticism, Discourse and Dumaguete</i>
61-62	<i>Baguio and The Benefits of Climate Change</i>
63-65	<i>Zamboanga: Curacha, Coco Martin & The Baron Geisler Experience</i>

66-67	<i>All About GenSan</i>
68-69	<i>Rizal: Reimaginings</i>
70-71	<i>Metro Manila: Some Kind of Musings and In Between</i>
Annex 3	<i>Summary of Film Screenings</i>
Annex 4	<i>Synopsis of Films</i>
72	<i>Chapter Five: The World is Pink</i>
73-74	<i>Hasik Mindanao</i>
75-81	<i>Hasik Visayas</i>
82-83	<i>Hasik Luzon</i>
Annex 5	<i>Hasik Directory of Participants</i>
Annex 6	<i>Hasik Sample Program</i>
Annex 7	<i>Hasik - Alab Poster</i>
84-85	<i>Chapter Six: Subject Zero</i>
Annex 8	<i>Alab Directory of Contestants & Winners</i>
Annex 10	<i>Alab Poster</i>
86-90	<i>Chapter Seven: When A Zigzag is Faster than A Straight Line</i>
91-104	<i>Chapter Eight: All We Really Need to Know, We Learned in Active Vista</i>
	<i>Assessment and Recommendation</i>
Annex 11	<i>AV Targets Vs. Results</i>
105	<i>SIGNOS</i>
Annex 12	<i>AV Print Ads</i>
Annex 13	<i>AV Feature Articles</i>
Annex 14	<i>Festival Invites and Materials</i>

Chapter One: Looking Back and Beyond

The birth of a vision.

The Active Vista Film Festival exists because there can never be enough ways to try and inspire people. Although we recognize that no film, painting, poem or song could stop a tank or overthrow a corrupt government, we believe in the power of art to incite emotions. And we believe in the part emotions play in fueling the dreams of people.

We dream of a society that values and upholds the dignity and rights of its citizens. And in filmmakers, artists, students, professionals, laborers, educators, Filipinos, we find kindred spirits--- plenty of other people who share this dream.

Active Vista is a festival of films, yes, but the truths in these films give us little reason to be festive. Instead we celebrate our ability to think, our ability to react and respond to these messages. We celebrate our human capacity to be moved, to agree or disagree with these stories, these glimpses into human realities. Ultimately, we celebrate the freedom we have to act upon them. Because while art alone may not change the world, it undoubtedly can change the way we view the world. And true revolution, as we say, always begins in the imagination.

(Active Vista Souvenir Program Introduction)



Contrary to the article, "From the Tables of Cocina Juan...", (AV 2010 Souvenir Program), Active Vista was not born in Cocina Juan. It was conceived much earlier than those days. In fact, it was in Steph's house at Corinthian Gardens that the idea first came to be.

Dakila, fresh from the success of its first partnership project – Peacetahan with Sulong CARHRIHL, was brainstorming for projects that shall sustain its advocacy on peace and human rights. In between the exchange of ideas, that night's main agenda was to prepare for the upcoming beach planning session of the organization by doing some SWOT (Strengths, Weaknesses, Opportunities and Threats) analysis – the main discussion point being how to answer the recurring question during orientation sessions: "Is Dakila is an activist organization or not?"

In our attempt to address that issue, Active Vista was born.

Dynamic views. Aktibista. Active Vista. Whichever way you see it is up to you.

Active Vista was born out of the need for platforms to cultivate critical thinking and encourage dynamism of views. Active Vista believes that the exposure of the Filipino public to the creative transformative process and discourse is a fundamental requirement in addressing methods and directions of social transformation. Active Vista aspires to shape a revolution in the minds of its audience towards their education as citizens and involvement in nation building.

Armed with only a concept, Dakila first sold the idea to the NCCA Cinema Committee (after spending long days at our then office Starbucks Matalino – writing our first ever project proposal).

One week at Robinson's Indie Sine. One hundred fifty thousand pesos NCCA grant. Twenty four films. Ten partner organizations. Most screenings were full-packed (thanks to Karla's St. Scholastica students and student org partners), while a few have at most 20 audience in a 350 seater cinema. Not bad for our first try.

We did not mind that we were a core team of 6 girls who all have day jobs and squeeze in all the active vista tasks in between 6pm after work and 3 am "just so we can take a bath before coming to work". Never mind that we practically invaded Cocina Juan every night and made it our instant office (We even brought our own fax machine there to the horror of the owners); or that we were so poor that we catered our own Festival Closing Cocktails with our very own Puttanesca Ala Zalameda (pasta with sauce made from lots of 555 sardines and cooked at



Steph's house at 8 Zalameda Street , with bread and dip (Thanks to boxes of Universal Robina Corporation's sponsored garlic bread pan).

We survived Active Vista 2008 with Parokya ni Edgar , Radioactive Sago Project and a Videoke Party rocking the Cinema 4 of Robinsons.

In 2009, we were kind of feeling our way how to go about Active Vista and eventually decided 2010 will be a good year for the next one. Then we did Tik Tok – a campaign for climate action with Oxfam International.

85 artist and celebrity advocates. Ondoy. Barangay Soup Kitchen. 10 school tours. 50 artist collaborative anthem. 10,000 audience Tik Tok Rok Concert at Marikina. Copenhagen. Whew.

A letter to institutions soliciting support for our campaign for climate action opened the doors for us to KaSaMa. Amidst the chaos of the Tik Tok campaign, we wrote the Active Vista proposal and managed to meet the deadline. To our surprise, during a forum in an open air gymnasium filled with 2,000 Eulogio Amang Rodriguez Institute of Science and Technology students, we got the call.

Fast forward 2010. We were ushered to the very nice conference room of the Dutch Embassy. All four of us quite not knowing what to expect except that we know there will be good coffee. It was the first time, our organization won something. Come to think of it, it has never crossed our minds that we have any shot at getting the grant. Like giddy little kids, we can't hide our excitement on our way up.

Questions were fired from two ladies across us and a gentleman from a speaker phone. Thankfully, we survived. It felt like thesis defense in college. We were all quiet in the car after. Probably, everyone felt the weight of the tasks ahead. Until someone breaks the silence with some usual banter.

And, we're back in the game. Rock and roll.



The Game Plan

GOALS

1. Instill awareness to a broad audience the value of human rights as integral component of nation building
2. Build a network of filmmakers engaged in advocacy filmmaking
3. Foster human rights advocacy among young people

KEY RESULT AREAS

1. Active Vista Film Screenings in Ten Areas Nationwide
(later expanded to 17 Cities)
2. Film Forums and After Screening Discussions
3. Hasik Advocacy Filmmaking Seminars
4. Alab Short Film Competition
5. Festival Opening and Closing

TARGET OUTPUTS

- 10 Areas Nationwide: Northern Luzon, Central Luzon, Southern Tagalog, Bicol, Negros-Panay, Cebu, Zamboanga, Northern Mindanao, Davao, South Cotabato, Metro Manila
- 24 screening venues: At least 2 school venues per area and 5 in Metro Manila
- 12,500 audience: At least 1,000 audience per area and 2,500 in Metro Manila
- 20 films are presented: 20 Partner Organizations for the film screenings and at least 10 films are presented by Development Organizations,
- 250 new NGO volunteers: 20 NGO volunteers per area and 50 in Metro Manila
- 3 Hasik Seminars: 150 participants, 50 per area
- 100 Alab Short Film Competition Entries

STRATEGIES

A. Context

The Festival. The Film. The Forum. The Filmmaker. The Flavor.

B. On Ground Partnerships

School Partners

Schools, Organizations or Institutions inside the academe that are partners of the Active Vista Film Festival

NGO Partners

Development Organizations that are partners of the Active Vista Film Festival

Media Partners

Media Institutions/Companies that are partners of the Active Vista Film Festival

Corporate Partners

Corporations that are partners of the Active Vista Film Festival

Government Partners

Government Institutions/Departments/Agencies/Units that are partners of the Active Vista Film Festival

C. The Hype

Website. Videos. Printed Materials. Social Networks. Teasers. Viral. Media Plugs. Events.

TIME LINE

March to June

Networking and Publicity

July to September

Festival Opening and Film Screenings

September

Hasik Advocacy Filmmaking Seminars

October

Alab Short Film Competition

November

Metro Manila Film Screenings

December

Festival Closing



Chapter Two: One Step Forward, Two Steps Back

Quantum Physics taught us that one cannot be sure of anything. Probability is all we will ever know.

We embarked the Active Vista Journey with a game plan. But, we knew that along the way, we were not really sure if it would work out. We had a task at hand. 10 cities for film screenings. A Metro Manila leg of the tour. 3 filmmaking seminars nationwide and a short film competition.

Time was not on our side since school was about to end. We were doing our initial networking during summer break. We started as a team of three girls and eventually extra hands came along. Unlike in 2008, where we relied mainly on NGO partners to pull us through, Active Vista 2010 would need a lot of school partners. Thus, the grueling tasks of faxing all those letters started in February. It did not help that there is no updated directory of schools so we had to research their website one by one. Fortunately, we were still in touch with some Metro Manila schools because of the Tik Tok campaign. Unfortunately, our only nationwide activity was held only in Cebu, 3 years ago. So, we had to rely on the contacts of partner organizations and our own daringness.

We busied ourselves in all the technical preparations by March – faxing letters to schools and getting lukewarm response, setting appointments and preparing for our trip to the provinces. Kints was doing all the film researches. Vanni was doing all the calls. A ragtag team was assembled to do the initial publicity materials. Branding was being prepared by Mich. Then, our UPLB interns came along and saved us from all the day to day technical jobs. Finally, sometime March, we were able to deal with the essentials. What should be our strategy? What will make this work?

Erwin Romulo who was probably an angel sent from heaven, reminded us of a very important point. Yes, we may have gathered the best films. We may be successful with our partnerships. But, why will the public watch? What will make them come to the screenings. You see, this has been the perpetual problem of the Indie Scene. It has failed to attract the audience to watch the good films it had been producing. So, if even the very hyped up *Ploning* failed to draw in big crowds then why would the same audience watch these advocacy films. As Erwin Romulo clearly pointed out, *Dakila* has the power of its roster of artists to attract the public. All else is immaterial if we fail to get people in the theater. Of course, how could we forget that?



So, keeping that in mind, we drew the game plan. First, we need to get the support of all the schools. Second, we need to stir the interests of the filmmakers. Third, we need to get the NGOs involved to put context to our films. Fourth, we need the resources to pull us through. We needed to raise our counterpart funds. Fifth, we needed kick ass publicity materials that will draw attention. Sixth, we had to come up with a good curriculum for the filmmaking seminars. Lastly, we need to mobilize the members to help in the project.

ROUTE ONE: Northern Exposure and the Visayas

Soon enough, we found ourselves on our way to Terminal 3, armed with our laptops and a whole bunch of paraphernalia for our networking efforts. Vanni, Cha and Kints have initially went to Baguio, Bulacan and Pampanga respectively for the efforts in Northern and Central Luzon. Schools have at least signified their interest. The Holy Angel University in Pampanga was welcoming as they were quite used to screening independent films to their students and have a nice facility for film screenings. So we succeeded in hooking up with the Office of Student Affairs and the Center for Kapampangan Studies. But our next stop was different. Despite our efforts to reach out to the Bacolod schools and our hope that Negrense Cinema is alive, we had zero response in Negros. We boarded our plane to Bacolod with hope that we will be able to find friends who could help us and prayed that namedropping Ronnie Lazaro would do wonders for us.

We landed in Silay Airport and headed to a cozy bed and breakfast. With no previous appointments made, we tried calling the number of the Student Government of University of St. La Salle we saw in the website. The girl on the other line promised to set us up with University Student Government President the night before our trip. Once in Bacolod, we tried calling other schools but luck was against us. Those in charge were still in their vacation or were not simply interested. We had one school appointment and that was enough for us. At least, we had a shot at La Salle.

The USG of USLS met with us at their office. Instantly, we made a connection. Our luck changed as we explained to them that Dakila stands for modern heroism. We saw them getting giddy and learned after that heroism was their theme for the year and the environment was one of their advocacies. So, we showed them Dakila videos on climate change and heroism. We mentioned Ramon Bautista whose face was being seen in video walls around the campus for an voter's education campaign, is one of our members. We sealed the deal. One down. We left USLS with smile on our faces.

"I hate advocacy films"
- Peque Gallaga

Indeed, our luck was changing as we got a message from a Manila based artist that she saw in our facebook status that we were in Bacolod. She was also in Bacolod for the annual Negros Summer Workshops and Peque Gallaga was her teacher. Peque Gallaga was the man we were looking for. We've been trying to make an appointment with him since we were in Manila. One has to understand that Peque Gallaga is the Godfather of Ilonggo Filmmakers. One, you don't do film stuff in Bacolod without paying your respect to him and securing his "blessings". Two, Peque has a "thing" with advocacy filmmaking. In retrospect, during the Cinemarehiyon last February 2010, when we mentioned about an advocacy film festival, he boldly declared, "I hate advocacy films". That shut us up. So, our greatest hurdle was to face Peque and tell him, "By the way, we're doing an Active Vista Film Festival here in Bacolod. It is a human rights filmfest. Oh yeah, we're doing it in La Salle. You teach there right?" Well, it left us with no choice as he eventually answered our messages and agreed to meet us on May 1 – Labor day. Nice timing.

The next day, Kints arrived with the first batch of Active Vista posters. Karr, our friend who went to the Summer Workshops volunteered to distribute the posters to schools while we were in Iloilo. Our NGO partner, the Partido ng Manggagawa, volunteered to hook us up with the Social Action Center of the University of Negros Occidental – Recoletos. Things were looking up for Negros.

In Iloilo, we were scheduled to meet with the Office of Student Affairs of UP Visayas in Miag-ao but Ms. Geraldine Garcia changed the venue to UP Iloilo instead. The UP Visayas meeting was a breeze. Two down. But other Iloilo schools were hard to track down. Again, summer vacation was the culprit. So, we took another route. The NGO, Freedom from Debt Coalition, was interested to partner with us and promised to sponsor a screening in partnership with the Central Philippine University and the Western Visayas State University. Likewise, Iloilo film buff Oscar Nava promised to help with the University of San Agustin. We left Iloilo with some frustration as we only get to seal the deal with one school. Our only consolation was that at least we got the support of UP Visayas Office of the Chancellor through the Cultural Committee and Office of Student Affairs.

By May 1, we were back in Bacolod for our meeting with the great Peque Gallaga. Peque Gallaga was a doll. Actually, he's like your grandpa teddybear. Despite his intimidating physical features – haciendero and friar looking and all, he was very warm. By the time our juice arrived, he already explained that 1) He hates advocacy films because he hates the UP

“rararara” way of advocacy films; and 2, He hates Lino Brocka but loves Ishmael Bernal. Instantly, with the Lino Brocka vs. Ishmael Bernal analogy, we understood him. And we knew why others would easily misunderstand this man. His flair for drama through his words and actions were really outstanding. Peque told us why he changed his curriculum this year for the Negros Summer Workshops. He felt that his students and most Negrense filmmakers were genius with the technical aspects of filmmaking – cinematography, editing and all that – but lacked message and content in their films. So, he forced himself to teach even Philippine History in his workshops. He felt that Negros needs festivals like Active Vista – just so that students shall be exposed to films with messages. He expressed his willingness to teach for the Hasik Filmmaking Seminar if his schedule permits. We were elated. It felt like somehow we have proven our thesis – Active Vista.

Then we flew to Cebu. Like our previous experiences with other areas, no schools were responding in Cebu. We were confident that Cebu will come around. After all, we have Cebu based members who can do the follow up. But for Cebu, we had a goal. We wanted to get the oldest and largest university, the University of San Carlos, on board. For the other schools, Tepi took care of them. She eventually got UP Cebu and the University of Southern Philippines as partners. But USC was elusive. So, we dug deeper for contacts and found Fr. Heinz Kuleke, a priest of the Social Action Center of USC who works with the prostitutes and street children of Cebu. Through him, we secured an appointment with Fr. Louie Punzalan, the Vice President of External Affairs of USC. Fr. Louie was a busy man and hard to please like his poodles. But, he loved films. He knew the classic ones – Orapronobis and the like. Finally, we got USC on board.

If Negros has Peque Gallaga then Cebu has Bambi Beltran as the mother goose of the art scene in Cebu. Bambi owns Kukuk’s and Turtle’s Nest. Bambi is the coddler of filmmakers and artists in Cebu. So, obviously, we had to ask for Bambi’s blessings. But, Bambi is a darling. So, it was fun hanging out with her. We got more than we asked for – Bambi, Cebu Filmmaking Community, Cebu Writers and Poets Community, and free stay of our guests at Kukuk’s for the Active Vista.

But, again, we had another goal for Cebu. We wanted to screen an HIV/AIDS film since Cebu has the fastest growing rate of HIV/AIDS cases. From our meetings with the Philippine National Aids Council and YAFA, we came to know about the random injections going on at Mango Avenue caused by panic responses from persons inflicted with HIV/AIDS. Since March, we have been looking for good HIV/AIDS films to include in our catalogue. We have been in touch with foreign filmmakers who have done films on HIV. We have been in constant correspondence with them for the possibility of showing their films for Active Vista. However, we knew that showing HIV/AIDS films in Cebu would be controversial to a highly



conservative public. So, we left Cebu still with hope that we could find a good HIV/AIDS film to show there and a willing partner to host the screening.

Originally, we did not include Dumaguete in our target area. But, in March, when we were getting frustrated to the non response of Visayas schools, we decided to just fax all the major schools and see where it will lead us. When Silliman University finally responded, we had to do a major reroute. Thus, we all went to Dumaguete – all of us first timers and fell in love with the place. It was idyllic. Mr. Diomar Abrio welcomed us at the Luce Auditorium. The venue was grander than the CCP Little Theater. Our eyes feasted on their state of the art auditorium. Prof. Myles Bejar welcomed us to the College of Law also and wanted to screen a film on the legal system. We got Silliman University. That was the icing on our cake for the Visayas leg. We went home tired but hopeful – both for the Active Vista leg in Visayas and the coming National Elections.

ROUTE TWO: Down South

Traveling during the election campaign was risky. Lav Diaz reminded us of that when we met with him. We just figured, three innocent looking ladies posed no harm so we proceeded with our plans with a safety net that we at least have to be back in Manila a week before and after the elections to avoid hostile situations in the provinces. The second leg of the trip was a lot easier for us since we already got the hang of it. Kints and Steph traveled to Zamboanga. Steph hails from there so it was easy plus the fact that her family has bodyguards. After all, they were Chinese, rich and lives in Zamboanga. It also helped that a budding Zamboangeno filmmaker, Sheron Dayoc, was actually shooting his Cinemalaya film there at that time. So, they met – the AV team and Sheron. And they got the three major schools as partners – Universidad de Zamboanga, Ateneo de Zamboanga and Western Mindanao State University.

Meanwhile, Vanni and I took a bumpy flight to GenSan and got stuck for an hour in the plane above GenSan since turbulence is heavy, got re-routed to Davao and flew back to GenSan. So, we travelled for 6 hours via plane. We got to GenSan really tired but managed to meet with Former Akbayan Party List Representative Mayong Aguja who was the present head of the Mindanao State University System Faculty Union. Mayong opened our doors to all of MSU campuses and tried to persuade us to include Marawi, Maguindanao, Misamis, Tawi Tawi and Zamboanga Sibugay in our Festival itinerary. I guess we were not that brave after all. But, the proposal really made us think hard about Marawi and Maguindanao. Mayong also volunteered to help us with other GenSan schools.

We headed to Davao to meet with Kints. Davao was another elusive area. Our first stop was the Ateneo de Davao. Mr. Jeremy Eliab endorsed us to SRTDO, an arm of the university that



works with advocacy organizations. The Ateneo de Davao SAMAHAN Student Council was problematic since all of their activities had to be approved by a very conservative head of the Office of Student Affairs. Ateneo de Davao was really a problem school for us since they charged high rates for the use of their venue and organizations and departments were dilly-dallying whether to partner or not. Academic departments had to be involved in the decision making process. Davao based filmmaker Arnel Mardoquio advised us to go to Mr. Jimmy dela Vega, Head of the very powerful Davao Association of Colleges and Schools. But to our disappointment, after much efforts, his office still ignored us. It was fortunate though that we finally got hold of the Student Government of the Holy Cross of Davao and professors of the Rizal Memorial College and UP Mindanao. Davao was not what we expected it to be considering it is a university belt area in Mindanao.

We flew to Cagayan de Oro and travelled through bus to Iligan. It was also both our first time in Iligan. We were surprised to see a very industrial area in Mindanao. The Cultural Office of MSU IIT looked like the PE Department since it was located beside the gym. However, we were glad that Ms. Zayda Macarambon was very accommodating. Unfortunately, we were not able to meet with the Faculty Union since Ms. Solivah was at that time out of town. The meeting with the Civil Society Organizations Forum of the Philippines represented by Ms. Jane Bernardo had been very productive. We left Iligan hopeful that Ms. Macarambon's contact at Xavier University would also be very helpful to us. We have previously scheduled a meeting with Mozart Pastrano from the Cultural Office of Liceo de Cagayan so we met with him at dinner time. Liceo turned out to be very excited about the project. The next day we met with staff from the cultural office, the Vice President for Finance of the school, the Department Heads and eventually the President of the school. We were toured all over the school and were amazed with their Rodelsa Theater. Apparently, it is a state of the art theater where most acclaimed artists perform. It is definitely at par with the Little Theater at CCP and can sit around 800 audience. The hospitality of the Liceo de Cagayan Administration was overwhelming. They toured us not only in the school but all over Cagayan de Oro. We were treated with Ostrich burgers, dinner and late night coffee. My jaw and cheeks hurt from all the smiling.

In the early afternoon, we also met with Hobart Savior who true to his name, eventually turned out to be our "savior" in Cagayan de Oro. His Cultural Office volunteered to integrate the KKP-SIP, the Social Action Center of Xavier University to the program so we could mobilize the NSTP classes for the film screening. Our other agenda was for the SIP to also host the screenings of *Lupang Hinarang*, a film so close to the hearts of the Jesuit Community. Xavier University supported the Sumilao Farmers during their struggle and remained to be the farmers' network of support. *Lupang Hinarang* has never been shown at Xavier University. Lastly, we met with Atty. Normie Batula of Balaod, a legal rights NGO



supporting the Sumilao Farmers. Cagayan de Oro promised to be one of the strongest areas of Active Vista. We ended our southern trip very excited to come back soon for Active Vista.

ROUTE THREE: The Last Frontier, CALABAR Zone, the Metro and Bicolandia

While we were in the Visayas, Karla Rey went to Naga and Legaspi. She went solo since she was very comfortable with the area – being a native of Naga. Karla first went to Ateneo de Naga. Ms. Digna Alba, head of the Media Studies Program, agreed right away with the partnership with one condition – that Ateneo de Naga hosts the festival exclusively. This was a crucial decision for the team. There were still a lot of schools in Naga who were interested. Noel Cabangon even hooked us up with the administration of University of Nueva Caceres. But Ateneo, being Ateneo and having a track record of excellently hosting the past Animahenasyon Film Festival won our votes. For Legaspi, Fr. Robbie Reyes welcomed us to Aquinas with open arms. Not only did they agree to host but also sponsored our stay in Legaspi.

Palawan was not on our original target areas. We came across the name of Dr. Dario Novellino when we were looking a film on climate change and biodiversity as requested by the Foundation for Philippine Environment. Dr. Dario invited us to bring Active Vista to Palawan since he felt that the people there needed to see the kind of films that we presented. Without much resources, Dr. Dario volunteered to help us network with the schools and raise funds for the budget needed to bring Active Vista to Palawan. Coincidentally, KT, one of our members from UPLB was back home in Puerto Princesa for the summer break. So, with the help of KT and Aldaw, we were able to partner with the Palawan State University and the Holy Trinity University.

Laguna and Batangas were supposed to be the easiest areas since Dakila has a UP Los Banos Chapter and Active Vista was warmly received by the Lyceum of Laguna, La Salle Canlubang and De La Salle Lipa. Batangas was the first stop after the opening and would have been held in the De La Salle Lipa Gymnasium with an estimated 3,000 audience. Posters were already printed and sent to De La Salle Lipa. Tribu, the film to be screened was already previewed by the President's Office. Arrangements were made with the filmmakers and guests. But surprisingly, July 23 was declared as official holiday in Lipa. So, the schedule had to be moved to August, and postponed again to September and eventually cancelled. The experience with La Salle Canlubang was the same. It was originally scheduled in August and rescheduled in October and again eventually cancelled despite the films preview held.



Now, we knew Metro Manila will be a different story. If the schools in provinces were quite receptive of the idea of holding a film festival then Metro Manila is saturated with the influx of indie films knocking on their doors. So, we had to devise a different strategy for Manila. For Metro Manila, we toyed with the idea of holding a few screenings on very targeted reliable schools and doing a full blast screening at a theater. To pull this off, we need to come up with a good set of films, sponsors who could mobilize audiences to fill out a theater and generate a lot of interest on the festival. Initially, we have established partnerships with Mapua Makati, Collegio de San Juan de Letran, UP Manila, Ateneo de Manila, Far Eastern University, EARIST, De La Salle University, UE Recto and UP Diliman. For UP Diliman, we tied up with the UP Film Center knowing that annually they host Cine Veritas, a human rights film festival in December.

Getting Lost and Getting There

By June, we had some sort of idea how the festival will happen. While we were finalizing the partnerships with the schools and the details that came with it, we were also making arrangements for the venues of the filmmaking seminars, finishing our branding kit and publicity materials, acquiring copies of films and seeking consent of the filmmakers and their producers. Alongside, we were consulting with Ditsi Carolino, Lav Diaz, Jim Libiran, Emman dela Cruz and Lourde de Veyra for the framework and design of the filmmaking seminar. In one such meeting, we were introduced to the Found Story Concept of Bing Lao. Eureka. We found our basic framework.

In a third world country, it is said that the Found Story approach works because it is governed by the place, thus sociological – the kind of stories that perfectly represents and resonates well with the Filipino culture. Lav Diaz called the discussed framework as Cinema for Truth. To some, it may be called social realism. Whatever the appropriate term was, we knew we got the framework nailed. We knew that the filmmaking seminar will not be focused on the technical aspects of filmmaking. We could not afford the equipment for that and knew two days were too short for that. For two days, what we can achieve is to inspire the participants to at least make films that said something socially relevant. From there, we drafted the initial program and invited the would be resource persons of the seminar. We decided on three important things for Hasik:

- 1) The sessions should be designed in a way that it logically flows to the main point of the seminar. We must not dictate the ideas but merely facilitate the process for the participants to understand the point of all these. The seminar should spark discussions on advocacy filmmaking.
- 2) We must screen participants intensively. Thus, we drafted a questionnaire that the aspiring participants need to submit along with their application forms.



3) The Seminar should happen after the film screenings in contrast to the original plan where the seminars will happen before the film screenings.

The third point was a major diversion to the plan. Clearly, it was the wisest decision made. This issue was pointed out by Ditsi Carolino. She said that we assume too much. If the seminar comes before the screening then the assumption is that students are already exposed to filmmaking or at the most advocacy filmmaking. But we do have to remember that the situation in the provinces were different. For one, indie films were not popular and access to it was very hard. Second, advocacy films were not even heard of in some areas. With this wisdom, our game plan changed. Right on mark, Ditsi made real sense. So the strategy became 1 , expose the students to films – advocacy films to spark their interest; 2 , encourage them to learn advocacy filmmaking; and 3 , give them a platform to show their own films.

So, changes were abruptly made: July to September for the film screenings in provinces; September to October for the filmmaking seminars and November for the short film competition. And finally, December for the final leg and festival closing. It seemed like a better game plan.

But in any trip we make, there will always be a possibility that we get lost along the way. Some of us may get sidetracked while others may opt to take the unexplored paths. Active Vista was like that for us in a way. We got so occupied with the details of the technical needs and school partnerships and forgot the NGOs who were supposed to put context on the screenings. While Kate was busy meeting with several NGOs to explore partnerships, we realized we have not yet sat down to really think about the films chosen in context with the issues at hand. Thus, in June, we began to really sit down and study the issues. Amidst the chaos of coming close to the Festival Opening, we met with NGOs and learned more about the human rights issues. Finally, we were able to zoom in on the kind of NGO partners we need and came up with NGO partners whose interests matched the messages of our films.

A few weeks before the Festival Opening, our targets ballooned to 17 areas instead of the original 10 areas. We can't help but be excited with the possibility of bringing Active Vista to 17 cities instead of 10. At the same time, we had no choice but to proceed. The schools we partnered with were very enthusiastic. We cannot afford to fail their expectations. We knew the decision to pursue 17 cities was going to take its toll to our finances. At one point, we were confident that the relations we have built with our partners will pull us through. After all, they have promised some kind of support – whether logistics or financial. We were hopeful that whatever profits from the the ticket sales will cover the costs incurred. But, at the back of our minds, we were getting scared. Who were we kidding? We hardly have corporate sponsors who will cover our counterpart plus P30 to P50 ticket costs will not



generate much profit. It was barely enough to cover the operations. The Festival Opening was getting close and we had to decide fast. Finally, we decided to raise our stakes.

By early July, we have 17 cities, 45 schools, 27 Partner Institutions, 44 Organization Partners, 42 films, 32 media partners and 5 corporate partners. Things were looking up for our cards.

It was indeed a step forward.

Coming close to the Festival Opening, we were faced with a situation. Some partnerships were crumbling. Most of the schools have not set the date yet of the film screenings. Other partners have backed out for different reasons. Some were dilly dallying with their decisions. We had to fly in our Cebu staff to do some last minute planning as Cebu was supposed to be our first stop. Davao was problematic that one of us even had to fly out there during the Cebu leg to do some last minute remedies. Pampanga films were still not finalized. We could not book our flights early to avail of the promo fares. On top of that, Shangri-La had not given their answer yet. Branding was not being executed well. We had to move the Festival Opening schedule when we found out Cinemalaya Opening fell on the same week. We could not go against a Goliath. Everything seemed to be falling apart.

There it was. Our two steps back.

Not working
LUZON
VISAYAS
MINDANAO



Kristine Kiatara
Stephanie Tan
Vanessa Liwanag
Leni Bicol
Karla Rey
Cha Roque
Monique Laurel



Mactenas pulvis ar rugillis nisi.

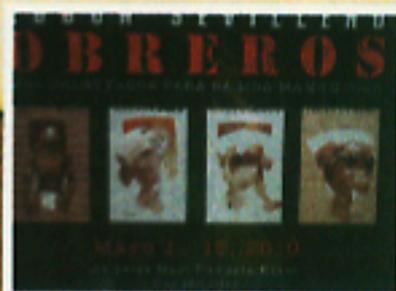


Rivencus tempus floccos.



Active Vista Film Festival 2010

Not working
LUZON
VISAYAS
MINDANAO



ACTIVE VISTA
2010

From Baguio, Dampanga,
and Laguna to Bicol,
Bacolod, Iloilo, Cebu,
Dumaguete, Zamboanga,
GenSan, Davao to Iligan
and Cagayan de Oro



Active Vista Film Festival 2010

Active Vista Film Festival 2010

LIST OF PARTNERS

AREA PARTNERS

Baguio City

1. University of Baguio
 - College of Mass Communication
2. University of the Philippines Baguio
 - Department of Mass Communication

Pampanga

1. Holy Angel University
 - Center for Kapampangan Studies

Laguna

1. University of the Philippines Los Banos
 - Office of the Initiatives for Culture and the Arts, UP Los Banos
 - UP Los Banos Film Circle
2. Lyceum of Calamba
3. De La Salle University - Canlubang
 - Communication Arts Department

Batangas**

1. De La Salle University - Lipa
 - Cultural Office

Rizal

- Neo Angono Artist Collective

Palawan

1. Palawan State University
 - Department of Mass Communication
2. Holy Trinity University

Naga

1. Ateneo de Naga University
 - Department of Media Studies

Legaspi

1. Aquinas University
 - Office of Culture and Student Services

Bacolod

1. University of St. La Salle
 - University Student Government
 - Balayan Community Development and Volunteer Formation Office

Iloilo

1. University of the Philippines Visayas
 - Office of the Chancellor
 - Office of Student Affairs
 - University Student Council

Cebu

1. University of San Carlos (Main and Talamban Campus)
 - Office of the Vice President for External Affairs
2. University of Southern Philippines
 - Office of the Alumni Affairs
3. University of the Philippines Visayas (Cebu)
 - Union of Progressive Students

Dumaguete

1. Silliman University
 - Office of Culture and the Arts
 - College of Law

Zamboanga

1. Ateneo de Zamboanga
 - Center for Performing and Visual Arts
2. West Mindanao State University
 - Office of Culture and the Arts
 - Association of Creative and Performing Artists of Zamboanga
3. Unibersidad de Zamboanga
 - Communication Center

Cagayan de Oro

1. Liceo de Cagayan
 - Office of Culture and Public Affairs,
2. Xavier University
 - Center for Culture and the Arts
 - Research and Social Outreach Office

Iligan

1. Mindanao State University - Iligan Institute of Technology
 - Cultural Development Office
 - College of Arts and Social Sciences
 - Echoes

Davao

1. University of the Philippines Mindanao
 - Department of Humanities and Social Sciences
2. Ateneo de Davao University
 - SAMAHAN ng Mag-aaral
 - Social Research, Training and Development Office
3. Holy Cross of Davao

- University Student Government

General Santos

1. Mindanao State University - General Santos
 - Kalimudan Culture and Arts Center
 - MSU Faculty Union
2. Brokenshire College
3. Holy Trinity College

Metro Manila

1. Mapua Institute of Technology - Makati
 - Theater Links
2. Ateneo de Manila University
 - Loyola Film Circle
3. Far Eastern University
 - FEU Council of Student Organizations
 - President's Committee on Culture
 - Office of Student Affairs
4. De La Salle University
 - Committee on National Issues and Concerns
 - Alyansang TAPAT sa La Sallista
5. Eulogio Amang Rodriguez Institute of Science and Technology
 - KASAMA KA
6. University of the East
 - College of Education
 - University of the East Student Council
7. University of the Philippines Diliman
 - UP Film Institute
 - KAISA

GOVERNMENT PARTNERS

1. Local Government of Cebu City
2. Local Government of Puerto Princesa City
3. Office of Hon. Ma. Isabelle Climaco, Representative, Zamboanga City
4. National Economic Development Authority
5. Civil Service Commission
6. Department of Interior and Local Government
7. League of Cities in the Philippines
8. Supreme Court of the Philippines
9. Civil Service Commission
10. National Council of Indigenous Peoples

NGO PARTNERS

1. ALDAW
2. Centre for Biocultural Diversity, University of Kent
3. The Christensen Fund
4. Lyrics & Sheets Foundation
5. NATRIPAL
6. Freedom from Debt Coalition - Iloilo
7. BALAOD Mindanaw
8. Forum for Peace
9. Philippine Alliance of Human Rights Advocates
10. Task Force Detainees of the Philippines
11. Foundation for A Sustainable Society
12. Initiatives for International Dialogue
13. Transparency and Accountability Network
14. Tambayan Center for Children's Rights
15. ASPAP
16. Bagong Lumad Artists Foundation
17. Partido ng Manggagawa
18. Neo - Angono Artists Collective

MEDIA PARTNERS

1. Channel V
2. Cinema One
3. Jam 88.3
4. UR 105.9
5. NU 107.5
6. U92.3
7. The Brewrats Show
8. Big Top
9. Bagani Music
10. Cherry Lime Productions
11. Anino Design
12. Philippine Star
13. Business World
14. HerWord
15. Rogue Magazine
16. Philippine Free Press
17. UNO Magazine
18. Side Trip Magazine
19. Pulp Magazine
20. Agimat.Net
21. Click the City.Com
22. Orange TV
23. Spot.Ph
24. PEP.ph
25. Killer Bee - Bacolod
26. Star FM Iloilo
27. DYRI RMN Iloilo
28. The Daily Guardian Iloilo
29. Bicol Mail

CORPORATE PARTNERS

1. The Outpost Cafe, Cebu City
2. Kukuk's, Cebu City
3. Turtle's Nest, Cebu City
4. Balay Inato Pension House, Puerto Princesa City
5. Jancen Cosmetic Surgery
6. Nikon Home Appliances
7. Sterling
8. Crystal Clear
9. Binalot
10. Yadu
11. Shangri-La Plaza

UNIVERSITY OF
SOUTH ALABAMA

Branding Guide

ACTIVE VISTA

Active Vista Film Festival 2010

Logotype
(Custom Typeface)

Body Type
*Quicksand Book
(Included in Kit)*

The Logo

Horizontal



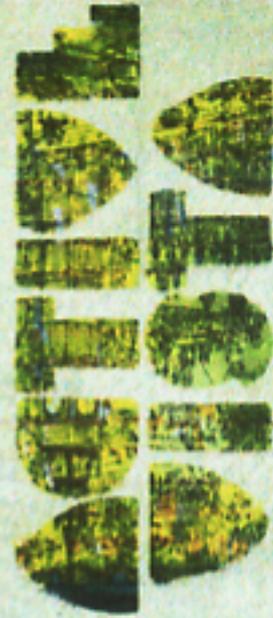
Stacked



Abbreviated Executions



Active Vista Film Festival 2010



Logo Customization

1. Open *Logo Made Easy* file in Branding Kit using Adobe Photoshop.

2. Open desired texture or photo file using Adobe Photoshop.

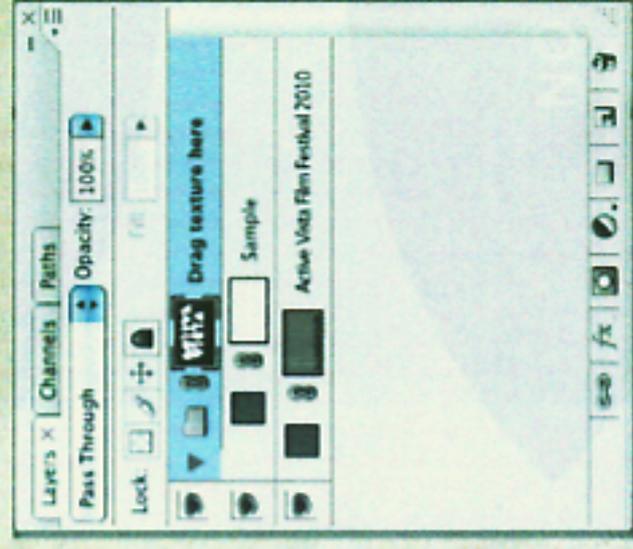
3. Drag desired texture or photo file to *Drag texture here* folder.

4. Resize image as needed.

5. Change *Active Vista Film Festival 2010* colour to match or complement texture or photo file.

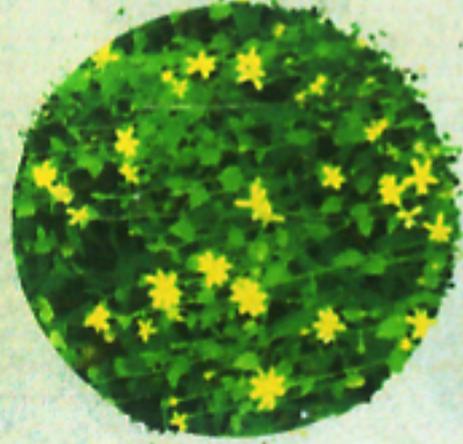


Logo Made Easy.psd

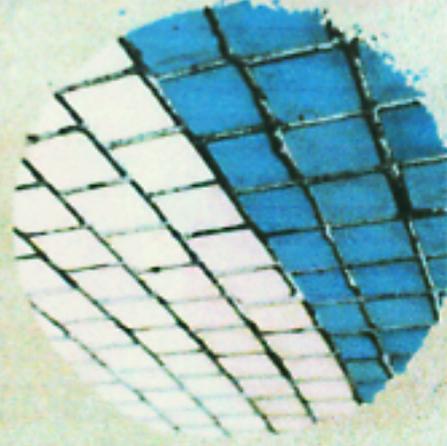


Logo Customization

Aim for images that are fairly uniform in colour and/or texture.



YES



NO

Texture Guide

Intense, dark tones are the best. Lighter colours are acceptable provided they are subdued and match accompanying images. Neon and primary colours should be avoided at all costs.



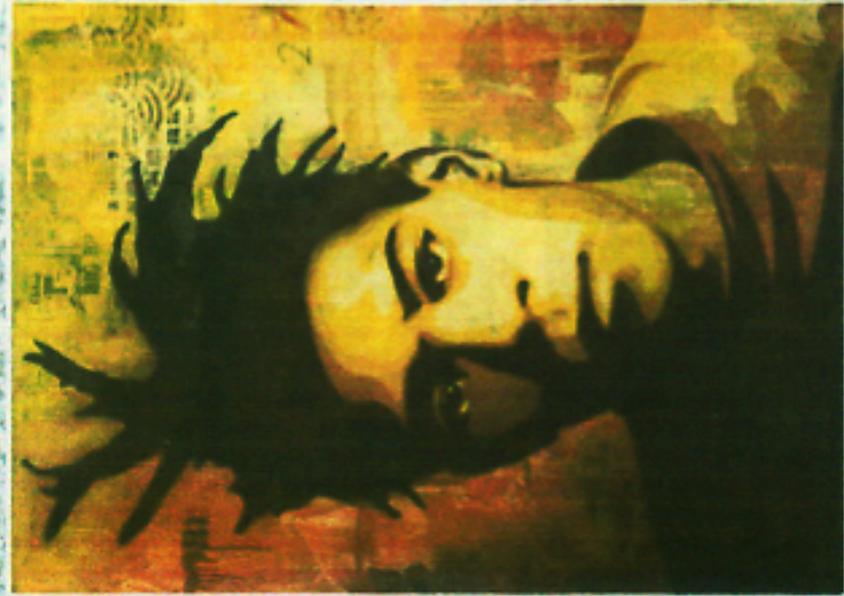
Colour Guide

**If you change the
way you look at
things, the things
you look at change.**

Wayne Dyer



Creative Pegs



EXECUTION: Shepard Fairey



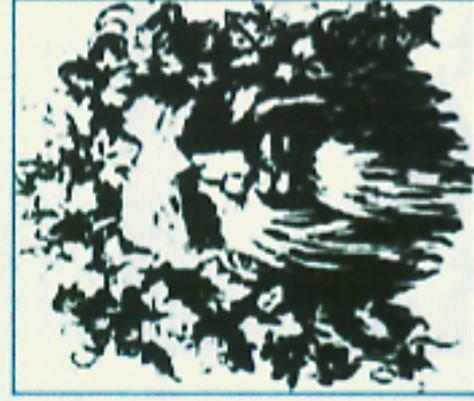
EXECUTION: Banksy



CONCEPT: Banksy

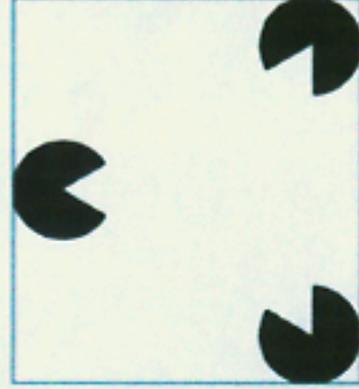


A bearded man's face with ivy leaves or a couple kissing?
Source: unknown

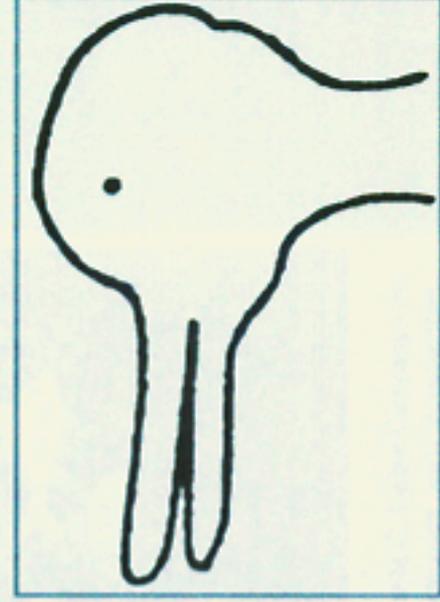


Is it the word "Liar" or a man's face?
Source: unknown

Subjective Contours

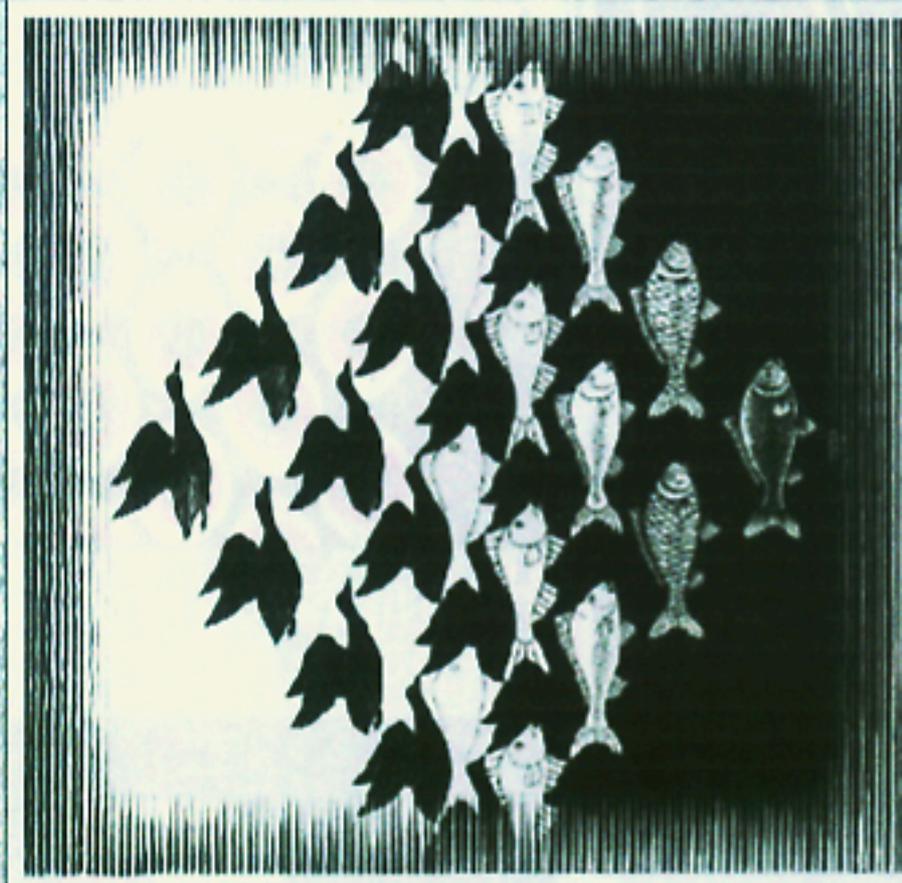


When you look at the picture, do you see a white triangle floating in front of the black circles? Most people do, although there is not one there! The way the circle parts are cut out, makes us think a triangle is there!



Is this a rabbit or a duck?
Source: unknown

CONCEPT: Optical Illusions



M.C. Escher's "Sky and Water I" (c) 2005 The M.C. Escher Company - the Netherlands. All rights reserved. Used by permission. www.moescher.com

CONCEPT: M.C. Escher Tessellations

Part of the "I Can Read Movies" Series
Book 7
12-4



The NEW
I Can Read Movies
Book 8
12-4



Part of the "I Can Read Movies" Series
Book 11
12-4



The NEW
I Can Read Movies
Book 9
12-4



The NEW
I Can Read Movies
Book 10
12-4



The NEW
I Can Read Movies
Book 12
12-4



CONCEPT: I can read movies

Place headline here.



Place logos or details here.

Use one
striking
visual

Don't be
afraid of
white
space

Poster Layout

Chapter Three: Signs of the Times

This second installment of Active Vista hopes to be one of those undertakings that hope to keep the truth alive. Here is cinema that aims more than just to provide mere entertainment. Here is cinema that wants to open your eyes, that wants to grab you by the collars and shake you out of your apathy. This is cinema that reminds us of the kind of power and emotions that only cinema can inspire in us: how a procession—an illusion, in fact—of images can move us into action, if not change the way we view things.

(An Excerpt of the Speech Delivered by Ronnie Lazaro during the Active Vista 2010 Festival Opening)

By some twist of fate, our lucks turned. Call it a sign or whatever. We may have done something good in our past lives that good karma smiled on us. Knowing fully well that we do not have enough money to organize the Festival Opening event that we envisioned it to be, we wrote the Commission on Human Rights for some support. Our core member, Noel Cabangon, had to constantly pester us to send the letter since we were really busy with the preparations. We did not really have the time to deal with the problems. We reacted to the pressing issue on a daily basis. "Bahala na si Batman".

Then we got the call from CHR and was summoned for a meeting that changed the path of Active Vista. Cinekarapatan. The concept was an exact copycat of the Active Vista. We were dubious at first. It seemed like someone else lifted it from our minds. The coincidence turned into a welcome opportunity for a convergence of ideas and action. As we were hesitant at first to partner, we consulted our existing partners on the issue. We were amateurs in the field of project partnerships and funding. We weighed all the advantages and disadvantages. Until finally, we decided to take on the partnership. We figured the coming together of three institutions and the government would truly advance the ideals of Active Vista. More than all the complexities of the partnership details, the advocacy was what mattered most. At the heart of all these was the fundamental point, it was a marriage of efforts to advance the struggle to uphold, protect and promote human rights. Game.

So, by July, preparations were in full swing. Invites were sent. More sleepless nights for the team. Emotions were running high at the office because of the pressure and stress. We were nervous of the audience turn out. At the end of the day, we pacified ourselves with the thought that at least we know we did our best. But, the thought never really calmed us. The event was a notch higher than we have done in the past. It was make or break for us as the

Festival Opening will determine the fate of Active Vista. The film industry will judge our credibility to pull off a decent film festival. NGOs will be wary on the effectivity of the medium for advocacy work. Partners will observe if we indeed can manage the project. All eyes were on us. We cannot afford a failure.

Active Vista Film Festival Opening Night July 20, 2010 Shangri-la Plaza Mall

We built it and they came. Almost four hundred of them – partners, NGOs, actors, filmmakers, producers, media, celebrities and government people. Shangri-la Theater was so packed that the Marketing Manager of Shangri-la came to us and whispered that we should have told them the event was that big so they could have given us a bigger venue. We were ecstatic and overwhelmed.

World music singer Nityalila opened the festival with the National Anthem. Veteran actor Ronnie Lazaro delivered a powerful Opening Remarks. Ambassador Robert Brinks gave a very inspiring message that got the audience glued to his insights on the power of art. Mr. Sam Chittick laid out why Aus Aid supported the project in his equally inspiring speech. Lourde de Veyra delivered his usual sarcastic and witty words. Ms. Pamela Grafilo and Commissioner Jose Manuel Mamauag also gave the audience some thought provoking insights in their respective messages.

Our favorite part of the program was the medley sung by Noel Cabangon, Bayang Barrios and Cooky Chua. We were really looking forward to this performance. The songs, "Sangandaan" from Sister Stella L, "Wala ng Tao sa Sta. Filomena" from Orapronobis, and "Bayan Ko" from Bayan Ko: Kapit sa Patalim, were especially handpicked for the event. The team wanted the audience to feel the intensity of these songs which have been used in three of Philippine Cinema's most critically acclaimed classics which are also incidentally films that express powerful human rights message.

Pete Lacaba, on the other hand, was not a newbie to Active Vista. He graced the Opening of the very first Active Vista in 2008 with the screening of Orapronobis and the World Premiere of Signos. That night, Active Vista caught him by surprise as he did not realize how big it has become – far from the old days where we showed his films in a half filled theater. We remember his speech vividly in the first Active Vista. He laughingly told the audience that he did not



realize what Active Vista really meant until somebody uttered the words on his way to the Festival. He called Lourd and the rest of the gang as the new generation of concerned artists like Lino Brocka, Ishmael Bernal and the bunch. He congratulated and wished us luck in our endeavors.

Looking back in 2008, Pete Lacaba was different in our eyes. He seemed like a tired activist that night – somebody who has grown weary of his battles and took refuge in his retirement. But there in Shangri-La, his eyes sparkled. He looked excited. Maybe, he saw a flash of hope for this generation of artists or happy that his work had at least made something out of some people to embrace the path he had taken in his younger years.

But, maybe, it was just us.

ACTIVE VISTA

Active Vista Film Festival 2010



PRESS RELEASE

July 20, 2010

SIGNOS: THE WRITING ON THE WALL

A 45-minute documentary that captures a poignant moment in modern Philippine history, "Signos" (1983), directed by Mike de Leon along with members of the Concerned Artists of the Philippines (CAP), documents the dying gasps of the Marcos dictatorship, from Ninoy Aquino's last few minutes to feverish street demonstrations.

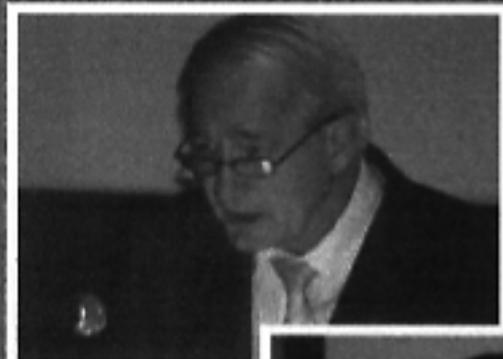
With narration by Jose F. Lacaba reading his translation of a Bertolt Brecht poem, "To Posterity," *Signos* gathers rarely seen footage of anti-Marcos rallies, along with interviews with key opposition leaders (including a long-haired and unshaven Atty. Jejomar Binay who is now the country's vice-president), journalists, artists, religious figures, among many others, at a time when doing so was deemed extremely dangerous. Since then, this clandestine production has only been available as an extra in limited DVD copies of De Leon's equally militant *Sister Stella L*. *Signos* was never publicly screened until last 2008, when it premiered—25 years after— at the very first Active Vista festival at the Robinson's Indie Sine in the Galleria mall in Ortigas.

In the face of recent political developments, the organizers of the Active Vista 201 saw it appropriate to that this documentary should be open the festivities. If only to raise valuable discourse between the past and the present, now that the oppositionists of yesterday have taken on the country's leadership, and open possible dialogue about our inroads to the future, *Signos* is a crucial document.

Other figures behind the project include Sylvia Mayuga, Ricardo Lee, Ding Achacoso, Joe Cuaresma, Lito Tiongson, and Joey Zarate.



Festival Opening
 July 20, 2010
 Shangri-La Plaza Mall



dakila
 THE VOICES OF THE PHILIPPINES

Dakila raises the magic and power of cinema beyond the screen as the Active Vista Film Festival carries the theme of her in film to us. These films, with the words to inspire real. Check out the...

**ACTIVE VISTA
 2010**



CGS SIGNS

SIGNOS

*by Mike de Leon,
 Jose F. Lacaba,
 Ricky Lee, Ding Achacoso,
 Joey Zarate, Sylvia
 Mayuga, Joe Cuaresma,
 and Lito Tiongson*



AV2010



Cathy Olan & Binyag Barrio



Niel Gehagan



Festival Opening
 July 20, 2010
 Shongri-La Plaza Mall



dakila
 MAKING CHANGE IN THE PHILIPPINES

Dakila takes the night and part of cinema beyond old scenes as the Active Vista Film Festival carries the theme of love in film to us. These films, with the desire to make real...

ACTIVE VISTA
 2010



SIGNOS
 by Mike de Leon,
 Jose F. Lacaba,
 Ricky Lee, Ding Achacoso,
 Joey Zarate, Sylvia
 Maguira, Joe Caresma,
 and Lito Tiongson



The Asia Foundation



Fing Motive



Festival Opening
 July 20, 2010
 Shangri-La Plaza Mall



dakila



Dakila takes the night and part of cinema beyond the screen as the Active Vista Film Festival carries the theme of love in film to us. These films will be made real to make real. Check out the...

ACTIVE VISTA
 2010



SIGNOS

SIGNOS
 by Mike de Leon,
 Jose F. Lacaba,
 Ricky Lee, Ding Achacoso,
 Joey Zarate, Sylvia
 Magaya, Joe Cuaresma,
 and Lito Tiongson



ACTIVE VISTA 2010



Active Vista 2010 Team



Chapter Four: Round About in 143 Days

THE FLOOD AND EVERYTHING AFTER

by Karla Vizcarra

It was a powerful moment, to be sure, for no matter how profoundly these films mirror society's pain, no matter how dangerously close to reality these films get, no matter how realistically an actor portrays a desperate and dying man, these films will always be just moving images, just reflections, just pictures on celluloid— and the real people, the real pain will always be just behind it, behind screens where there is no acting, no cameras, no one to yell "CUT" when it's over. Unless someone actually does something, it won't ever be over.

In the auditorium, a girl wiped her tears and raised her hand to ask, "What can we do? As students, how can we help?" And for that question alone, we knew the entire festival was worth it.

(An Excerpt from "From tables in Cocina Juan to an entire auditorium in Bacolod: some disjointed thoughts" by Karla Vizcarra, Active Vista 2010 Souvenir Program)



ILOILO CITY

ILOILO AND EVERYTHING AFTER

by Kristine Kintana

UNIVERSITY OF THE PHILIPPINES VISAYAS

Pisay

The Iloilo contingent arrived the day after the Active Vista opening last July 21. We had two full house screenings of Aureaus Solito's *Pisay*, a tale of high school life in the prestigious Philippine Science High School during the Martial Law era.

High School students from UP Visayas, Angelicum School, and Iloilo's Philippine Science High School attended both screenings. They responded well to the film—cheering the artist who followed his dream, swooning over the lovely couple slow dancing during prom night, sympathizing with the sophomore who got kicked out, laughing at the punch lines, saluting the CAT officer, and even answering in chorus the social science question of the teacher.

The audience didn't miss the serious points of the film as well—how back then, families were being forced into exile because of their political beliefs, the importance of getting good education (and at the same time knowing when something is not for you), and a lot of high school learnings that I might already have missed.

The discussion afterward was facilitated by Dakila Officer and comedian extraordinaire Tado Jimenez, who introduced the filmmaker, Aureaus Solito (Pagdadalaga ni Maximo Oliveros, *Pisay, Boy*), to enthusiastic applause.

As the questions were mostly centered on what happened to the characters of the film—the film is the director's love letter to his alma mater and the characters were drawn out from real persons—it can't be doubted that the program sparked something in the kids. Well at least they now know why there are a lot of Filipinos in The Netherlands.

Note: The screening was sponsored by the Office of the Chancellor, Office of Student Affairs, and the University Student Council. The screenings were supposed to be held in both UP Iloilo and UP Miag-ao Campus but the latter was cancelled due to unavailability of the venue. UP Visayas sponsored the hotel accommodation of Tado and Aureaus Solito and treated the team to a sumptuous dinner. The Daily Guardian, Star FM Iloilo ad DYRI 774, RMN Iloilo were the media partners of Active Vista in Iloilo. Tado was interviewed at Star FM Iloilo and Active Vista radio plugs and print ads ran in both radio and print outfits. The Freedom from Debt Coalition sponsored screenings were postponed and eventually cancelled.



July 22, 2010
UP Visayas
Iloilo City



dakila
Dakila Group of Schools

ACTIVE VISTA
2010



*Dakila raises the roof and part
of heaven above the screen
as the Active Vista Film Festival
carries the theme of love
in film to us.
These films, I
was the winner
to invite them
Check us out*

*PISAY
by
Araeus Solito
with
Tado*



PISAY 



Active Vista Film Festival 2010

CEBU CITY

CEBU DURING SONA

by Kristine Kintana & Leni Velasco

UNIVERSITY OF SAN CARLOS - MAIN & TALAMBAN CAMPUS

Kamoteng Kahoy, Orapronobis, Engkwentro, AV Short Films, Jay

Three girls travelled to Cebu for the first leg of the Festival. In Iloilo, two girls went a day ahead to prepare. Simultaneously, Iloilo and Cebu screenings were opening at the same day. Fortunately, we had staff and volunteers in Cebu. We honestly did not expect the USC screening to be well prepared as we only got to finalize the films a week before. We opened the Cebu leg with cocktails sponsored by the USC. It felt weird to be treated as special guests by the school administration while we, five girls (including Tepi and Katya), were also the staff running around carrying all our roll up tarps and paraphernalia by ourselves and set up the screening. The awkward situation reminded us to always bring around the real guests and the filmmakers for the first day of the screening so we do not need to double task as staff and guests at the same time. But, we had no choice. No filmmaker was available for Day One. Lourd and the rest of the guests were to arrive the next day just in time for USC Talamban Campus screening. We had been working to get Diether Ocampo to Cebu Day One since forever as his NGO's advocacy with children matched the first film we screened. No Diether. No Lourd. No filmmaker. It was just us. Five girls frantically running around for last minute preparations. Mich (who we call the Princess of Cebu because her dad, Mike Rama, had just won as Cebu City Mayor), even attempted to squeeze an appearance of his dad to deliver a welcome message. Unfortunately, Mayor Rama had a really important meeting. So, we made Mich deliver the Welcome Remarks in Bisaya to a crowd of 300. It was a good move. The audience warmed up to the first film, Kamoteng Kahoy.

Kamoteng Kahoy deals with the issue of education, poverty, violence against children and hunger in Bohol, an island so close to Cebu. The audience reacted emotionally to the movie. You can see the students wiping their tears after the screening. A student cited the incident that happened in Bohol years ago as the true story which inspired the film. We hear collective gasps when they learned the poisoning incident claimed the lives of many children. Nobody asked the obvious question – why do they have to eat those kamote in the first place? They understood poverty. Even as they are students of a catholic school for Cebu's rich and middle class, some of these students are sons and daughters of simple folks – government employees, farmers, small entrepreneurs and some maybe are scholars. They knew poverty



and that poverty can take away the right of children to education, to a decent life and a better future.

Engkwentro was in the schedule that day. We, the team, was also excited to see the film. It was short, fast paced and dark – very dark. We sensed that the crowd was intrigued by the camera style that followed the characters. One would need Bonamine (Bonamine is a medicine used to prevent nausea, vomiting due to motion sickness.) to watch this film. The film ended abruptly with the Davao Death Squad claiming the lives of the two brothers. The audience shrieked at the scene.

Engkwentro won the Venice Film Festival. Somebody from the audience asked if the setting was in Cebu. It looked similar to an area here in Cebu, he said. Many hands were raised. There was no representative from the Commission on Human Rights. We have been getting in touch with them since we arrived but the CHR rep said he was sick and could not make it. The filmmaker was not present. Pepe Diokno begged off early since he had a scheduled trip abroad. There were a few teachers present but they were as shocked as the audience. Fortunately, the Task Force Detainees representative was there. And so were 5 fiercely passionate girls ready to speak their mind on the film and its message.

The responses were expected: What is the DDS? Does it truly exist? Why are they not persecuted for the killings? Are they supported by the Mayor? Was the film shot in Davao? Why does the camera juggle? The TFDP rep and the six Dakila girls tried our best to answer the questions. The discussion did not stop in the theater. It continued till dinner time and the days ahead at least among us in Dakila. By the time we have finished Active Vista 2010, we were still discussing Engkwentro. Our thoughts would be best summarized by Richard Bolisay's article on Engkwentro:

Nowadays when you call a young filmmaker brave, that would be making a complete fool of yourself. Because seriously, young and brave, they go together, they never lose each other's hand, they hold on like couples facing the sunset. Only when you are young you have the guts to do things that most people think are stupid, despite you thinking otherwise. And when you look back it's fine because, yeah, you can just shrug it off and say, That's me, I did that, I was 21, I was young and stupid, but I did that, I was brave, wasn't I?

But Pepe Diokno is not stupid. He's just young. You can choose to be stupid but you cannot choose to be young, young at heart maybe, but there's no such thing as old at heart, right? So that nulls it. First films speak of love and labor, of affirmation and discouragement, of fate and options, so comments about it, half-meant or not, would be taken seriously. Admit or not, we are all paranoid about our own work; we would love to hear what other people think, the subtler way the better. And this is what I think: Engkwentro tries hard to be significant, while in fact what it says about the state-sponsored vigilantism down south is like watching a lame coverage of the subject on late-night news, the surface full of fearful reports and startling interviews, but once the TV is turned off, it all boils down to one thing: we never really know what it's all about. We just pretend to know.



When you have a subject like this, it almost gives you every reason to do it. You have a buffet of important subjects to choose from; you choose the hardest. You choose the one that is most ignored; you choose what can speak very well for yourself, what your parents have instilled in you, what your environment tells you to be part of. It is brave, but before you go ahead and shoot it, the narrative based on the subject must also be well-thought-of, mature enough to be taken seriously by your target audience, and if your market is everyone, then mature enough to be taken seriously by everyone. Diokno chooses a very sensitive subject; in fact it is so sensitive almost every year we have two or three films about the war in Mindanao, and at least one of them winning in festivals abroad, getting citations yada yada yada.

There is completely nothing wrong with that. We are at this festival that requires camaraderie and civility, all for the love of Philippine cinema, because yeah, cinema is about life and capturing life and all that jazz but have we really become more critical on the films that we watch? Not that being critical is that important at all, in fact it ruins the experience, but have these films inspired us a lot to move us to thinking and acting? Sure thing, Engkwentro has moved me to thinking.

Once the film starts to feed you its politics right at the very beginning, even before you see its visuals, and by feeding I mean giving you some sort of demographics, numbers, quotations, all those things, as if you're too ignorant not to know exactly how many civilians are killed this year in Davao by these squads, who sponsors them, et cetera, et cetera, then it will always remind you to think twice before saying anything bad about it, which isn't fair because not every film is about the war in Mindanao. Should Mangatyanan replace that Baudelaire quote by showing how many tribes up north are already losing their tradition? Or should Astig show us how many cases of snatching are blotted in police stations daily? But it's a more alarming thing you say, it's a bigger problem than that how dare you, the killings in Mindanao, more frightening in fact that you could just get shot in the middle of the road if they mistake you for some NPA or whatever.

But Diokno has allowed his subject to eat him alive, disabling his vision to penetrate the many veins of his film. His adherence to his style is admirable. The sound becomes a vital element to create an atmosphere of fear, and the unseen is clearly more crucial than what we see. We get how these people struggle just to have something to eat every day, how they barely survive, how the youth now belongs to hopelessness, their ambition robbed so early by poverty, and Diokno decides, well, those things could add to my grand point. They did, because those are necessary, but we also get the impression that the film could only bring us to the surface and nothing deeper -- not that depth is a priority, but a good direction to reach that depth is. Engkwentro is a student work by all means: ambitious, experimental, angsty, and brimming with force and energy; but it is also a student work of superficial thoughtfulness. It goes nowhere.

Celso Ad Castillo's voice embodies the powerful, fascist dictator, and even without seeing his face we get to feel for the main character, his need to run. Through the long takes in the dark alleys of the slum community, we find ourselves involved with these people, their activities and their way of life. But this is the subject alone. The subject is doing the film the whole favor; Diokno sets out with a thin narrative in hand, with that big bang thing in the end, and that's it: it passes off as shocking and brilliant.

Now I'm starting to wonder how come these young middleclass filmmakers, well-educated and properly exposed to dire socio-political conditions of our country, still haven't learned that hard-hitting preachiness doesn't work. I believe Diokno and I are almost of the same age. I hope when I look back and read this journal a couple of years from now, finding myself sounding so stupid wouldn't hurt so much. Because between being bravely stupid and stupidly brave, I would always choose the latter.

Day two at USC promised to be better as we were screening at the Talamban Campus – where the College of Fine Arts is housed. We opened with Orapronobis, followed by the Active Vista Short Films and lastly Jay by Francis Tado. Tado was able to join us for the screening of Active Vista Shorts and engaged the audience with his wit and charm. Unknown to many, Tado studied filmmaking at Mowelfund and starred in many independent films.

Jay is an audience film. True to its intent, it had the audience laughing and rolling in its formula. However, we did not expect that Coco Martin elicits such response from the audience. They instantly recognized the now popular Coco Martin and screamed and giggled every time he appears on screen.

Lourd facilitated the discussion for the film, Jay. As a media personality and a journalist, Lourd gave the students a glimpse of what happens behind the scenes of a tv news and how sensationalism has changed the course of primetime news. Jay depicted media sensationalism. The filmmaker used to work at the news and public affairs department of ABS-CBN. Students were intrigued by the ending of the film. As we expected, a student asked Lourd, "What was the filmmaker's intention in integrating reality with what is reel for the ending?" It was a question many of us wanted to know also. Lourd told the audience that he was just guessing but he thinks that the ending scene is sort of a self reflection on the part of the filmmaker. It is the filmmaker's check and balance to his own soul as an artist and a member of the media industry. Well, only Lourd could get that. Others would have treated the ending as just a comic relief. When we met with the filmmaker and asked him the same question, he answered the same thing. Right on the dot, Lourd.

The highlight of the day was not the refreshing Short Films nor the light hearted Jay but the intense dramatic classic, Orapronobis. The young audience was surprised to learn of the human rights violations during Cory's time. They scream with fear on the vivid images of the brutal killings. The movie ended with the audience in silence. No one spoke for a few minutes. We managed to see some students wiping their tears away. Finally, hands were raised. Gladly, TFDP was again there to answer the questions. We told them about some true stories that inspired the film. However, we got a question that we did not expect. Professor Radel Paredes stood up and mentioned that the audience is mainly composed of his art students and that we are at the College of Fine Arts. So he talked about seeing the film for the nth time and how his views about the film changed every time. Then, he raised a familiar debate that have been haunting us since we started Active Vista in 2008 – Art vs. Propaganda. When does art becomes propaganda and propaganda becomes art? What draws the line? Is it aesthetics or the intention? Did Lino Brocka just used his film for his ideology? Whew. And we thought, we had this coming in UP not USC.

Then, Prof. Radel name dropped a lot of “-isms” – neorealism to name one. Then, a lot more names – from Picasso’s Guernica to Cinema Verite , Dziga Vertov, Cesare Zavattini and Roberto Rosellini. We were flabbergasted so were the audience. This was their teacher and perhaps they were expected to know these names. After all, they are students of art. One of us whispered, “thank God, the Lourd is here”. We all laughed. Lourd answered his question and dispatched some names of filmmakers of the neorealist genre and the soviet cinema. We were anticipating a battle of the brains. But, Lourd, answered the question well. To Lourd, Maynila: Sa Kuko ng Liwanag was Lino Brocka’s best work. Whether Orapronobis is art or propaganda was irrelevant. It was made in a context where human rights violations were happening under a new supposed to be revolutionary administration that promised reforms. Orapronobis exposed that point. And for that, at that time, it was relevant and served its purpose. You can’t separate a film from its context whether its intent was art or propaganda. Well said. Applause from Prof. Radel, the audience and us.

A day after the screening, this article was published at the Cebu Daily News and republished by the Philippine Daily Inquirer on line news.

CROSSHATCHING

Orapronobis

By Radel Paredes

Cebu Daily News

First Posted 17:34:00 07/25/2010

Film commentator Lourd de Veyra was right in paraphrasing Heraclitus: We never watch the same movie the same way twice.

I was a student activist when I watched Lino Brocka’s “Orapronobis” on Betamax at a not so clandestine screening in school, when the film was then banned by the Cory Aquino administration for being subversive. Brocka even went to jail shortly for this film, which added to its controversy and thus the thrill of seeing it.

Last Friday, I got to watch it again, this time on big screen but with a little sense of awe and adventure. “Orapronobis” was one of the Filipino films delving on human rights presented during the two-day Active-Vista Film Festival organized by the Dakila – Philippine Collective for Modern Heroism and hosted by the University of San Carlos.

The films were screened in the air-conditioned comfort of our digital theater in school. There were discussions halfway and at the end of the screenings with the TV celebrity Tado (who is an artist and activist in real life) and the poet/ rock musician Lourd de Veyra as commentators.

In “Orapronobis” we follow the story of an ex-priest-turned guerrilla who, after his release from political detention, tried to live a normal life “above ground” as a human rights worker documenting atrocities committed by a vigilante group called Orapronobis to residents of a mountain village.

After a series of massacres and assassinations, which did not spare his in-law and even his own son,



the ex-priest finally yielded to offers of comrades in the underground to return to his former work.

The film opened with the disclaimer that all events were true and only the names of places and people involved were changed. Indeed the period of the film, which was the years before and after the EDSA Revolution, was the bloodiest in the history of the insurgency, with atrocities committed by both sides.

But Brocka focused on the abuses of a government-sponsored militia consisting of ex-convicts who have now bonded themselves into a religious cult bent on defeating the "Satanism" that is communism. Only in one incident did he show the communist assassins hitting a policeman shortly after he said goodbye to his family.

Critics compare Brocka's style to Neorealism, the movement of left-leaning Italian filmmakers who depicted social injustices without the implausible classical plot and "larger-than-life" characterization of Hollywood. They also rejected the self-conscious artsy techniques of European avant garde cinema. Instead, the Neorealists preferred an invisible style or art that does not get in the way of storytelling.

The Neorealists borrowed some of their principles from the cinema verite of the early Soviet filmmakers, who attempted the extreme of capturing life unadulterated by authorial manipulation. Aware that film is the most subjective form of art, they avoided composition, which is a form of selection, and used as little editing as possible.

Brocka's films in the 70's, "Maynila sa Kuko ng Liwanag" and "Insiang," were perhaps the best examples of this art that conceals itself in order to present the natural texture of ordinary life. In "Orapronobis" we found this used in many parts, but the director also succumbs to an appeal to sentiment, such as the tendency to show an overkill of killings. In effect, Brocka gave little time for the viewer to recover from one heartbreaking scene after another.

More like the Soviet state propagandist Sergei Eisenstein than the Italian Neorealist, Brocka also tended to portray his characters as stereotypes. It wasn't too convincing, for example, how a former guerrilla who could still sing the "Internationale", could easily turn into a perfect right-wing demon, complete with religious props.

After watching the vigilantes snatch a woman and her child from a group of journalists in a busy street in broad daylight, and military men not arresting Kumander Contra and his men after catching them strafe a villager's house, one wonders whether all those in authority are really that dumb or heartless during the much-heralded democratic space of the Cory administration.

And, of course, we imagine the foreign audience, watching this movie with much curiosity during those post-EDSA years. Add the controversy of Brocka's arrest and you have a formula of success at the Cannes. I can't help but wonder whether it was this film that started the poverty porn bandwagon in the international film festivals.

UNIVERSITY OF THE PHILIPPINES CEBU

Orapronobis

The Political Science students of UP Cebu were very brave. The Political Science students of UP Cebu reviewed their terms and statistics and asked a lot of intelligent questions to Mr. Lito Hermosilla of the Commission on Human Rights Region 7. They wanted to know the score. They wanted to know what the new government plans to do about the enforced disappearances and extra judicial killings.

They were eloquent, stood up straight, spoke clearly and were precise with their questions. And they waited politely for an answer. And Mr. Lito Hermosilla of the Commission on Human Rights stood up, talked directly to the microphone, and began his speech with, "You know kids..."

It was downhill from there. Mutterings and sputters became very audible, some stood up to walk out, and we ladies from Dakila had our own hands up to try answer their questions and quell their protests.

And then Mr. Rolando Lacanaria from the Task Force Detainees placated the crowd. It probably helped that he looked just like them, only scruffier, with the generic tie-dyed shirt and ripped jeans. But beyond the outfit, he was, of course, well informed on the statistics, have monitored the efforts of the government as well as the local and international NGOs in filing cases and finding justice for all the victims of extra-judicial killings and enforced disappearances.

MORAL: Always, always be prepared for heated discussions when you're screening Orapronobis, especially when your audience is composed of very brave Political Science students.

Note: When a UP student asked Mr. Hermosilla the status of the government's Oplan: Barlay Laya, he said he had never heard of it and was not aware of it. His answer disappointed the audience and earned the ire of some students and professors.

AV Short films

In this You-Tube era, where everyone broadcast themselves with their DIY indie videos, and where a five-minute video is considered too long already, it's always a challenge to screen

nine short films, especially if the common thread is very loose, and almost every film pertained to the wrong-doings of the previous government.

But we screened the nine short films during the first State Of the Nation Address of the new President.

Of course, it was just plain coincidence, but in retrospect, it seemed symbolic. And judging by the tension in the room after the films, it could be said that everyone was thinking the same thing: while we were all looking forward to what this new government can bring, we shall never forget the atrocities of the past.

Tribu

Tondo is one of the top tourist destinations in Metro Manila. Everybody loves Tondo. Everybody name drops Tondo. And after screening Tribu, everybody rapped about Tondo.

More than re-exposing us to the hard-core heaven which is Tondo (Tondo as a setting for films died when the Pinoy action films ceased to be, hence probably since the early 1990s with Utol, which starred Ceasar Montano and Victor Neri), we were presented with a new counter culture of rap gangstas (as opposed to the Fernando Poe Jr.- Dencio Padilla serenades circa 1992). These rap gangstas of course, have the updated weapons of choice in Tondo—guns, machetes, pill boxes and occasional axes. But beyond that, Director Jim Libiran (Tribu, Happy Land) is a very active advocate of social reform.

He tells the UP Cebu students that right now, those real-life gangstas turned Best Actors (for an ensemble, Cinemalaya 2007), are preparing for a rap concert in Germany. That the gangs have been unified, that right now, the Buhay ng Gangsta (Life of a Gangster) has more than 20,000 hits in You-Tube, and they're doing feeding programs for Tondo.

And as expected, the viewers left the room inspired, bobbing their heads to the rap music that lingered in their heads.

UNIVERSITY OF SOUTHERN PHILIPPINES

AV Short Films, Latus, Tribu

We have a Manila-centric culture. The farthest location we've gone in presenting the woes of the republic is in the border of Las Pinas and Cavite (still in the Greater Metro Manila Area). All dialogues were in Tagalog (with English subtitles in some), and everything just reek of



Tagalog. But still, the students of the University of Southern Philippines accepted it all in good stride.

They were genuinely interested in the situation of the squatters in Tondo, and the scarcity of the Botika ng Bayan (Public Pharmacy) in Pasig City. They asked a lot of questions to Director Emman Dela Cruz and even listened politely to Mr. Lito Hermosilla of the Commission on Human Rights as he gave them a briefer on the functions of his office.

Then came *Latus*.

Just this January, there was this news about this short film about girl gangtas in Davao which won in the New York Independent Film and Video Festival. (It won November, but the networks probably tried to save the news for a slow news day). The film is a melodrama with a lot of squatter area aerial shots, cat fights, and at least one serious major gang war. The language used was Visaya. Suddenly, I understood the power of language.

The University of Southern Philippines crowd cheered, cringed, laughed and nodded almost in unison while we bi-lingual ladies from Luzon could only follow the subtitles and cheered, nodded and laughed, albeit with two seconds delay.

The last film for the University of Southern Philippines was *Tribu*, complementing of course, *Latus*. Discussion for the afternoon program was very pragmatic. Especially when a Social Work student shared her story to the crowd. As a scholar who came all the way from Butuan, Agusan del Norte, Mindanao, she took up Social Work to give back to her community, which is very much like Mabini Boulevard (where they shot *Latus*), which is also very much like Tondo (where *Tribu* was shot).

The bling-bling community of the University of Southern Philippines was all there, nodding their heads thoughtfully and respectfully, and narrating their gangsta experiences to the audience, and giving tips on how to better the general situation of the troubled teens. And the representative of the Tambayan Center for Children's Rights, Inc, the director of *Tribu* and the Tagalog girls of *Dakila* knew that something profound happened.

In Retrospect

In Cebu, we got to spend the weekend with two side activities – a screening of Tagalog and Cebuano short films at The Outpost and an Open Mic Poetry Reading at Turtle's Nest. The film screening at The Outpost was attended by the Cebu Filmmaking Community. Cinema



One Originals 2010 winner Rempton Sezuola and Confessional director, Ruel Antipuesto who showed their short films and shared their insights on advocacy and filmmaking. Manila represented by Lourde de Veyra, Tribu director Jim Libiran, UP Film Professor Ramon Bautista and Star Cinema Producer Marjorie Lachica also gave their piece on Cebu Films. It was a good dialogue between Manila and Cebu artists. In Turtle's nest, the Bathalad writers shared the stage with Lourde de Veyra and Jim Libiran for an evening of literary exercise.

The Cebu leg of the Festival would have not been possible without the help of our school partners. Atty. Araceli Rama welcomed us into their beautiful home and Mayor Rama treated the team and guests with sumptuous dinner. We feasted on Lechon Cebu and the delicious Caleyá cake brought from Bacolod by Atty. Rama. Kukuk's also provided lodging for us during our stay. The Outpost was kind enough to host our other events.

July 22-23, 2010
University of San Carlos
Cebu City



dakila
The Official Journal of the University of San Carlos



ACTIVE VISTA 2010
Active Vista Film Festival
CEBU CITY

www.ActiveVista.com



*... raises the night and part
... behind the screen
... the Active Vista Film Festival
... the theme of her
... film to re
... the well
... to make deal
Check out the*



KAMOTENG KAHoy

**ACTIVE VISTA
2010**



Active Vista Film Festival 2010

July 26-27, 2010
University of Southern Philippines
UP Cebu



ACTIVE VISTA 2010
Active Vista Film Festival
CEBU CITY

July 26-27, 2010

www.ActiveVista.com

Active Vista Film Festival is a student-led event that provides a platform for students to showcase their creative talents in film-making. The festival is open to all students from various colleges and universities in Cebu City. The festival is held at the University of Southern Philippines - Cebu Campus. The festival is a great opportunity for students to learn from each other and to have fun while competing. The festival is a must-attend event for all film enthusiasts.

For more information, visit our website at www.ActiveVista.com



AV SHORTS

...night and ...
...screen
...Film Festival
...of ...



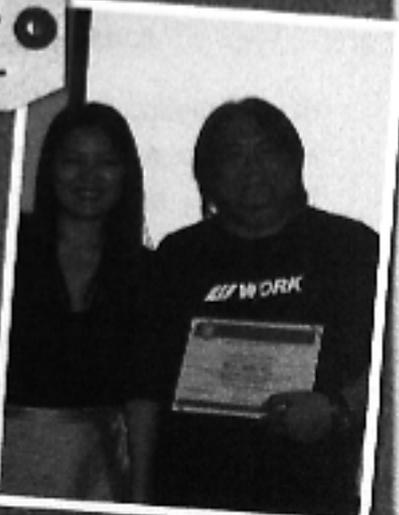
ACTIVE VISTA
2010



University of Southern Philippines



Stephanie Clara



Active Vista Film Festival 2010

PAMPANGA

OF MEMORY AND GENERATION GAPS

by Leni Velasco, Margaret Logoling, Vanessa Liwanag, Armae Supanhari

HOLY ANGEL UNIVERSITY

Orapronobis (Fight for Us)

Holy Angel University was supposed to hold their screenings for three days with films such as Bayani, Bayaning Third World, Maicling Pelicula ng Indio Nacional, Autohystoria and Sisa lined up. But, a few days before the Festival, they decided to just hold three screenings of one film, Orapronobis by Lino Brocka. We did not argue. It is a very powerful film. But to screen it thrice at the same venue with a seating capacity of 1,000 people. That was pushing our luck.

But, Holy Angel University delivered. All three screenings were jampacked. We estimated an audience of around 2,300 for the whole day. Ms. Remy Valerio of CHR Region 3 was a good resource person. She related her experiences with the political killings in Central Luzon – a hot spot of insurgency and conflict. Ronnie Lazaro viewed the film from the bleachers and was very much affected with the intensity of the film. He regretted not having the chance to work with Lino Brocka.

The Resource Persons including invited Professors shared tidbits and information on the film: The character Major Contra who killed a priest was based on an actual incident in 1985 where Norberto Manero brutally murdered Italian Catholic Priest Father Tulio Favali; That the film was initially banned by the Aquino Administration and was first screened in Cannes; That Lino Brocka had to smuggle in a copy of the film; That it is based on actual incidents which came out in the papers such as the Leyte Refugees, the ambush of PUP President Nemesio Prudente, and the grenade throwing at Bishop Antonio Fortich's Official residence.

The reactions to the bloody scene was not surprising. The auditorium roared collectively in those scenes. They cheered, gasped and held their tears or anger. But the questions surprised us. They cleared if this really happened after Martial Law and Cory's time. (Let us all bear in mind that this was just a year after Cory was buried as a people's heroine). They got confused that human rights violations still occurred after Edsa 1. So, we gave an instant history lesson on stage. Obviously, there existed a generation gap. But essentially, the gap seemed to be deeply entrenched in the education curriculum, to the students' sense of



history and level of social consciousness. And they live in Pampanga where human rights violations abound.

Watching Orapronobis always left us with heavy hearts as it is a very serious film.

Leaving Holy Angel University that day left us with heavier burden as we now realized why our tasks were needed to be done.

Holy Angel University
July 29, 2010
PAMPANGA



Active Vista Film Festival
Pampanga CITY
July 29
Holy Angel University
www.ActiveVista.com

GRAPRONOBIS

ACTIVE VISTA 2010



PALAWAN

LOVE IN THE TIME OF MINING

by Kristine Kintana and Leni Velasco

PALAWAN STATE UNIVERSITY

Two days, seven films, seas of beige and white monoblocs, all filled with excited students. It seemed more like a rally than a film festival. And why not? It was the only time that the Palawan State University was visited by a group called Dakila and Noel Cabangon, Bayang Barrios and Dante Garcia will also be there.

Lupang Hinarang

To the un-oriented, Ditsi Carolino films will come as a shocker. And it will be on the Top 10 films that you'll see that year. And it's about time.

The Sumilao farmers from Bukidnon walked more than 1700 kilometers, and it's time you sit up and give them your complete attention. And if you'll cry during the sixth sequence, no one will mind. Chances are, your seat mate cried before the fifth.

And after the film, when the lights are turned on and the audience are still rubbing their eyes, pause for 15 seconds before approaching the mic. Because even after seeing this documentary about the plight and fight of farmers going after big corporations and feudal families, you're still crying. Sobbing harder than ever.

And that's why you should always have water and tissue at hand while watching a Ditsi Carolino film. And then start the discussion. Listen to the students vent out their feelings about the film. Be patient in telling them again and again that yes, all that you've seen in the film is real, update them that right now, the farmers are tilling their own soil, harvesting their own crops, and benefitting from their own hard work.

But never forget to tell them about Ka Rene, the man who was passionately arguing in the tent- around the 45th minute, remember? Update them that Ka Rene was killed, most probably by the goons of that feudal family, just days after that argument was filmed. And you don't have to hammer to the students the importance of unity, vigilance and resilience. You just have to check their Facebook status at the end of the day, and you'll know.



Palawan: Voices from the Lost Frontier

Butterflies Have No Memories

Bontoc Eulogy

Of depleting rain forests in Palawan, an almost empty former mining town in Marinduque, and the mistreatment of the Ifugao natives during the 1904 World Fair in St. Louis, Missouri. Films in different formats. A documentary, a fictional narrative and a found footage film diary. All drawing similar conclusions, that in the end, things will be muddy and maudlin and will only get worse, about causes and effects and the grave consequences of our thoughtless actions, and that everything must be done in moderation. But then some things are just way beyond our power (as what the Americans did to our countrymen in the expo).

Noel Cabangon and Bayang Barrios provided their insights on the situation. Vigilance and involvement and arming yourself with facts before siding in one camp or the other were the key words used.

Brutus

The Mass Communications students were the most active. They wanted to know the situation of the anti-mining campaign in Palawan. They wanted to know what they could do to stop the mining. They told their stories about the native tribes. And then someone stood up to say that he himself belongs to that native tribe.

It was just after the screening of Brutus, a film about illegal logging and the cultural differences of the Mangyans from the low-landers. And of course, the students and audience from Palawan State University could relate well to the film. Very well indeed.

The resource speakers almost never had to speak-up. The students and teachers were very empathic about the subject of the environment- and they had lots and lots to share. Until one student came up to the mic and asked the question which have been bugging them since they saw us, "If I'm a Mass Communications student, what kind of job could I land in after college?"

And of course, Kints answered, "You could be a journalist and write about the mining issue here." (Indeed, I felt that I had to contextualize things - Kints).

But we were not prepared for the next question, "I am a Petroleum Engineering student, if mining is banned in Palawan, what use is my course to help in the development of Palawan?"



All of them – seven resource persons from NATRIPAL, ALDAW, Alyansa Tigil Mina, and the Indigenous Tribes of Palawan including Dr. Dario Novellino, grappled to answer the question, failed to address it, and eventually ignored it.

We could see our Secretary General growing restless. Then, she stood up, approached the student who asked the question, whispered to his ears. But, the student was not called again by the moderator. Our Secretary General was not smiling anymore.

Now, the topic has shifted to development vs. cultural heritage. A student raised the point that even Indigenous People have rights to access technology and development. Is it not fair to deny them of these? Is denying them these equals to trampling their rights?

Again, all seven resource persons ignored the question and ranted about something else. As we anticipated, our dear Secretary General stood up again, approached the girl who asked the question and to our surprise sat beside her. And the girl raised her hand one more time. Follow up question. The girl insisted for the resource persons to answer the questions raised. We saw that coming. The resource speakers had it coming. Again, the question was not answered directly. Our Secretary General was now frowning, shaking her head and throwing us her signature “I’m not okay with what’s going on” glance. And we knew, war is coming. We could hear her mutter under her breath, “a valid question deserves a valid answer”.

Burma VJ: Reporting from a Closed Country

One of our hosts in Palawan is Dr. Dario Novellino, an Italian anthropologist who dedicated his life in fighting the evil forces that want to do further harm to the already degenerating rain forests of Palawan.

Dr. Dario suggested that we contextualize our programming to show a regional perspective. And so we researched and came upon Burma VJ: Reporting from a Closed Country.

It was interesting to watch and listen to the reaction of the crowd while watching the film. They knew that it was real, it was happening to a country in Asia, and that it’s very different from the “democracy” and “sovereignty” that we’re experiencing here. Hence the concern and empathy that was palpable throughout the auditorium.

The screening happened one August rainy day, and up to October, as I was checking the Facebook pages of the Palawan State University Students, they were still actively posting and reposting updates about Burma.



Ploning

Everybody loves a hometown hero. Especially if the hometown hero is best friends with the country's super superstar.

The students might have seen *Ploning* before, they might even own the DVD, but there's no stopping them from seeing it again and again, especially since the film is 100% shot in Palawan. And most especially if the director, the hometown hero, is present during the screening. They'd get to ask questions about the film, and of course, about the film's super superstar.

Ploning was 100% made in Palawan. *Ploning*'s dialogues were all in Cuyunon. And because of *Ploning*, Cuyunon is again the official dialect of Palawan. That's what the director talked about during his speech. That yes, there are beautiful super superstars that will grace films, but beyond aesthetics and stardom, film is a very powerful tool for advocacy.

HOLY TRINITY UNIVERSITY

Manoro

The students of Holy Trinity University, Puerto Princessa City, Palawan, were very energetic. They sang their school hymn in an upbeat tempo, they introduced Vanessa Liwanag of *Dakila* with much gusto, and so on. That's probably why they were squirming in their seats while watching *Manoro*. It didn't help that the Aeta's language was something no one was familiar with. And of course, it's more than a bit taxing to read subtitles at 9:30am.

But the visuals were very arresting. And so was the subject. Remember that this was in August 2010, and most of the audience have just participated in their first national elections last May.

The difference of manual elections, which was depicted in the film (it premiered November, 2006), where one still writes down the name of each candidate as opposed to the automated elections where one only need to shade the oblongs, was very much highlighted. (Now, even those who cannot write will be able to vote, said one overly energetic student during the discussion).

And did we tell you that the students of Holy Trinity University were very energetic? Very much indeed, they were.



The discussion that followed afterwards was very insightful. The sharing and recounting of related experiences were very dynamic. The ideas presented were very radical. But what else could you expect from the very energetic students of Holy Trinity University?

Palawan: Voices from the Lost Frontier
Ha Hamonhon
Ploning

And so the energy of the Holy Trinity University students carried on well into the afternoon. Dr. Dario Novellino presented his case against the mining industry of Palawan, and the very energetic students of Holy Trinity University nodded in unison. Holy Trinity University was one of the first schools that signed the anti-mining petition, way before the Active Vista Film Festival happened. They also sympathized with the plight of Tata Lading and the loss of his farmland in Ha Hamonhon. They wanted to know what they can do. To cap off that very energetic day, Ploning was screened to tumultuous applause. The students knew about Cuyo. The students also knew about Cuyunon, and they absolutely loved the film.

Love. Love was the final topic of the day. Love for the environment, love for your countrymen, love for your nation.

Now, about our Secretary General's murderous glance during the discussion at PSU. You see, the past two days of Active Vista in Palawan was a bumpy ride. We were in constant discussion with our NGO partners as we felt that the discussion was not going well. It has become a lecture rather than a discourse. And the questions being raised was not properly addressed. It was probably because our NGO partners were so excited to share their insights and campaign to a very large audience. It was probably because it was the first time our NGO partners participated in this creative transformative framework of educating the audience. But we had to stand our ground. We had to butt in during the discussion and play the devil's advocates just to reiterate a student's point. The atmosphere had been tense for the past two days in PSU. We have observed that the NGOs too were getting lukewarm response as they failed to hit it off with the audience. They were mumbling words but not getting through.

And in Holy Trinity University, they finally got it. They finally found the flow. And Dr. Dario Novellino spoke about love in his final message and related love to the film and his advocacy. Come to think of it, it's the subliminal topic all throughout the Palawan leg of the Active Vista Film Festival. And of course, the very energetic students of the Holy Trinity University all stood up and whooped afterwards.

Palawan State University
 August 4-6, 2010
 PALAWAN



Palawan Active Vista Film Festival

Palawan

Active Vista Film Festival is a non-profit organization that promotes the growth and development of the film industry in Palawan. It is a platform for local and international filmmakers to showcase their work and share their stories with the community.

Our mission is to provide a space for creative expression and to foster a sense of community among film enthusiasts. We believe in the power of film to educate, entertain, and inspire.

For more information, visit us at www.ActiveVista.com

Active Vista Film Festival is proud to be supported by the following sponsors:

Palawan State University, Palawan Chamber of Commerce and Industry, Palawan Film Commission, Palawan Tourism Office, Palawan Film Institute, Palawan Film Society, Palawan Film Association, Palawan Film Club, Palawan Film Guild, Palawan Film League, Palawan Film League of Women, Palawan Film League of Men, Palawan Film League of Children, Palawan Film League of Youth, Palawan Film League of Elders, Palawan Film League of All Ages.



ACTIVE VISTA
 2010

LUPANG HINARANG



Holy Trinity University
 August 4-6, 2010
 PALAWAN



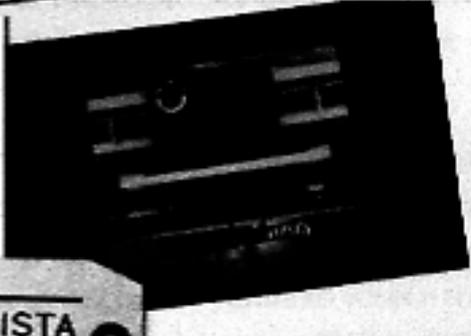
Active Vista Film Festival
 Palawan

July 4-6, 2010
 Holy Trinity University
 Palawan

www.ActiveVista.com

Active Vista Film Festival is a non-profit organization that aims to promote and support the growth of the film industry in Palawan. We are currently seeking film submissions for our 2010 festival. The festival will feature a variety of film screenings, including feature films, short films, and documentaries. We are also looking for talented filmmakers to participate in our workshops and masterclasses. For more information, please visit our website at www.ActiveVista.com.

Active Vista Film Festival is a proud sponsor of the Palawan Film Festival. We are committed to supporting the local film industry and promoting the arts in Palawan. We are also proud to be a part of the Holy Trinity University community. We are looking forward to a successful and enjoyable festival.



ACTIVE VISTA
 2010

HOLY TRINITY



BACOLOD CITY

LAND OF SWEET SORROW

Collective Thoughts of Leni Velasco, Kate Lim, Vanessa Liwanag,
Karla Vizcarra & Margaret Lagoting

UNIVERSITY OF ST. LA SALLE

Lupang Hinarang

Brutus

Active Vista Short Films

The University Student Government wanted to screen *Brutus* by Tara Illenberger. One of the USG's campaign was environment protection and Tara is Ilonggo. It was a perfect match. But Tara was not available for the trip so we brought along fellow Ilonggo, Ronie Lazaro, a major cast in the film.

Brutus is a story about the adventure of two Mangyan kids and touches on the topics of environmental protection, armed conflict, indigenous people's rights and education. It deals with serious topics in the guise of a boy-girl blossoming love and coming of age story. The audience shrieked, yelled, teased each other. At the end of the film, they asked about the struggle of the indigenous people. They shared their knowledge on the development in Kanlaon, the volcano and mountain area close to their homes. They got the point.

Later on the day, we screened short films. Jon Red and Borgy Torre were present to answer questions. Borgy was cheered on as he was alumni of the school. But the day's highlight was the screening of *Lupang Hinarang*. Nobody has seen *Lupang Hinarang* in USLS. Most have not heard of it. So, we pushed the USG to sponsor the screening. What better venue to screen this film but at the very bastion of haciendero rule in the country - Negros? It was a fitting venue to screen *Lupang Hinarang* in a school where most of the Hacienderos' children study - La Salle.

The team was excited. We opened the festival with a heartfelt message from the Festival Director and Ms. Ditsi Carolino. Lights out. 10 minutes into the film, we could sense the silence. Another 10 minutes, we saw eyes glisten with tears. Halfway, we could hear the muffled sobbing. One cannot describe the overflowing of emotions. This film was closer to home than we could possibly imagine. When the lights opened, there was complete silence. We had tears as well in our eyes even after the nth time we watched the film. Then, we



realized the entire auditorium was in tears. It was amazing seeing the audience – including the teachers crying. As if the torture was not enough, we pulled our last surprise. All five of them rose up and went in front – the men and women farmers of Hacienda Velez–Malaga. All the hunger strikers known as the Negros Farmers. They were the brave souls of Task Force Mapalad. The auditorium rose into a thundering applause and more crying.

Ditsi let them talk and answer the questions. Mr. Sedfrey Cabaluna of CHR Region 6 and Negros CHR Investigator helped answered the questions raised. More than the questions, the discussion became a testimonial of sorts from the audience. A professor cried her hearts out while she expressed her admiration to the farmers. A radio deejay who interviewed the AV Team the day before was sobbing heavily while she attempts to describe what she felt while watching the film. Karla, one of our team members, saw the film for the first time that day. She never left Hunger Striker Nanay Chai's side that day and begged us to let her come with them to Hacienda Velez – Malaga.

Lupang Hinarang is a film of two parts – one that depicts the hunger strike of the Negros Farmers and one that showed the long march of the Sumilao Farmers. We did not show the Sumilao part anymore. It was enough. The moment was already perfect.

Post Script:

The team promised to screen Lupang Hinarang to the Hacienda when we come back to Negros. We were told that the Negros Farmers have not had the chance to see their film. We went back the next month, just before we held the Filmmaking Seminar in Mambukal. We travelled to La Castellana, Negros Occidental where the scenes actually happened, where brave farmers of Negros spilled their blood at the land they someday hoped to call really their own. There, we showed Lupang Hinarang to the community. The farmers and their families watched - laughing when they see familiar faces on screen, wiping their tears as they remember the faces of their dead comrades. They served us a simple dinner, entertained us with performances and chatted with us. We left them at around 10 pm to proceed back to Mambukal. As we passed the sugarcane fields, we knew that their smiles will forever be etched in our memories.

Lupang Hinaring
September 19, 2010
Hacienda Valde-Mabaga



ACTIVE VISTA
2010

Lupang Hinaring
Screening
with the
Farmers of Negros



LUPANG HINARANG



LEGAZPI CITY

CHRIS MARKER, DISGRUNTLED NOTES, AND NON-SIQUETURS

by Kristine Kintana

AQUINAS UNIVERSITY

My Fake American Accent, Tribu, Ang Daan Patungong Kalimugtong
The Great Smoke and Left Turn, Sa Kabila ng Bulkan, Hospital Boat

He wrote me: I will have spent my life trying to understand the function of remembering, which is not the opposite of forgetting, but rather its lining. We do not remember, we rewrite memory much as history is rewritten. How can one remember thirst? (Chris Marker, Sans Soliel, 1981)

I am having a hard time remembering what was it like in Legaspi. I could describe the majestic Mayon volcano, the surreal view on the second floor of Embarkadero Mall, the very hip Fr Robbie Reyes, OP, the wonderful Dakila delegation, the very engaging Ms. Amy from the Commission on Human Rights, and the wonderful, wonderful students of Aquinas University— but the problem is, I can't seem to get past all just top-level ideas. Metaphors. I need metaphors.

But I can't. Not now. And so. You'll have to make do with this:

"This is a comedy featuring the call center agents maddening, nicotine-induced, caffeinated lives. This is the life where speaking with a fake American accent is key to surviving real life." (Oonah Valera, Scriptwriter, My Fake American Accent)

My Fake American Accent seems to be a favorite of Active Vista. It was also featured during the first Active Vista Film Fest at Robinson's Galleria circa 2008. The film's director, Ned Trespeces, gave us two copies of the film. Good thing. Because: Halfway through the screening, the master DVD of My Fake American Accent skipped, and we had to replace it with the duplicate, which ran smoothly. The film ended with a loud round of applause from the students, probably because, indeed, it is a very light and accessible film.

During the discussion: Ms. Amy of the CHR was very motherly to the students, her insights of the film were very personal. She relates it to her child, who's applying in a call center company. We had to get the mic from Ms. Amy because we felt that she was getting carried away. Fr. Mon Mendez, the president, synthesized everything in a very academic manner.



"Film is a complete form of art. It's like those three-in-one sachets of coffee. Of course, it lacks certain the aspects but in totality, it's all there. Personally, I tend to tweak with design, composition, even the costume. I really do get involved with the little details so sometimes, it takes a while to shoot. I'm very particular with those things. I'm very particular with those things probably because I'm a graphic designer. For example, for this film, I only want this color palette. I'm very conscious about those things." (Mes De Guzman, Philippine New Wave)

Ang Daan Patungong Kalimugtong never fails to make the students feel grateful for what they have. Imagine just comfortably sitting on your chair, watching 10 year old kids from the mountains walking two kilometers just to go to school. Yes, it gives a very guilty feeling to the best of us.

Jokes about bad grammar and El Shadai were heard even before the film ended. Not to mention the gasps of incredulity of the dangers the kids go through just to get to school. Ms. Amy of course, related her experiences as a mother, and did not fail to give her advice on the importance of education. What happened to Jinky afterwards? Someone asked. She got a nomination as Best Child Actress from the Star Awards, I answered. Ms. Amy went again to the microphone. Apparently, she wasn't done speaking her mind yet. But before she could continue further, the bell rang. Everybody went to the cafeteria hoping to eat sayote.

'Film as dream, film as music. No form of art goes beyond ordinary consciousness as film does, straight to our emotions, deep into the twilight room of the soul.' (Ingar Bergman)

I could also quote Jim Libiran, but I feel that Tribu deserves this quote more. So, here goes:

The students who went to see Tribu got a super treat. The lead character, Shielbert Manuel was in the crowd. As it's a crowd pleaser film, indeed, the crowd were very much pleased. All the heads of the hip-hop community of the school were present at the screening. They even had a private audience with Shielbert in his room after. They were also given Tribu pins and postcards.

"I think maturity helps. I'm not sure if the films did before were all just goofs. They are comedies, satires, but with values, maybe." (Roxlee, Philippine New Wave)

I have read a lot of text about The Great Smoke before I got to see it. Plus, my #1 writer idol swears by it, and so I, of course, had to see it. And, after watching the film, it was – WOW. Crude animation. Shot on Bolex. Plus, Pink Floyd is the main score of the film. Plus, I'm biased

because Roxlee and I have been friends for how many years now. Lastly, as Susan Sontag said, In good films, there is always a directness that entirely frees us from the itch to interpret.

"Sometimes, I feel this frustration with filmmaking and I always end up asking myself, Did my film change anyone in the world, did it contribute to society? I mean, hardly anyone watches cinema, at least the farmer, he harvests what he sows. If he sells the harvests, he feeds his family. Of course, most of the time, it doesn't matter, you just keep on making your art, then let the work speak for itself. But some days, I just want to plant." (Ellen Ramos, Philippine New Wave)

I knew Ellen Ramos back from 2007, when I was the assistant of her partner, Paolo Villaluna. I was always at their house by 9:30am, and she would always offer me coffee. And I would always accept. Back in those days, I've never even seen one of her solo films. It was just an all too casual relationship for us. Cut to: three years after. I have seen Ellen Ramos' hauntingly beautiful *Sa Kabila ng Bulkan* just twice. The first time was in Pundaquit, Zambales during a film seminar weekend circa 2008. And the second time was already in Legaspi, Albay, almost at the foot of the Mayon Volcano – very cinematic moments for me. Now, I rarely go to Ellen Ramos' place. It's all too profound for me.

"Hospital Boat" confronts the viewer with the multifarious conflicts brought about by war, inducing a sense of guilt that would impel him to respond to the film's advocacy to end the devastation and the desperation of the people. Mardoquio's script has assembled the relevant characters and stitched together the pertinent incidents to make his film an effective vehicle for peace advocacy." (Bienvenido Lumbera, National Artist for Literature)

Full pack for Hospital Boat. Aside from the students of Aquinas University, there were also high school students from another school, plus social workers and nursing majors. But, the subtitles are very small. And as I was sitting at the back (to give way to the audience), I almost could not read a thing. And of course, we all needed to read the subtitles. Because the film was in a Mindanaoan language. But, as always, the visuals were very arresting. Who would have thought that there are that many waterfalls in Mindanao? And all the beautiful textiles. And all the brass and silver. And all that blood. Almost too much blood. Arnel Mardoquio must really like his blood. And that's coming from Khavn's production manager who orders pig's blood by the gallons. Hmm. I wonder if he has reached his quota already? How much blood should be shed for all the wars to end? That was probably in the thought of the students after seeing the film. And how much music videos does it take to make a film work?

Apurikas University
August 14-15, 2010
LEGASPI



ACTIVE VISTA
2010

Active Vista Film Festival

LEGASPI CITY

www.ActiveVista.com

Active Vista Film Festival is a non-profit organization that aims to promote and support the growth of the local film industry in Legaspi City. The festival is held annually in August and features a variety of film screenings, workshops, and networking opportunities for filmmakers and film enthusiasts.

For more information, please visit our website at www.ActiveVista.com.



OG Sacred
of TRIBU and
Sigaw ng Tondo



NAGA CITY

Naga and the Mystified Magistrates

by Kristine Kintana, Armae Supanhari and Leni Velasco

ATENEO DE NAGA UNIVERSITY

Kinatay, Dinig Sana Kita, Tribu

The Great Smoke and Left Turn, Sa Kabila ng Bulakan

Ateneo de Naga Day One:

Ateneo de Naga is the leading school for Animation and Digital Arts in Bicol and probably the country. Their film program is so wonderful that they host the annual Animahenasyon. But, Ateneo de Naga is also a conservative school, being run by the Jesuits and all. So, screening Kinatay in Naga was a controversial decision, as we were told. But, Brillante Mendoza is Brillante Mendoza. Everybody wants to get hold of Brillante Mendoza.

The Head of the Institute of Media Studies said it well on her Opening Speech for Active Vista. She knew Kinatay would be gory and violent. Students would need adult supervision while watching it. (There were high school students from a nearby National High School in the audience.) But, Ateneo de Naga is primarily an academic institution and their task is to educate. The screening of Kinatay was meant to initiate discourse on the issue, on film and filmmaking. So, all 300 students of Ateneo de Naga and some nearby schools, watched. They screamed at the bloody scenes and at Coco Martin. Some could not bear the violence, went out and came back. The audience had mix reactions. Some liked it, some did not. But there was united admiration for Brillante Mendoza. As Brillante placed it rightly, the movie is not for everyone. It has a specific audience.

The professor of the high school students raised his hand. He said, he wanted to educate his students on films that have values so they will grow up as responsible citizens. He was afraid films like Kinatay taught them otherwise. He asked Brillante for some advice. Brillante, in his usual straightforward manner, flatly said, "Make them watch films like this." The crowd applauded.



Ateneo de Naga Day Two:

Have we told you about Ms. Amy? She arrived in Naga the day before us, just in time to sit in on Brillante Mendoza's screening, then continuing with us the day after.

So, do you want to know what her favorite film is? It's *Dinig Sana Kita*, by director Mike Sandejas.

She absolutely raved about the film, told the whole crowd present that she's going to recommend it to her Rotary Club, and then leaned towards Mike to give him a photo of her niece, whom she thinks could be an actress as well. Just like Zoe Sandejas. Mike said that he'll see what he could do.

The Ateneo crowd agreed that it was, indeed a very good film.

Roxlee's films opened the afternoon program. He reminisced about his alma mater, saying that now, 40++ years after, his teachers have become buildings. He told the students that he studied here, elementary and highschool, during the late 50s. And the crowd, which was mostly composed of animation students, stood up to applaud the homecoming of the Father of Philippine Animation. (Last November, Naga has been proclaimed by Roxlee as the Animation Capital of the Philippines, while he himself was awarded the first Lifetime Achievement Award from the Animation Council of the Philippines).

Tribu was the run-away winner for that day. Not only was it a standing room only crowd, but the discussion that followed the film was the longest of all in all the areas.

Director Jim Libiran was candid and funny, dishing out one punch line after another in a dead-pan manner, but the real star of the show was Shielbert Manuel aka OG Sacred. He regaled the star-struck crowd of real stories about gangsta life in hardcore Tondo, entertained them with his raps, and patiently, cheerfully answered all their questions, without ever losing his street-smart manner.

The discussion ran for an hour and a half, and then an almost one hour photo session with the whole crowd- Mon, Cha, Armae, Kints, Rox, Mitch, Jim, Mike, Ms. Amy and Tado happened afterwards.

We also met the mayor of Naga City. Apparently, he and director Jim Libiran are fraternity brothers and so he joined us for lunch one day and toured us in their animation facilities the next. Then off we went for some legit Bicol Express.

Keneo de Naga University
August 12-17, 2010
NHST



ACTIVE VISTA
2010

Active Vista Film Festival

Naga City

August 12-17, 2010

At Keneo de Naga University

www.ActiveVista.com

Active Vista Film Festival is a non-profit organization that aims to promote and support the growth of the local film industry in Naga City. The festival is an annual event that showcases the best of local and international film. It is a platform for filmmakers to share their work and receive feedback from the audience. The festival is also a great opportunity for film enthusiasts to enjoy a variety of films and meet the filmmakers. The festival is held at Keneo de Naga University, which provides a great venue for the event. The festival is a must-see event for anyone who loves film.



Kinatay
Dinig Sana Kita
Rox Lee Animation
Tribu



CAGAYAN DE ORO CITY

CROWD AND CONTRADICTIONS

by Leni Velasco and Vanessa Liwanag

Xavier University

Lupang Hinarang, Brutus, Last Supper No. 3, Engkwentro, Lola

Cagayan de Oro was supposed to be the showcase area. We had two host schools, several NGO partners and local media partners. Weeks before the scheduled screening, Liceo de Cagayan was not anymore responding to our calls. Our most welcoming partner school – the one who toured us all over Cagayan de oro – was suddenly unreachable. But we had faith in them. They probably did not have faith in us. Up to this day, we never knew what ever happened to Liceo. We were tempted to visit their school when we were there just to let them know everything went well with Xavier. Hobart Savior, the Cultural Director of Xavier refused to comment to Liceo's situation and just gave us a knowing smile.

Xavier University was a wonderful partner. They took care of the accommodations of our guests. They got local restaurants to sponsor our dinner. They got GMA7 to be the local media partner. There were tv and radio plugs for Active Vista. There were banners all over Cagayan de Oro and the university. And, they got SM Cagayan de Oro to sponsor day two of Active Vista. That started our problems.

First, we had to secure a MTRCB permit for Lupang Hinarang. Ditsi never showed her film in a commercial theater so she never had to apply for a permit. Second, SM refuses to show Brillante Mendoza's Kinatay because of its R18 rating. But, we love Xavier University. That is why we moved heavens just to pull it through. We managed to secure a special permit from the friendly MTRCB. Chairperson Laguardia was kind enough to entertain our calls all the way from Legaspi. (We were in Legaspi at that date, August 18, when the problem aroused) Voila! We got the permit in 2 days just in time for the CDO screening on August 21. And dear Direk Dante, suggested for us to screen Lola instead of Kinatay to do away with necessary permits. Cagayan de Oro was in full swing.

Vanni, Miko and Marga came earlier to prepare while Ditsi and Leni arrived just in time for Day One of Xavier University. As expected, Lupang Hinarang was an emotional experience for the students of Xavier who were very involved in the campaign. Just as we surprised La Salle Bacolod students with the Negros Farmers, we brought along Yoyong (our favorite Sumilao



Farmer, and the rest of the Sumilao group. We had two full packed screenings of Lupang Hinarang, one in Xavier University and one in SM CDO. Ditsi also brought along a surprise guest. It was the cameraman of the documentary – an abs-cbn employee who volunteered to shoot the long march of the Sumilao Farmers from Bukidnon to Manila. He was given a standing ovation by the audience.

Another crowd favorite was Last Supper No. 3. It was a fitting ending to Day One of CDO. While we were not able to bring along the filmmaker, we were fortunate to have in the crowd lawyers from Saligan and Balaod Mindanao. Atty. Aison Garcia, the husband of filmmaker Ditsi Carolino was also there to answer the points raised by the students.

Brillante Mendoza rocked the theater. Lola was a slow paced film but the cinematography was beautiful. The topic was serious but stroke the hearts of the audience. Never mind that the dvd stopped twice. The audience was glued and curious about the man who won in Cannes. So, they asked Brillante a lot of questions – from the topics of his film, poverty in Malabon – his flooded setting, to his Cannes win and his filmmaking style. They almost never let him go. Brillante Mendoza has arrived – even in far flung Cagayan de Oro.

Engwentro was screened to a full packed audience in SM CDO. We screened it back to back with Latus. Pepe Diokno and the representatives of Tambayan Center for Children's Rights were there. Tambayan caters to girl gang members of Davao. They gave them temporary shelter and has programs to develop their potentials. These girls made the short film Latus. The discussion after Engkwentro was intense. The crowd was divided for and against DDS. The reaction of Pro DDS audience alarmed us. A student raised his hand. He told the audience that his sister was killed by a petty thief in a jeepney hold up. He wished death to the thief and if groups like the DDS give victims like his sister justice, then he likes the DDS. We were appalled. Our Secretary General stood up and signaled the moderator. The point has to be answered correctly. So, we – the team, the CHR, Pepe and Tambayan, tried to find the best words to respond. So, collectively, we talked about poverty, justice and human rights. That, it was not an easy task. That, it has to be a collective effort and the process will be long and hard.

Looking back, that was we tried to achieve through Active Vista after all – schools, artists, NGOs, Government, young people working together to advance the struggle for the protection and promotion of human rights.

Yonnes University
 August 22-23, 2010
 CAGYAN DE ORO



ACTIVE VISTA
 2010

ACTIVE VISTA
 Film Festival
 Cover of Oro
 CITY



Aug 20
 Yonnes University
 Lufang Hinarang
 10:00 am - 12:00 pm
 Aug 21
 Yonnes University
 Lufang Hinarang
 10:00 am - 12:00 pm
 www.ActiveVista.com



LUPANG HINARANG



Xavier University
August 22-23, 2010
CAGYAN DE ORO

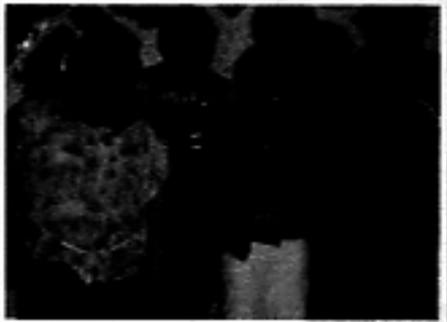


ACTIVE VISTA
2010

ACTIVE VISTA
CITY

July 20
Lupang Hinirang
July 21
Lupang Hinirang

www.ActiveVista.com



LUPANG HINIRANG



LAGUNA

LAGUNA, ACTUALLY

Collected Thoughts of Kristine Kinlana, Armae Supanhari, Margaret Lagoting,
Aeroljan Adriano and Vanesso Liwanag

UNIVERSITY OF THE PHILIPPINES LOS BANOS

Lupang Hinarang, AV Short Films, Wanted Border,
Engkwentro, Last Supper No. 3

Oh yeah, we spent two days in UP Los Banos, my alma mater, and the origin of all smart, sexy and literate girls in all of Metro Manila.

In Up Los Banos, there were short films and feature films. There were fun films and serious films, and ghosts in the basement, according to two of our team members.

Lupang Hinarang is a very strong opening film. It set the mood for the whole event. Add the fact that Ditsi Carolino, whom the film critic Oggs Cruz wrote of as the most compassionate filmmaker in the country, was present to answer questions. And much more.

Ditsi introduced Lupang Hinarang by saying that she's already married, to one of the lawyers in the documentary, and they were developed during the whole campaign of the farmers. Everyone became giddy for at least two minutes.

And then students bombarded her with questions about the CARP and the CARPER, about the current situation of the farmers of Sumilao and Negros (they're very good, they feel very empowered, and they even refused the Gawad Kalinga housing that was offered to them, opting to build their own houses instead), as well as technical questions about different kinds of lenses and editing techniques and everything else (for more information, you could check out the Philippine New Wave: This is Not a Film Movement book). And then the crowd left the screening feeling a bit better and a tad bit more compassionate than when they entered.

The third offering that day was Wanted Boarder, and too bad for me I was tasked to bring the guests back to Manila, so I never got to experience how the crowd reacted to it.



Oh, but we had our intern, Mai Ichikawa at the screening. Maybe I could email her and ask about it.

Cut to: the day after. Only a handful of students attended the screening of the short films, and two of the films did not play. And the bad part is, the directors of those two films were present in the screening.

But, because UP Los Banos is the melting pot of all smart sexy and literate girls, we were able to surpass that very awkward situation

The screening of Last Supper #3 was better. As the film's scriptwriter, Jinky Laurel predicted, the audience laughed at the same punch lines. It never failed according to her (it's almost scientific). The crowd asked a lot of questions and vented out their feelings afterward. For one, they could not believe that our justice system could be that ridiculous, (but it is, as I repeat, a true story, Jinky replied patiently).

And Mr. Ivanhoe Felicef of the Commission on Human Rights grimly affirmed it. Not just the justice system, but even just in our office, it's already like that, he related. That's why we're called paper tigers, because we only have the power to recommend cases, we cannot file it ourselves. We as an office still submit our recommendations to the Department of Justice, which will also do their own investigation in the case.

The students all went out for a break afterward shaking their heads in disbelief.

Afterwards, Mai Ichikawa wrote that she was really influenced by Pepe Diokno's Engkwentro. She saw it for the first time at UP Los Banos. Doubtless, the students in the NCAS auditorium of the UP Los Banos was affected, influenced by the film as well.

As Pepe started telling them about set construction and sound design, they kept interrupting him to ask about the real situation in Davao, about the Davao Death Squad, the statistics on vigilante killings, etc. Everyone's opinion was divided. Some were for the DDs and some were not. Mr. Ivanhoe updated the crowd that the Commission on Human Rights has already recommended to the Department of Justice cases to be filed against former Mayor Rudy Duterte and his Davao Death Squad. I clearly remember Pepe Diokno and me nodding to that update.

Days later, when we were both in UP Mindanao and Mr. Romeo Baldevarona of the CHR Reg12 said that the only cases against the former mayor were administrative cases, and there were no criminal cases filed yet, I looked at Pepe and he looked away.



LYCEUM OF LAGUNA

Engkwentro, Last Supper No. 3

Lyceum of Laguna had a different crowd. The student looked like high school kids rather than college students. It was a full packed screening. The students enjoyed Last Supper No. 3. They responded in the same scenes the writer predicted them to respond. Engkwentro elicited the same reaction as when we screened it in Cebu. The audience shrieked at the same scenes. But, the crowd at Lyceum of Laguna was different. They asked a few questions. Most of the audience were not listening. Some of them speak in a weird english accent – a mixture of cono english and jejemon. The discussion was short. Both Pepe and Jinky had to travel back to UPLB that day for the screening of their films.

The Lyceum of Laguna is owned by the Laurels. Jinky is a Laurel. She mentioned that her family runs the school. Pepe, who is a Diokno, jestingly responded that maybe that's why students were not that responsive. Clearly, Pepe could not hide his disappointment with the audience. Pepe had issues with Lyceum of Laguna. When he screened Engkwentro at UP Mindanao, he told the audience, he was glad to screen at UP again. We could not blame him.

UP Los Baños
Lycium of Laguna
August 25-26, 2010
LAGUNA



ACTIVE VISTA
2010



ACTIVE VISTA *dakila*
Active Vista Film Festival

Laguna

University of the Philippines, Los Baños
Co-sponsored by the Film Circle and
Business & Consumer
Aug 25, 2010 (Wednesday)
University of the Philippines Los Baños
NCA's Auditorium
10:00 am - 1:00 pm
Lecture: *Living Inspiringly in the Creative
Economy* by Jay Sison
Aug 26, 2010 (Thursday)
University of the Philippines Los Baños
NCA's Auditorium
10:00 am - 1:00 pm
Lecture: *Living Inspiringly in the Creative
Economy* by Jay Sison

www.ActiveVista.com



LUPANG HINARANG



DAVAO CITY

MAI ICHIKAWA VS. DAVAO

by Kristine Kintana and Leni Velasco

Some stories are meant to be told in small, dense bursts. Whenever I see human rights violence through films, I struggle with my powerlessness because I'm not a filmmaker, not an artist, not a government officer. I'm just a Japanese student. However, I found two answers. First is to spread news about these Philippine problems. Second is to join activities supporting Philippine problems when I go back to Japan. I believe grassroots movements have power. Sharing the facts about the Philippines to young Japanese people is very important, to give Philippine government pressure from other countries. This is my mission as a Japanese.

This internship in Dakila is a great, meaningful experience in my life. I would like to take this opportunity to thank all Dakila members and everyone I met in this project. Through this film festival and the Hasik seminars, I have broadened my horizons because I know many issues on human rights violation in the Philippines. I already know about some problems of the Philippines before I came here, through documentary films like God's Children and Basura, by Hiroshi Shinomiya, who is a Japanese documentary film director. Through Active Vista, I watched 10 films which deal with human rights violations. These let me face the struggle of farmers, extra judicial killings, independent wars in Southern Mindanao between Islamic liberation army and the military, persecution of indigenous peoples, and so on. (Mai Ichikawa, Dakila intern, 2010)

Thank god Mai Ichikawa met us. Otherwise, she would have been a statistic.

Mai Ichikawa's first Filipino phrase was Mahal Kita- a very WTF phrase that would have led her into too much trouble. And we in Dakila are noble men and women. We do not want to cause trouble.

Hence, we quickly corrected her. And so from then on, her intro was: Ako si Mai, gusto mo ng away?

Mai Ichikawa stayed 12 days in Davao. She ate at Penongs, drank San Mig Light, refused durian (she already tasted it in Malaysia and did not like it at all), visited Agdao, and sympathized with the squatters there. She presented films, hobnobbed with filmmakers, celebrities, students, and academicians. And during each screening, she walked up front, very sweet and innocent looking, and begins the program with, Ako si Mai, gusto niyo ng away?

Note: Mai Ichikawa was our intern from AISEC - Japan. AISEC of Ateneo de Manila gave her to us for her two months internship. She is studying law (according to her facebook account which really means law) and journalism.



UNIVERSITY OF THE PHILIPPINES MINDANAO

Hospital Boat, AV Short Films, Engkwentro, Jay

One day. Four films. 30 kilometers off of Davao City. Hospital boat, short films, Engkwentro, and Jay.

Ms. Andy Baldonado, the Mass Communications professor was cool. Mr. Romeo Baldevarona of the Commission on Human Rights was cooler. But Mai Ichikawa from Japan was below zero.

The students were very aware of the situations that were presented in Hospital Boat, and why not— it was in local territory. They nodded in some scenes, scoffed in others, and related their intelligent opinions and radical suggestions afterwards.

Ms. Andy was a very good facilitator, as Mr. Romeo updated them with the human rights cases that his office was investigating. Throughout it all, Mai Ichikawa kept her cool.

Short films. As always, there's minimal contention here. Everyone was in the agreement that the previous administration sucked big time, and so the discussion that followed was almost lighthearted. And Ms. Andy continued to be a good facilitator, and Mr. Romeo continued to update them on their investigations, and Mai Ichikawa continued to be cool.

Engkwentro. Understand that this was the premiere of Pepe Diokno's Engkwentro in Davao. And we were in a tricky situation. Especially since Engkwentro is almost about the Davao Death Squad. And the former mayor is still in office, albeit right now as vice mayor. I kept glancing over where Mai Ichikawa was seated. Surely, I thought, Mai Ichikawa would lose her coolness right now.

The discussion that followed was one of the longest and the most intense in all the schools in all 17 areas. Audience opinion was divided. Of course, the Davao Death Squad is good, said some, because it improved the peace and order here. Of course the Davao Death Squad is bad, countered the others, how can killing be good?

Pepe Diokno told them cases against the DDS, about the technicalities of filmmaking (his citation, actually from his Orizzonti win, was for technical proficiency), and about how thankful he is that he's in the company of UP students. Mr. Romeo updated them that there are administrative cases already filed against the former mayor, but there has been no criminal cases filed yet. Everything is still under investigation.

As Active Vista is a human rights film festival, our position in the issue remains – Killing petty criminals is not the solution to better the peace and order situation. Everybody had their own opinions. Everybody was on fire. Yet Mai Ichikawa remains at least supra cool.

Jay. The last film for UP Mindanao was Jay, an eerie feel good all too familiar film about media malpractice and sensationalism in the country. It stars Baron Geisler as a TV documentary producer and Coco Martin as the ex-lover of Baron's subject. And on Coco Martin's first sequence, we heard an unusual squeak. Mai Ichikawa's coolness was no match to Coco Martin's hotness.

HOLY CROSS OF DAVAO

Brutus

The University of Student Government faced a great problem in hosting the Active Vista. First, all preparations were going well. They had everything covered and were expecting 2,000 students to watch. But the Administration was not cooperative. They wanted to move the schedule of the screening on the last minute. They wanted it a week later. That was a problem. We were scheduled to be in Dumaguete and Iligan that week. So, we did not agree. The USG was problematic. So, we had to court the Admin and tried to convince them to stick to the schedule. We should understand that in most schools, the student council, while they were the voice of the students, had no voice in front of the powerful administration. The situation reminded us of our own issues in College. Sadly, there is no Magna Carta of Students to protect their rights. So, we sympathized with the students' situation. We tried to find a "win-win" proposal. We talked to the Admin, tried to name drop that a famous alumni of them was scheduled to be the guest of honor, and media were already invited to the screening. We assumed media was a magic word as what school could resist to a media coverage. They would not budge. They argued that the venue would be at the gym and that the screening would disrupt classes. We would not budge also. They agreed in the first place to hold the screening at that date. They could not just postpone it. The students did all the paperworks required. So, we settled with a compromise and held the screening a day ahead of the intended schedule. The Student Government had no choice but to exert the extra effort to adjust. We screened Brutus with out the intended guest speaker and to a half filled gym. The turn out was good considering that students were advised of the changes only a day before. They screamed and cheered in the scenes where we expected them to do so. They asked intelligent questions. We finished the screening at around 7pm to much dismay of the Admin who gave us a 6pm curfew.

Indeed, the students united will never be defeated.



ATENEO DE DAVAO

Jay

Finally, Francis Pasion, the director of Jay, arrived in Davao. Just in time for his Ateneo screening. And why not? Pasion is from Ateneo de Manila, hence the affinity to the blue-clad students in Davao.

Despite the odds, we were able to screen Jay at Ateneo de Davao. The Samahan ng Mag-aaral (Ateneo de Davao's Student Government), was very excited. Unlike the student council of Holy Cross, Samahan had a very strong student government. They had a tough Student Council President who would not bow to the Admin's whims. They had a really supportive Adviser who would secretly meet with us to plan tactics and strategies for the screening. They had dynamic volunteers who worked to make the screening a success.

Francis Pasion was truly entertained at the smart questions being asked by mostly a class of mass communication students. We felt like we were in a beauty pageant as the hosts were very lively and questions were phrased in that manner. One of the main discussion points was ethics in journalism. A Professor volunteered to discuss the law to the audience. Pepe Diokno, Karla Vizcarra and Bayang Barrios contributed to the discussion. The evening ended with the Samahan treating the team to an "eat all you can" dinner.

But we must not get side-tracked. We're still here to write about Mai Ichikawa. Surely, I thought, that she'd be back to her uber cool demeanor now that the initial shock of seeing a magnified Coco Martin has passed. (This was Day 6 already, UP Mindanao happened Day 2).

But no. I still heard her. Positively screaming now- along with the whole women and gay population of Ateneo de Davao, whenever Coco Martin was shown on the screen.

Twenty days after, she submitted the essay and promised to come back summer 2011.

Note: The team was curious about the Davao Death Squad so we decided to go to Agdao - the center of all the DDS stories. Agdao is the Tondo of Davao. Our partners from Partido ng Manggagawa brought us to the community, told us that the community was destroyed by fire a year ago. We chatted in the baywalk right inside the urban poor community. We asked our partners about the DDS, poverty in Davao, and the economy. Mai shared the situation of the poor in Japan and how students like her have a hard time finding jobs after college. It was a good conversation. It was a perfect venue for the kind of conversation we were having. A woman walked past us. We learned later on that her husband was killed by the DDS just a few months ago.

When we opened Active Vista in Davao, we screened Sheika by Arnel Mardoquio at the GSIS Theater. National Artist Bienvenido Lumbera was there to give a message. More importantly, the inspiration behind the story was there. She was Sheika. She lost her two sons to the DDS. Our partners from the Tambayan Center for Children's Rights introduced us to her. She was old, quiet and reserved. We shook her hand. Our thoughts went back to the girl gang members of Tambayan and how glad we are that they can freely play baseball with out fear for their lives.

UP Mindanao
 Holy Cross of Davao
 Meno de Davao
 August 29 - September 3, 2010
 DM10



ACTIVE VISTA
 2010

ACTIVE VISTA
 Active Vista Film Festival
 Davao City
 August 29 - September 3, 2010
 www.ActiveVista.com



ENGKVENTRO



UP Mindanao
 Holy Cross of Davao
 Alamo de Davao
 August 22 - September 3, 2010
 DVAO



ACTIVE VISTA
 2010

ACTIVE VISTA 2010
 Davao City

Active Vista Film Festival

August 22, 2010
 August 23, 2010
 August 24, 2010
 August 25, 2010
 August 26, 2010
 August 27, 2010
 August 28, 2010
 August 29, 2010
 August 30, 2010
 August 31, 2010

www.ActiveVista.com



LUPANG MINARANG



ILIGAN CITY

TWO OR THREE THINGS WE KNOW ABOUT ILIGAN

by Kristine Kintana

MINDANAO STATE UNIVERSITY - ILIGAN INSTITUTE OF TECHNOLOGY

Brutus and Hospital Boat

I find it difficult to do permutations of articles about films and film forums. So, I won't do permutations right now. Instead, I'll try to write about magic. *Brutus* is not just about illegal logging and the Mangyan tribe. It's also a love story of achingly cute kids. A very innocent love. A very magical love.

Magic consultations, secret rites, votive actions are not absent from the amorous subject's life, whatever culture he belongs to. (Roland Barthes, *A Lover's Discourse*)

Imagine. A 567 strong crowd, giggling, sighing, and almost swooning collectively. Indeed, it was the stuff that magic was made of.

The City of Iligan (Cebuano: Dakbayan sa Iligan; Tagalog: Lungsod ng Iligan) is a highly urbanized city north of the province of Lanao del Norte, Philippines, and the province's former capital. It is approximately 795 kilometers southeast of Manila. According to the 2007 census, it has a population of 399,061 people.

Hospital Boat held some magic as well, but the prevalent mood of the 450 audience was that of alertness. The operative word might be 'involved.' The closest I could describe it was 'united.' It was a big gym and there was a lot of feedback and echoing from the sound system, but still, all the statements and sentiments rang clear.

Iligan had its beginnings in the village of Bayug, north of the present Poblacion. It was the earliest pre-Spanish settlement of native sea dwellers. The monotony of indigenous life in the territory was broken when in the later part of the 16th century, the inhabitants were subdued by the Visayan migrants from the island kingdom of Panglao. In the accounts of Jesuit historian Francisco Combes, the Mollucan King of Ternate invaded Panglao. This caused Panglaons to flee in large numbers to Dapitan City| Dapitan, Zamboanga del Norte. In Dapitan, the surviving Prince of Panglao, Pagbuaya, received Legazpi's expedition in 1565. Later, Pagbuaya's son Manook was baptized Pedro Manuel Manook. The Christianized Manook subdued the Higaunon village in Bayug and established it as one of the earliest Christian settlements in the country. The settlement survived other raids from other enemies, and, because of their faith in God and in their patron saint, Saint Michael the Archangel, the early iliganons

moved their settlement from Bayug to Iligan. The name Iligan is from the Higaonon word iligan or ilijan' meaning "fortress of defense" against frequent attacks by pirates and other hostile Mindanao tribes.

I kept reminding myself that I was in Iligan, which rhymes with Basilan, which, incidentally is in the same area, where there are rebels and soldiers and victims, and where peace is almost just an abstract concept, and most of what's depicted in the film is familiar to them.

It was all too much for me, and so I left the screening even before it was halfway thru. I could just check the Facebook status of the kids after.

Mindanao State University
Iligan Institute of Technology
September 6, 2010
ILIGAN



ACTIVE VISTA
2010



ACTIVE VISTA 2010
Active Vista Film Festival

Iligan City
Sept 6
Mindanao State University
MSU IIT Gymnasium
8:00 am - 12:00 pm
Admission Free to All

www.ActiveVista.com



DUMAGUETE CITY

DIDACTICISM, DISCOURSE AND DUMAGUETE

Collective Thoughts of Kate Lim, Aeroljan Adriano, Margaret Lagoting and Vanessa Liwanag

Silliman University

Kinatay, AV Short Films, Insiang, Last Supper No. 3

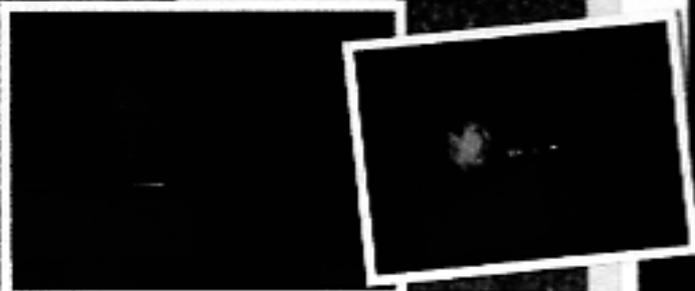
As the opening salvo of the festival, Kinatay was staged at the Luce '700-seater' Auditorium. As expected of Brillante Mendoza's screenings, it was full packed, jam packed and action packed. The audience were from all around the globe, worth mentioning were a theology professor and a school head who provided "intriguing" reactions at the end of the film. Did we say a theology professor and a school head? So, what followed was an exchange of philosophical anecdotes and third world perspectives – mainly to contextualize a very mind-boggling, but most conservatives would say disturbing and "thou-shall-not-be-watched-by-children" film. Mendoza answered the queries in his usual straight forward no nonsense stance – that as a filmmaker, to him, his role is to present the realities of life at large. Obviously, he was bombarded with questions that were as controversial as his film such as "why wasn't there a resolution at the end?" Though a disputable discourse followed, Dessa Quesada – Palm of the Cultural Affairs Office facilitated and managed to relate the story of the film, the filmmaker and the role of the moviegoers; there are still things that each person should and can do. Other reactors like Dr. Moriel Montengro, Dean of the School of Divinity of Silliman University recommended that after seeing the film, he hopes that it would make people move into "righting the wrong".

The screening of Active Vista shorts and Insiang was done in a smaller venue. Though small of an audience, they were definitely active participants especially having Jade Castro and Jerrold Tarog as resource persons. Ms. Yvette Malanay – Kim of the Fine Arts Department opened the program. Jade presented his short film, Di Ako Makatulog kapag Wala ka sa Tabi Ko. It was a refreshing approach into presenting health care issues. Its treatment was light but its message got across the audience really well. Jade's film was clearly our favorite as it was most entertaining and presented the health care issue really well. Jerrold's Faculty was another Active Vista favorite. Faculty touched the hearts of the teachers of Silliman University. Its message close to the hearts of the professors. Jerrold told the audience that the sequel to Faculty will be out soon. It was a full length film entitled Senior Year.



We ended the Silliman University leg with the screening of Last Supper No. 3 at Luce Auditorium. Dr. Ma. Cecilia M. Genove, Dean of the College of Mass Communication welcomed the audience. Noel Cabangon was there to welcome everyone in behalf of Dakila. As expected Last Supper was a hit. But the 1,000 seater Luce Auditorium was only half filled compared to Day One's Kinatay screening. Nonetheless, they were a participative audience. They even cajoled Noel into singing for them. And Noel sang his standard songs, made every one stand and make the pledge through his song "Ako ay Isang Mabuting Pilipino" – the song that people remembered him from the PNoy Inauguration. It was a fitting statement of Silliman University against corruption and injustice – the same message that the films expressed.

Silliman University
 September 2, 4, 7, 2010
 DUMAGUETE



ACTIVE VISTA
 2010

William Mendaro's
KINATAY



A Veronica B. Velasco film
LAST SUPPER NO. 3
 Joey Paras
 Jojit Lorenzo
 JM De Guzman
 "true sorry... i solemnly swear"



AV SHORTS

ACTIVE VISTA 2010
 Active Vista Film Festival
 Dumaguete City

September 2, 2010
 September 3, 2010
 September 4, 2010

For more information, visit www.ActiveVista.com



BAGUIO CITY

BAGUIO AND THE BENEFITS OF CLIMATE CHANGE

by Kristine Kintona

Climate change is oh so wonderful. Right now, one can wear sandos in Baguio, and still the air conditioners would not keep the kids from sweating buckets. And in Iceland, it almost never snows anymore.

University of Baguio

Bontoc Eulogy, AV Short Films, Brutus

But Bontoc Eulogy is more wonderful than climate change.

Eun Soong, a programmer for the Jeonju Digital Festival in Korea, after watching Bontoc Eulogy at the 12th Cinemanila last December, proclaimed that the only flaw of the film is that it was too perfect.

But. Atty. Tina Baljadia, our resource speaker, was the most wonderful. I took a lot of notes during her lecture on anthropology and its effect on the societal climate.

But I could not find my notes right now. But I still remember that feeling of accomplishment as me and the whole team checked out the 120 strong crowd. And that is the most, most wonderful feeling of all.

Short films yet again.

Cool people should always take time to watch at least 10 short films a month. It will make them cooler. Who knows, it might even improve the climate.

Brutus was again, and again, and again, the crowd favorite, to the point that the girls were hounding us for the lead boy's mobile number after the screening. Talk of trees and loggers and illegal loggers was ok, but it was way too obvious that they'd rather talk about the lead boy and his lady love.

University of the Philippines Baguio

Kinatay, Last Supper No. 3



Note to self: subtitles can also function as hearing aid.

That's what we did with Brillante Mendoza's Cannes winning *Kinatay*. The audio quality of the *Bulwagang Juan Luna* of the UP Baguio was not that pleasing to the auditory senses; hence, once again, we had to switch DVDs.

Kinatay was one of the most important films of 2009, and Brillante Mendoza is one of the most important filmmakers of the Philippine New Wave.

The kids were armed with very intelligent questions, both about human rights issues involving policemen, (the resource speaker from the Commission on Human Rights almost had a heart attack, saying that her son is being interviewed for a policeman's job that moment. We all hoped that he'll be a good cop, unlike the crooked ones depicted in the film), about the international community's perception on the Philippines through the films of Brillante Mendoza and the other socio-realist filmmakers, about the technicalities, logistics, and art of filmmaking, and of course, Coco Martin. And Brillante Mendoza did not disappoint them. He answered all the questions promptly, gamely, intelligently, with an air of someone who has been in hundreds of film forums before.

Richard Bolisay, in his introduction for Brillante Mendoza in the Philippine New Wave, had said, Mendoza had paved the way for other filmmakers to be recognized abroad, for arousing their curiosity in our stories, and for triggering a certain amount of interest in our diminishing regard for social responsibility. He continued, Although greatness doesn't always come with luck, greatness always stays. Greatness prevails, greatness impresses its mark, and greatness is remembered. Mendoza, with his films, does not only represent the Filipinos at present—the struggle to make a living, the political nightmare, the amorality, the letdown of socio-economic strife—but he also holds out the future on top of them, like a flag raised in surrender. In his films, he commands the realities of our conditions to speak for us, downplaying sentimentality in favor for realism that oozes with filth and hopelessness, Mendoza figures in the renaissance of Philippine Cinema, as the bearer of such esteem, and such determination to pique different audiences across the world, and with such courage to point the camera to where no one has ever dared to point at.

And. As the designated take-home person, I was again tasked to bring Brillante and his companions back to Manila. Hence, I was again not present for the screening of the short films. But I must mention that even before leaving the gates of UP Baguio, our van almost crashed into a speeding bus, all thanks to the incredibly incompetent security guard who removed the stone lock under.

University of Baguio
 UP Baguio
 September 14 & 15, 2010
 BAGUIO



ACTIVE VISTA
 2010



BRUTUSO



ACTIVE VISTA 2010
 Active Vista Film Festival
 Baguio Thursday
 September 14, 2010
 University of the Philippines Baguio

View ActiveVista.com
 @ActiveVista2010



Active Vista Film Festival 2010

ZAMBOANGA CITY

CURACHA, COCO MARTIN AND THE BARON GEISLER EXPERIENCE

by Leni Velasco

Ateneo de Zamboanga

Lupang Hinarang, Halaw

Our partners for Zamboanga were supposedly the Center for Performing and Visual Arts of Ateneo de Zamboanga represented by Dr. Joseph Climaco, the Communications Center of Universidad de Zamboanga represented by Ms. Dianna Cruz and Office of Culture and the Arts of Western Mindanao State University represented by Mr. Roberto Torres. Halfway through Active Vista Tour, Ms. Cruz of Universidad de Zamboanga migrated to another town and abandoned the project. We could not locate her and no one else in UZ knew about our agreement for Active Vista. We decided not to pursue. We had two more schools anyway.

Dr. Climaco was a different story. He was game with the idea. He wanted it grand and to happen during the Fiesta in October. But he had one condition. We need to bring Coco Martin to Zamboanga. We laughed at first. But our laughter faded away when we realized he was serious. Dead serious. After numerous correspondence of him reminding Coco Martin always, we decided it was time to give the man a piece of our mind. We politely told him that our mission is not to bring the celebrities but the films. It will be a bonus if Coco Martin's hectic schedule would permit him to be with in Zamboanga. But the man was firm and we were not pushovers. So, we sent our regrets for the failed partnership. We knew Coco and his friends but we never exerted an effort. The intention was not pure enough for us. We would not move heaven and earth for a misguided intention. Little did Dr. Climaco know, we had a plan B. Fortunately, one of the participants of Hasik Mindanao is an instructor at Ateneo de Zamboanga. And most of the Halaw production crew teach and are graduates/students of Ateneo de Zamboanga.

And so, we screened Lupang Hinarang and Halaw at Ateneo de Zamboanga with out celebrities – just the team, Ditsi Carolino and the production team of Halaw. Dr. Climaco underestimated the students of AdZU. They did not need a celebrity to enjoy the films and inspire the discussion. Of course, this was Ateneo. They knew about Sumilao. They cried while watching the documentary. They shared their thoughts to Ditsi. And because we were in Zamboanga, they were familiar about Halaw. It was shot there. The Director and the



production team were from there. It was a familiar story. At one point of their lives, they came across people who risked their lives for the greener pastures of Malaysia.

Mr. Dexter Ando of the Commission on Human Rights was a good speaker. He was very knowledgeable on the issues of human trafficking and labor migration. The students fired questions on the role of the Commission on Human Rights and its programs to address the issues. The CHR reps were not intimidated. They knew their jobs, they knew the issues and more importantly, they knew what was wrong in the bureaucracy. The students were contented. It was the first time Halaw was shown in Zamboanga. The students were proud to know that it was this year's Cinemalaya Best Picture. They were proud of Sheron and his team. But they were not happy to know that the numbers of Halaw grew every year. They were not smiling when they realized the possibility that some of them too – their families, their classmates and friends may at one point think of braving the seas for a better future.

Western Mindanao State University

Jay

By the time of the WMSU screening, Kate had already ate about 12 big pieces of Curacha. She ate them for breakfast, lunch, merienda and dinner. It did not help that Steph's Angkong was serving us Curacha every meal and that her relatives had already grown tired of eating the native delicacy. Kate was so happy she had no competition. Until Francis Pasion arrived. Never mind that he had allergies to seafood. He got his meds ready for Curacha. Never mind that he feared his blood level will shoot up. These were not your average Curacha. They were big Curachas and very red. Imagine our disappointment when the Zamboanga City Mayor treated us lunch at Alvar's , the famous Curacha restaurant, and they got Curachas that looked like shrimp. The Mayor's staff were surprised that we ignored the Curachas. They were no match for Angkong's Curachas.

The day for the final screening has arrived. Jay was to be screened at the WMSU gymnasium with an estimated 1,000 audience. Francis Pasion has already arrived at Zamboanga the day before. We have done the technicals, invited the media, and set up an appointment with the Mayor to invite him to the screening. We were prepared for everything except for our guest that day.

Okay, we said we did not need a celebrity for Zamboanga. But, WMSU stuck with us all through out. They were kind enough to sponsor the hotel accommodations of Francis and another guest as we, the staff, were very comfortable at Steph's house (Why not? We have Curachas and bodyguards.). So, we gave in to their request to bring a cast member of the film



to their school. Coco was out of the picture as we knew then that he was very busy with his telenovelas. And the star of Jay was of course, Baron Geisler. He won Best Actor for that role. So, we asked Francis Pasion to try to invite him. Of course, Francis was hesitant. He was Baron Geisler and he was notorious for his bad behavior. Our friend, actor Ping Medina, who incidentally was a friend of Baron and co-actor in the series, Tayong Dalawa, was so against the idea of three girls bringing Baron Geisler to Zamboanga. It was not just Ping who was against the idea. He even dared us to ask Alessandra de Rossi, an actress we worked with for our campaign for climate action, if she would recommend such action. But we, Dakila girls, are strong headed. We asserted that we could handle Baron Geisler. And if all else failed, Steph's bodyguards were there to the rescue.

So when Baron arrived, we acted cool. And then at 6:30 in the morning, he asked for beer. And then we called Francis Pasion to do the rescuing. Francis talked to Baron, warned him to stay sober – at least until the screening was done. Now, Baron had high respect for Francis Pasion. After all, Francis gave him his first acting award. So he tried to stay sober till the screening. It was not that easy. We had to conspire with the Hotel Management not to give Baron alcohol. We had to show him we were in charge and that we do not bow down to celebrity status. In fairness to Baron, he remained sober the whole day. He was game all the way – even though the school officials paraded him all over the campus to shrieking girls and gays. We had to literally put up a human blockade to cordon him off from students and teachers chasing him. The scene was straight from a star cinema film. We were horrified with the response of the entire WMSU, especially the teachers who scampered to get near Baron. But Baron was game. He was all smiles. Even Steph's bodyguards were no match for screaming and rowdy fans.

So we screened Jay with a thousand screaming audience. We had to hide Baron backstage as not to distract the students during the film screening. And the screening went well. The discussion, surprisingly, went well. Maybe, there were inspired by Baron's presence since they asked good questions. Mayor Climaco dropped by to give a message about his own experience with media sensationalism. Francis Pasion spoke about his experiences on the film, the media industry and his stand on gay discrimination. There were many gay people in the audience. And Baron Geisler spoke about the film and praised Active Vista for bringing films like Jay. He plugged the Alab Short Film Competition liked a pro. And students screamed, shrieked and went wild. We shook our heads in disbelief.

So what happened to Baron Geisler after the screening?

Well, that's another epic story.



Kinasid sa Zamboanga
 West Mindanao State University
 September 29 - October 3, 2010
ZAMBONGA



**ACTIVE VISTA
 2010**



HALAWAN



ACTIVE VISTA 2010 Active Vista Film Festival

Zamboanga City

September 26, 2010 Thursday
 Kinasid sa Zamboanga University
 1:30 pm Opening Conference Hall
 October 2, 2010 Saturday
 1:30 pm Opening Conference Hall
 October 3, 2010 Monday
 1:30 pm Opening Conference Hall

West Mindanao State University
 Zamboanga City

© 2010 Active Vista Film Festival

www.activevista.com



West Mindanao State University
 October 3, 2010
 ZAMBOANGA



ACTIVE VISTA
 2010



JAY SUGO



ACTIVE VISTA 2010
 Active Vista Film Festival

Zamboanga City
 September 19, 2010 Thursday
 Carina de Zamboanga University
 7:30 pm Opening Ceremony by Gov. Corbin
 October 2, 2010 Saturday
 Carina de Zamboanga University
 8:00 pm Opening Ceremony by Gov. Corbin
 October 4, 2010 Monday
 Western Mindanao State University
 11:00 pm Opening Ceremony
 D. A. 601 pm by Francisco Javier Ferrer



Active Vista Film Festival 2010

GENERAL SANTOS CITY

ALL ABOUT GENSAN

Story by Karr Cotamora

Mindanao State University - GenSan

Holy Trinity University

Brokenshire College

BUNSO

The screenings at GenSan were supposed to happen in October. But MSU GenSan, being a state university, needs to augment its income to survive. So, they had to rent out their facilities to a private company who gives nursing reviews. So, we did not have a venue for October. Sir Mayong Aguja, former party list representative of Akbayan and his wife, Ms. Alma Aguja, head of the Kalimudan Culture and Arts Center, suggested to hold it instead on November. We were tired with all the weekly trips that time so we gave in. And we realized, it was a good decision.

Kalimudan, our main sponsor, wanted only one film for the three screenings. They wanted Ditsi Carolino and Bunso. The last week of November was hell time for us. We were juggling Active Vista screenings in Metro Manila, the Festival Closing and the Alab Short Film Competition. So, we sent two persons to GenSan. Ditsi was a veteran of all our screenings so she knew the tricks. Karr was with us in Davao but she was competent. So the two of them braved the thousands of students waiting for them in GenSan.

We knew we were expecting a lot of audience in GenSan but we were not sure if the partners were reliable. It was our first time to work with them. And Kalimudan was a pro. They delivered beyond our expectations. The venue was a logistical hell – an big gymnasium with no built in facility for film screenings. But the screening went well with minor technical problems. It was the first time Ditsi screened her film to 2,300 audience. It was a bonus that the audience can relate to the Bisaya dialogue of the film. It was good that we showed Bunso. It was a very powerful film. It did not need much technical preparations because the film spoke from the heart.

The audience were attentive – all 2,300 of them. They were interested on the film. They raised questions about the issue, about the children and about the film. They were especially interested on how a film such as Bunso inspired the Juvenile Justice Law. They asked for Ditsi to bring her films again to their school. It was an overwhelming feeling for the filmmaker. It was the first time she saw thousands of people lined up to watch her film.

In the Holy Trinity University and Brokenshire College screenings, smaller venues for the screenings, when the lights opened, everyone in the audience were crying. The facilitator ended up sharing her story. She cried to the audience as she shared how she can relate to the film. Her younger brother was once incarcerated because of his wrongdoings as a child. It was a painful experience for their family. The audience shed more tears upon hearing their teacher's story.

In a text message, Ms. Alma thanked Active Vista for bringing Ditsi and Bunso to GenSan. They were deeply affected by the film. She reported that a lot of the students wanted to see more films such as Bunso. She expressed their interest to partner again with Dakila for Active Vista 2011. Her message arrived in the height of our preparations for the UP Film Center run. It was a stressful day but her message made our day.

RIZAL

REIMAGININGS

by Kristine Kintana

Angono Public Art Festival

Last Supper No. 3

Angono and I was not there.

I fell in love with Angono in 2008. I was in charge of Sine Maleta, a program of the National Commission for Culture and the Arts, and I used to frequent that place. It was there that the first outdoor sunset to sunrise film screening was held, for Lav Diaz's *Death in the Land of Encantos*. And indeed, it was there that I fell in love.

Cut to. Two years after. And of course, we from Dakila cannot pass up on the opportunity to screen in Angono. Especially that they're celebrating their annual Arts Festival, November. And so, the uber cool Last Supper #3 and the hipster-approved short films it is.

According to Wikipedia, Angono is the Art's Capital of the Philippines, home to two National Artists- Lucio San Pedro for Music and Calos "Botong" Francisco for Visual Arts. In addition to that, most of the battle scenes for Manuel Conde's *Genghis Khan* (1950), was shot there. Today, esteemed artists Nemiranda and Perdigon Vocalan still lives there.

And so, an open air screening right at the spot where Angono's oldest cinema (now turned into a bank), was in order. The Active Vista Film Festival Angono leg became the last event for their 3day public art festival, and indeed, we are all very grateful to the Neo-Angono Artists Collective for graciously hosting us.

Never mind that there were people coming and going, that there was of course, the sound of the traffic, and that sometimes, the games on the other end of the street became too loud to hear what's happening on the big screen. Still, everybody present there knew that they were part of history.



John Torres and Jim Lumbera knew, that's why they drove the 30++ kms to attend the screening. Marga Lagoting knew, ergo she arranged for everything to happen. And so did Melvin Cabanero, Maui Mauricio, Aerol Adriano and all that sat there on the pavement, all that brought their secret rhums and vodkas, all of them knew, that indeed, they will be part of history.

That it will be one for the books.

And indeed, it was.

And I was not there.

Angono Fibula Park
November 24, 2010
RIZAL



Androno State University
General Santos
November 24-25, 2010
GENERAL SANTOS



ACTIVE VISTA
2010



METRO MANILA

SOME KIND OF MUSINGS AND IN BETWEEN

by Kristine Kintana and Margaret Lagoting

Far Eastern University

Ang Pangagahasa kay Fe, Lupang Hinarang

De La Salle University

Age of Stupid, Last Supper No.3

Eulogio Amang Rodriguez Institute of Science and Technology

Bayani, Ang Daan Patungong Kalimugtong

University of the East*

Pisay

Manila.

FEU had Lupang Hinarang, Rissa Hontiveros, Ang Pangagahasa kay Fe, and Alemberg Ang. And why not? FEU's my alma mater, and so what FEU wants, the Active Vista team acquiesces. The FEU theater was once the venue for top cultural events in the country. This was way back in the 1950s. It was the finest theater in all of old glorious Manila. And so, we of course will continue to live up to all those grandiose legacy. Indeed, only the best for FEU.

EARIST is another matter. Word to the wise- always, always draw a site map. Always pester your coordinator (even if you belong to the same team), ask for very specific directions, and of course, parking slots. To think that we were in our last leg of the festival, and still, mundane matters like this still happen. And please, always be on time. No matter what. And eat lunch before starting the program. And anticipate problems. And have solutions for them.

It was a good thing that Bayani and Ang Daan Patungong Kalimugtong were the chosen films for EARIST, as they were very emotive, thought-provoking films, that all the angst that I had melted away.

DLSU and no blue was allowed.

The La Sallians never forget to tell themselves that they are La Sallians. It does not matter if they are introducing a rockstar from the now-epic band Dicta License, or that he is a lawyer, and a council member for Dakila. The operative word is Ateneo.

It's a bit frustrating to watch the quick-witted Last Supper #3 with them. But it's all too understandable. The setting of the film is, of course in the lower, lower middle class. A joke about Proj. 4 of course would be met with blank stares.

But it does not mean that they are indifferent and could not be moved to action.

Bear in mind that these are the sons and daughters of the movers and shakers of the economy. And in 10-20 years time, they would have replaced their parents and they themselves would assume their proper place in the social ladder.

So don't begrudge them when they do not know what estafa is. And commend on their incredulity on the absurdities of our justice system. And again, patiently answer their questions. And repeat.

I've never seen The Age of Stupid myself, but I saw the host cry in front of the whole lecture hall as she was professing her love for the environment and the helplessness she feels for what's happening. She was positively bawling.

Enough said.

For Eastern University
November 14, 2010
METRO MANILA



ACTIVE VISTA
2010



Active Vista Film Festival
debut

METRO MANILA

November 14
11:00am - 12:00pm

www.ActiveVista.com

OC @EJ

Active Vista Film Festival is a celebration of the creative and artistic talents of Metro Manila's youth. It is a platform for showcasing the best of local filmmaking and providing a space for dialogue and collaboration among filmmakers and audiences alike.

Active Vista Film Festival is a celebration of the creative and artistic talents of Metro Manila's youth. It is a platform for showcasing the best of local filmmaking and providing a space for dialogue and collaboration among filmmakers and audiences alike.



BUNSO



Active Vista Film Festival 2010

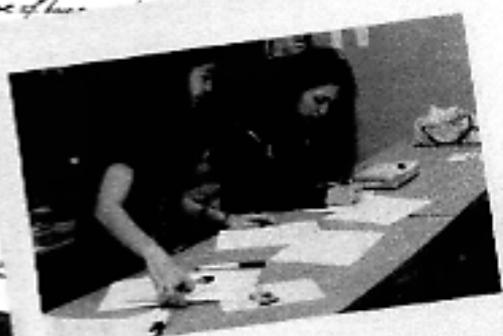
De La Salle University
November 29, 2010
METRO MANILA



dakila

*Dakila raises the magic and power
of cinema beyond the screen
as the Active Vista Film Festival
carries the theme of last
-film to us.
These films,
-we do want
to invest our
-time in the*

ACTIVE VISTA
2010



LAST SUPPER NO. 3

Last Supper No. 3
Age of Stupid
with Tado, Oxfam,
Greenpeace and
Atty. Docky Labog



Moximus pedisur sagittis exant.



Elbowus impus placid.



Active Vista Film Festival 2010

De La Salle University
November 26, 2010
METRO MANILA

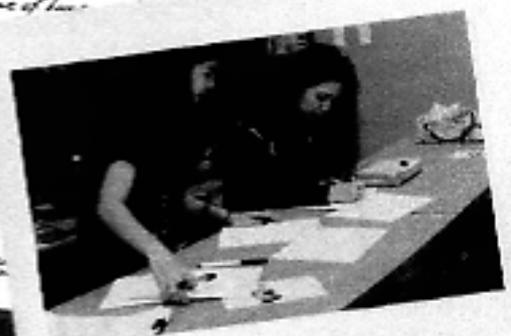


dakila

*Dakila takes the magic and power
of cinema beyond the screen
as the Active Vista Film Festival
carries the theme of love
in film to us.
These films, &
with the water
to make real.*



ACTIVE VISTA
2010



LAST SUPPER NO. 3

*Last Supper No. 3
Age of Stupid
with Tado, Oxfam,
Greenpeace and
Atty. Rocky Labog*



Moxerat pashivar aggitis evan.

Rhoxera korpar plaxent.

Active Vista Film Festival 2010

*Eduyso Among Rodriguez
Institute of Science &
Technology
December 4, 2010
METRO MANILA*



dakila



**ACTIVE VISTA
2010**



*Dakila raises the magic and power
of cinema beyond the screen,
as the Active Vista Film Festival
carries the story of love
in film to us.
These films, a
- as the words
to inspire real
Check us out*



*Last Supper No. 3
Age of Stupid
with Tado, Oxfam,
Greenpeace and
Atty. Rocky Labog*



Rommel Lazara, Sir Alex of CHR @ OG Sando



Active Vista Film Festival 2010

dakila
DAKILA COLLEGE OF ARTS AND DESIGN



UIN
DIP

Australian Government
AusAID Program

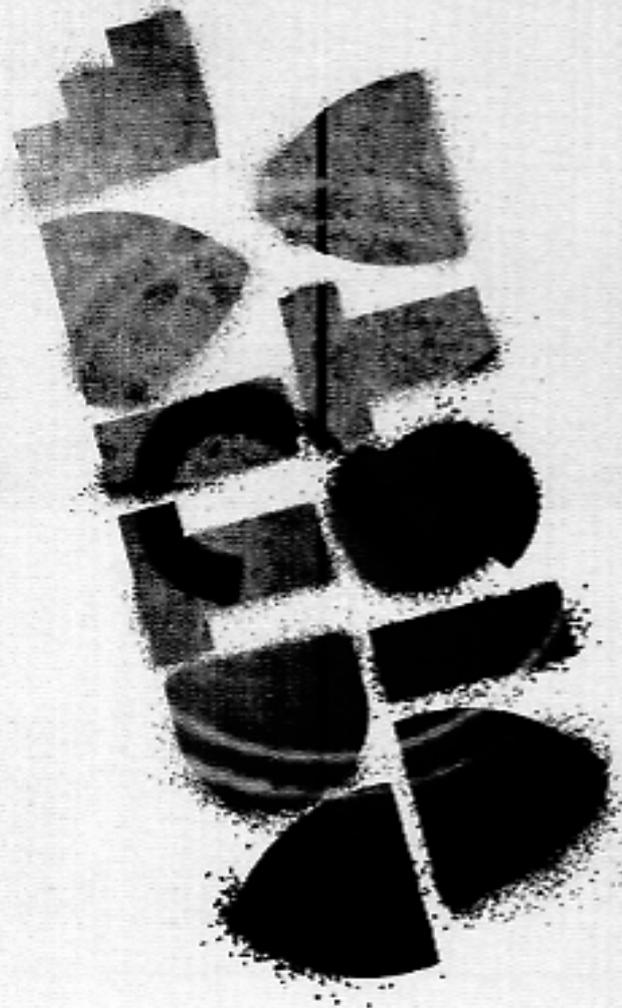


Embassy of the Netherlands

ACTIVE VISTA 2010

ACTIVE VISTA FILM FESTIVAL 2010

Dakila - Philippine Collective for Modern Heritism
Unit 3A VSI Building, 34 Kalyaan Avenue, Quezon City
Telefax: (+632) 4354309
Mobile: (+63905) 4292539
E-mail: activevista2010@gmail.com
Website: www.activevista.com



Active Vista Film Festival 2010

ICLOO, BATANGAS, CEBU, PANRANGA, PUERTO PRINCESA, BACOLOD
LEGASPI, NAGA, CAGAYAN DE ORO, LAGUNA, DAVAO, ILIGAN
DUMAGUETE, BAGUIO, GENERAL SANTOS, ZAMBANGA, METRO MANILA



Active Vista Film Festival 2010

Narrative Report

Venue	Film	Director	Audience (estimate)	Speakers, Guests
Festival Opening Cinema Four Shangri-la Plaza Mall	Signos	Mike de Leon Jose F. Lacaba Sylvia Mayuga Ricardo Lee Ding Achacoso Joe Cuareasma Lito Tiongson Joey Zarate	300 pax	Ronnie Lazaro, Lour Ernest de Veyra, Ambassador Robert Brinks, Mr. Sam Chittick, Ms. Pamela Grafilo, Comm. Jose Manuel Mamaug, Mr. Jose Lacaba Nityailla, Noel Cabangon, Bayang Barrios, Cooky Chua
Iloilo City				
UP Visayas July 22, 2010 UP Iloilo Auditorium	Pisay (2 screenings)	Auraeus Solito	1,300 pax	1. Auraeus Solito, Filmmaker of Pisay 2. Tado Jimenez, Actor and Dakila Campaign Officer 3. Kristine Kintana 4. Katherine Mendiola
Cebu City				
University of San Carlos July 22, 2010 Buttenbruch Hall July 23, 2010 CAFA Theater	Kamoteng Kahoy	Maryo J. delos Reyes	150 pax	1. Lour Ernest de Veyra, Dakila President & Media Personality 2. Marjorie Lachica, Producer, Star Cinema 3. Tado Jimenez, Dakila Campaign Officer & Actor 4. Ramon Bautista 5. Ms. Marie Tabota, Professor, USC 6. Mr. Rolando Amistad, Task Force Detainees of the Philippines 7. Mr. Radel Paredes, Professor, USC 8. Leni Velasco 9. Kate Lim 10. Michelle Rama 11. Stephanie Claros
	Engkwentro	Pepe Dickno	200 pax	
	Orapronobis	Lino Brocka	300 pax	
	AV Shorts		120 pax	
	Jay	Francis X. Passion	300 pax	

Venue	Film	Director	Audience (estimate)	Speakers, Guests
UP Cebu <i>July 26, 2010</i> <i>Conference Hall</i>	AV Shorts		50 pax	1. Emmanuel dela Cruz, Filmmaker of Laro 2. Jim Libiran, Filmmaker, Tribu 3. Mr. Rolando Amistad, Task Force Detainees of the Philippines 4. Mr. Lito Hermosilla, Region 7, Commission on Human Rights 5. Katja Zalcita Orpronobis was presented by the Task Force Detainees of the Philippines
	Orpronobis	Lino Brocka	120 pax	
	Tribu	Jim Libiran	100 pax	
University of Southern Philippines <i>July 27, 2010</i> <i>Moot Court</i>	AV Shorts		60 pax	1. Emmanuel dela Cruz <i>Filmmaker, Laro</i> 2. Jim Libiran <i>Filmmaker, Tribu</i> 3. Mr. Rolando Amistad, <i>Task Force Detainees of the Philippines</i> 4. Mr. Lito Hermosilla <i>Region 7, Commission on Human Rights</i> 5. Bambi Beitran <i>Cebu-based Filmmaker</i> 6. <i>Tambayan Center for Children's Rights</i> Latus was presented by the Tambayan Center for Children's Rights
	Latus Tribu	John Paul Sentiel Jim Libiran	100 pax	
Pampanga				
Holy Angel University <i>July 29, 2010</i> <i>HAU Auditorium</i>	Orpronobis (3 screenings)	Lino Brocka	2,100 pax	1. Mr. Ronnie Lazaro, Actor 2. Ms. Remy Valerio, Region 3, Commission on Human Rights 3. Vanessa Liwanag 4. Armae Supanhari 5. Margaret Lagoting 6. Leni Velasco 7. Melvin Cabanero

Venue	Film	Director	Audience (estimate)	Speakers, Guests
Puerto Princessa City				
Palawan State University August 4-5, 2010 Performing Arts Center	Lupang Hinarang	Ditsi Carolino	300 pax	<p>1. Dr. Dario Novellino Centre for Biocultural Diversity of University of Kent</p> <p>2. Artiso Mandawa, ALDAW Chairman</p> <p>3. Rodrigo Emag Sr., Tagbanua IP – Natripal President</p> <p>4. The Indigenous Peoples of Buho</p> <p>5. Bando Cutungo, Tagbanua IP, Natripal</p> <p>6. Alfonso Diaz and Teofilo Tredez Irrigators Association of Calategas</p> <p>7. Chito Medina, Farmer</p> <p>8. Mercedes Limesa, Tagbanua IP, NATRIPAL ALDAW</p> <p>9. Atty Gerthie Mayo Anda, ELAC</p> <p>10. Kalls Sindakan, Palawan IP</p> <p>11. Alyansa Tigil Mina</p> <p>12. Noel Cabangon, Vice President of Dakila and Musician</p> <p>13. Bayang Barrios, Musician</p> <p>14. Dante Nico Garcia, Filmmaker of Ploning</p> <p>15. Leni Velasco</p> <p>16. Kristine Kintana</p> <p>17. Kate Lim</p> <p>18. Vanessa Liwanag</p> <p>19. Clink Hagedorn</p> <p>Burma VJs was presented by Initiatives for International Dialogues</p> <p>Palawan: Voices from the Last Frontier was presented by Aldaw, NATRIPAL, ELAC and Alyansa Tigil Mina</p>
	Burma VJs	Andres Ostergaard	200 pax	
	Brutus	Tara Illenberger	300 pax	
	Butterflies Have No Memories	Lav Diaz	230 pax	
	Palawan: Voices from the Last Frontier	Dr. Dario Novellino		
	Bontoc Eulogy	Marlon Fuentes	220 pax	
	Ploning	Dante Nico Garcia	320 pax	
	Manoro	Brillante Mendoza	200 pax	
	Ha Hamonhon	Cha Escala	180 pax	
	Palawan: Voices from the Last Frontier	Dr. Dario Novellino		
Holy Angel University August 6, 2010 HTU Auditorium				

Venue	Film	Director	Audience (estimate)	Speakers, Guests
Bacolod City				
University of St. La Salle August 11, 2010 USLS Auditorium A	Lupang Hinarang	Ditsi Carolino	220 pax	1. Ditsi Carolino, Filmmaker of Lupang Hinarang 2. Sedfrey Cabaluna, Region 6, Commission on Human Rights 3. Task Force Mapalad, Farmer Hunger Strikers of Hacienda Velez-Malaga 4. Ronnie Lazaro, Actor and Dakila Council Member 5. Jon Red, Filmmaker 6. Mr. Borgy Torre, Filmmaker 7. Ms. Priscilla Goco, Partido ng Manggagawa 8. Karla Vizcarra, Dakila 9. Vanessa Liwanag 10. Margaret Lagoting 11. Kate Lim 12. Leni Velasco Lupang Hinarang was presented by Partido ng Manggagawa and Balayan
	Brutus	Tara Illenberger	120 pax	
	AV Shorts		100 pax	
Legaspi City				
Aquinas University August 17-18, 2010 Daragang Magayon Hall	My Fake American Accent	Ned Trespeces	230 pax	1. Jim Libiran, Filmmaker 2. Mr. Shielbert Manuel, Actor 3. Mr. Rox Lee, Filmmaker 4. Ms. Michelle Moreno, Producer 5. Mr. Tado Jimenez, Actor 6. Ms. Amelia Espinas, Region 5, Commission on Human Rights 7. Ms. Nelia Almonte, Region 5, Commission on Human Rights 8. Cha Roque
	Tribu	Jim Libiran	210 pax	
	Ang Daan Patungong Kalimugtong	Mes de Guzman	185 pax	
	The Great Smoke Left Turn	Rox Lee	80 pax	
	Doon sa Kabila ng Bulkan	Ellen Ramos	80 pax	
Hospital Boat	Arnel Mardoquio	230 pax		

Venue	Film	Director	Audience (estimate)	Speakers, Guests
Naga City				
Ateneo de Naga University August 18-19, 2010 Arupe Hall	Kinatay	Brillante Mendoza	350 pax	1. Jim Libiran, Filmmaker 2. Mr. Shielbert Manuel, Actor 3. Mr. Rox Lee, Filmmaker 4. Ms. Mitchellle Moreno, Producer 5. Mr. Tado Jimenez, Actor 6. Ms. Amelia Espinas, Region 5, Commission on Human Rights 7. Ms. Nella Almonte, Region 5, Commission on Human Rights 8. Mr. Brillante Mendoza, Filmmaker 9. Mr. Raymond Nullan, Actor 10. Mr. Mike Sandejas, Filmmaker 11. Armae Supanhari 12. Monique Laurel 13. Kristine Kintana 14. Cha Roquo
	Dinig Sana Kita	Mike Sandejas	80 pax	
	The Great Smoke Left Turn	Rox Lee	85 pax	
	Doon sa Kabila ng Bulkan	Ellen Ramos	85 pax	
	Tribu	Jim Libiran	170 pax	
Cagayan de Oro City				
Xavier University August 20, 2010 Little Theater, Xavier University August 21, 2010 SM Cagayan de Oro	Lupang Hinarang 2 screenings	Ditsi Carolino	750 pax	1. Mr. Brillante Mendoza, Filmmaker 2. Mr. Raymond Nullan, Actor 3. Mr. Pepe Diokno, Filmmaker 4. Ms. Ditsi Carolino, Filmmaker 5. Atty. Normie Batula, Balaod Mindanao 6. Atty. Aison Garcia, Saligan 7. Dr. Edwin German P. Solis 8. Raymundo Cajales 9. Anna Liza Estacion 10. Josephine Batiller
	Brutus	Tara Illenberger	120 pax	
	Last Supper No. 3	Veronica Velasco	150 pax	
	Latus	John Paul Seniel	450 pax	
	Engkwentro	Pepe Diokno	450 pax	

Venue	Film	Director	Audience (estimate)	Speakers, Guests
	Lola	Brillante Mendoza	475 pax	Region 10, Commission on Human Rights 11. Farmers of Sumilao 12. Miko Aguilar 13. Vanessa Liwanag 14. Leni Velasco 15. Margaret Lagoting Lupang Hinarang was presented by Balaod Mindanao Latus was presented by Tambayan
Laguna				
UP Los Banos August 25-26, 2010 NCAS Auditorium	Lupang Hinarang	Ditsi Carolino	60 pax	1. Ms. Kiri Dalena, Filmmaker 2. Mr. John Torres, Filmmaker 3. Ms. Jinky Laurel, Filmmaker 4. Mr. Pepe Diokno, Filmmaker 5. Ms. Ditsi Carolino, Filmmaker 6. Mr. Ivanhoe Felicit, Region 4, Commission on Human Rights 7. Vanessa Liwanag 8. Bayang Barrios 9. Margaret Lagoting 10. Aeroljan Adriano 11. Tootoots Leyesa 12. Melvin Cabanero 13. Armae Supantani 14. Mai Ichikawa
	Wanted Border	Ray Gibraltar	280 pax	
	AV Shorts		70 pax	
	Last Supper No. 3	Veronica Velasco	210 pax	
	Engkwentro	Pepe Diokno	210 pax	
Lyceum of Laguna August 26, 2010 Auditorium	Last Supper No. 3	Veronica Velasco	150 pax	1. Ms. Jinky, Filmmaker 2. Mr. Pepe Diokno, Filmmaker
	Engkwentro	Pepe Diokno	160 pax	

Venue	Film	Director	Audience (estimate)	Speakers, Guests
Davao City				
GSIS Theater August 27, 2010	Sheika	Amel Mardoquio	530 pax	<ol style="list-style-type: none"> 1. Mr. Bienvenido Lumbrera, National Artist 2. Mr. Arnel Mardoquio, Filmmaker 3. Ms. Ging Hyde, Actress 4. Leni Velasco 5. Sunshine Serranno 6. Benjamin Velasco <p>Sheika was presented by Partido ng Manggagawa</p>
				<ol style="list-style-type: none"> 1. Mr. Pepe Diokno, Filmmaker 2. Mr. Romeo Baldevarona, Region 12, Commission on Human Rights 3. Cha Roque 4. Monique Laurel 5. Kristine Kintana 6. Mai Ichikawa 7. Andrea Baldonado 8. Liryc dela Cruz
UP Mindanao August 29, 2010 UP Mindanao AVR	Hospital Boat	Amel Mardoquio	80 pax	
	AV Shorts		80 pax	
	Engkwentro	Pepe Diokno	147 pax	
	Jay	Francis X. Passion	130 pax	
Holy Cross of Davao September 1, 2010 Gym	Brutus	Tara Illenberger	430 pax	<ol style="list-style-type: none"> 1. Cha Roque 2. Kristine Kintana 3. Monique Laurel 4. Leni Velasco 5. Mai Ichikawa

Venue	Film	Director	Audience (estimate)	Speakers, Guests
Ateneo de Davao September 2, 2010 Multipurpose Hall	Jay	Francis X. Passion	120 pax	<ol style="list-style-type: none"> 1. Mr. Francis X. Passion, Filmmaker 2. Mr. Romeo Baldevarona, Region 12, Commission on Human Rights 3. Ateneo Social Action Center 4. Bayang Barrios
Iligan City				
MSU - IIT September 6, 2010 Gym	Hospital Boat	Arnel Mardoquio	1,500 pax	<ol style="list-style-type: none"> 1. Dr. Edwin German P. Solis 2. Raymundo Cajos 3. Anna Liza Estacion 4. Josephine Batiller Region 10, Commission on Human Rights Presented by Forum for Peace
	Brutus	Tara Illenberger	1,600 pax	
Dumaguete City				
Silliman University September 7-9, 2010 Luce Auditorium	Kinatay	Brillante Mendoza	500 pax	<ol style="list-style-type: none"> 1. Mr. Brillante Mendoza, Filmmaker 2. Mr. Raymond Nullan, Actor 3. Mr. Jade Castro, Filmmaker 4. Mr. Jerold Tarog, Filmmaker 5. Mr. Noel Cabangon, Dakila Vice President and Musician 6. Kate Lim 7. Vanessa Liwanag 8. Aeroljan Adriano 9. Margaret Lagoting
	Insiang	Lino Brocka	40 pax	
	AV Shorts		60 pax	
	Last Supper No. 3	Veronica Velasco	100 pax	

Venue	Film	Director	Audience (estimate)	Speakers, Guests
Begulo City				
University of Beguio September 14, 2010 AVR	Bontoc Eulogy	Marlon Fuentes	630 pax	1. Atty Tina Baladia 2. Atty. Harold Kubaron 3. Mr. Alby Igoopen CAR, Commission on Human Rights
	Brutus	Tara Illenberger	700 pax	
	AV Shorts		520 pax	
UP Beguio September 16, 2010 Auditorium	Kinatay	Brillante Mendoza	450 pax	1. Mr. Brillante Mendoza, Filmmaker 2. Mr. Raymund Nullan, Actor 3. Larry 4. Sem Lacasa 5. Kristine Kintana 6. Margaret Lagoting 7. Armae Supanhari 8. Aeroljan Adriano 9. Vanessa Liwanag
	AV Shorts		300 pax	
Zamboanga City				
Ateneo de Zamboanga September 30 and October 2, 2010 AVR	Lupang Hinarang	Ditsi Carolino	130 pax	1. Ms. Ditsi Carolino, Filmmaker 2. Mr. Francis X. Passion, Filmmaker 3. Mr. Baron Geisler, Actor 4. Mr. Dexter Ando 5. Mr. Raul Oulboyen 6. Ms. Mariam Suzette Sahjuan 7. Mr. Bernard Patino Region 9, Commission on Human Rights 9. Mayor Celso Lobregat 10. Kiko Miranda 11. Dereck Borabo 12. Dexter dela Pena 13. Leni Velasco 14. Stephanie Tan 15. Kate Lim
	Halaw	Sheron Dayoc	80 pax	
West Mindanao State University October 4, 2010 Gymnasium	Jay	Francis X. Passion	650 pax	

Venue	Film	Director	Audience (estimate)	Speakers, Guests
General Santos City				
MSU General Santos November 24, 2010 Gymnasium	Bunso	Ditsi Carolino	2,300 pax	1. Ditsi Carolino, Filmmaker 2. Karr Cotamora 3. Rhodelia Mandolado 4. Mary Joy Bravo, CHR Region 12 Presented by Kalimudan
Broken Shire College November 25, 2010 MSU Audio Visual Center	Bunso	Ditsi Carolino	100 pax	1. Ditsi Carolino, Filmmaker 2. Karr Cotamora 3. Rhodelia Mandolado 4. Mary Joy Bravo, CHR Region 12 Presented by Kalimudan
Holy Trinity College November 25, 2010 MSU Audio Visual Center	Bunso	Ditsi Carolino	100 pax	1. Ditsi Carolino, Filmmaker 2. Karr Cotamora 3. Rhodelia Mandolado 4. Mary Joy Bravo, CHR Region 12 Presented by Kalimudan
Angono, Rizal				
Neo-Angono Public Art Festival November 21, 2010 MSU Audio Visual Center	Last Supper No. 3	Veronica Velasco	100 pax	1. Margaret Lagoting 2. Kristine Kintana 3. Maui Manalo 4. Melvin Cabanero 5. Aeroljan Adriano 6. Gym Lumbrera 7. Alex Flores Presented by Neo-Angono Artists Collective
	AV Shorts		40 pax	Presented by Neo-Angono Artists Collective

Venue	Film	Director	Audience (estimate)	Speakers, Guests
Metro Manila				
Far Eastern University November 19, 2010 Auditorium	Ang Panggagahasa kay Fe	Alvin Yapan	300 pax	1. Risa Hontiveros 2. Alem 3. Atty. Dennis Mosequera 4. Mr. Ronnie Rosero 5. Alex Flores 6. Margaret Lagoting 7. Melvin Cabanero 8. Aeroljan Adriano 9. Leni Velasco
	Lupang Hinarang	Ditsi Carolino	120 pax	
De La Salle University November 26, 2010 AVR	Age of Stupid		100 pax	1. Atty. Pochoy Labog 2. Tado Jimenez 3. Francis dela Cruz, Greenpeace 4. Mrs. Lourdes Tibig 5. Margaret Lagoting 6. Gab Servillon 7. Alex Flores, CHR
	Last Supper No. 3	Veronica Velasco	120 pax	Age of Stupid was presented by Oxfam and Greenpeace
EARIST December 1, 2010 AVR	Bayani	Raymond Red	300 pax	1. Ronnie Lazaro 2. Shielbert Manuel 3. Margaret Lagoting 4. Alex Flores, CHR
UP FILM CENTER December 6, 2010 Cine Adarna	Orapronobis	Lino Brocka	350 pax	1. Jose Lacaba Presented by Commission on Human Rights and the Task Force Detainees of the Philippines
UP FILM CENTER December 7, 2010 Cine Adarna	AV Shorts		500 pax	Presented by Department of Interior and Local Government

Venue	Film	Director	Audience (estimate)	Speakers, Guests
UP FILM CENTER December 7, 2010 Cine Adarna	The Thank You Girls	Charliebeb Gohetia	250 pax	1. Mr. Charliebebs Gohetia
UP FILM CENTER December 8, 2010 Cine Adarna	Last Supper No. 3	Veronica Velasco	560 pax	1. Atty. Pochoy Labog 2. Ms. Veronica Velasco 3. Ms. Jinky Laurel Presented by Supreme Court of the Philippines
UP FILM CENTER December 8, 2010 Cine Adarna	Endo	Jade Castro	200 pax	1. Mr. Renato Magtubo 2. Mr. Gerry Rivera 3. Mr. Jade Castro Presented by Partido ng Manggagawa
UP FILM CENTER December 9, 2010 Cine Adarna	Jay	Francis X. Passion	850 pax	1. Mr. Francis Passion Presented by Civil Service Commission and the Transparency and Accountability Network
UP FILM CENTER December 9, 2010 Cine Adarna	Senior Year	Jerrold Tarog	500 pax	1. Mr. Jerrold Tarog 2. Mr. Titus Tan Presented by UP KAISA
UP FILM CENTER December 10, 2010 Videotheque	ALAB Short Films (2 screenings)		100 pax	

Chapter Five: The World is Pink

"A good advocacy film is one that balances its intentions and cinematic merit, one that fully convinces through a gentle whisper, one that exists not merely to instruct. The best advocacy films are those that do not direct, but incite discourse."

- Atty. Francis "Oggs" Cruz, Film Critic

Oggs said it best in his article on the film Brutus published in his blog, Lessons from the School of Inattention (<http://oggsmoggs.blogspot.com/>). The challenge in conducting a filmmaking seminar was to find the right framework that will guide the workshop. Dakila works with both the art and NGO communities. The challenge for us have always been to integrate the practice of both worlds to advance our advocacies.

How to marry aesthetics and message? The epic issue of art vs. propaganda remains to be an issue among the artistic community. We have had a good share of the bashing during the course of this project. Mention, advocacy and most filmmakers will be turning the other way. Yes, there are filmmakers who have done films with advocacy messages but most are not comfortable to brand themselves as advocacy filmmakers.

At the same time, there are various NGOs who have produced films/documentaries on their advocacies but most of these films end up in their own offices' libraries. Most of these videos or films fail to ignite much interest of the public as their tendency is to be a bit boring or what others would say as talking and moving documents/campaign papers or statements. Most of these films tend to overdo the script – inserting all the information about the issue in the dialogue. On the other hand, the problem with some independent films which espouse a certain advocacy is that it tend to be so "art" – vague to a point that the message is drowned by the aesthetics of the film.

So, we, the AV team, sought the advice of those we think are the most effective advocacy filmmakers who in the first place were not afraid to identify themselves as such. One night during summer, we sat down with Jim Libiran, Ditsi Carolino, Emmanuel dela Cruz, Bing Lao and Lav Diaz. And there we talked about cinema and Philippine Society and imaginations and revolutions.



HASIK MINDANAO

September 4-5, 2010

Eden Park Nature Resort, Davao City

Sa ultimo'y pinakamahalagang palayain ninyo ang inyong cinema nang sa gayo'y maisasakatuparan ninyo ang pinakamahalagang papel ng sining —ang pagpapalaya sa tao.
— Lav Diaz, Filmmaker

What is the Power of Cinema? Francis Pasion threw this first question to the participants of the Mindanao leg of the Hasik Filmmaking Seminar. There was a show of hands. And we knew right away that this was going to be an interesting training.

Most of the participants came from Davao, Cagayan de Oro and Zamboanga. There were a few who travelled from GenSan. Most are students, teachers and practitioners. The youngest participants are from NAKAMATA, an organization of young girls who are gang members in Davao, which is being supported by the Tambayan Center for Children's Rights.

Francis Pasion engaged them with a workshop on filmmaking after citing samples of good advocacy films. Bing Lao's lecture on Found Story was a different story. It was also the first time we attended a Bing Lao workshop. The man is generous with his knowledge of scriptwriting. The first part was spent familiarizing our selves with new terms – top level, bottom level, subject one, two, three, didactic, and so on and so forth. The second part was a revelation. While we had to familiarize ourselves with the language of Bing's world, we realized the genius of this man. Suddenly, scriptwriting was not that hard after all. The participants were awed by Bing. His Found Story concept made a lot of sense especially in the context of advocacy filmmaking.

Pepe Diokno was not originally part of the HASIK pool of lecturers. In fact, he was not supposed to go to Davao. But his film, Engkwentro, was shown in Davao for the first time and he had some research work to do and he was already there anyway. So, from a few days in Iligan, he went back to join us for Hasik Mindanao. It was a blessing in disguise as we realized that we needed a topic in the seminar that will cover how these budding filmmakers may be able to get their work out. So, voila! We had Pepe Diokno for Hasik. And Pepe lectured on his experiences as a budding filmmaker. More importantly, taught the participants about log lines and how to pitch their own stories. The workshop enabled us to assess whether the seminar had inspired the participants to develop films that dwell on human rights issues. For Hasik Mindanao, we are proud that we heard stories on war, poverty, education, indigenous



people, and women's rights. The seminar ended with the participants pitching their stories in a panel composed of the guest speakers and the Active Vista Team. Some participants stayed after lunch for a small group consultation with Pepe on how to develop their stories.

The most controversial session of that day was Eman's lecture. Eman made the participants write and read their script based on a music he played. Then he showed a very good animation film. He solicited the participants' opinion on the film. Then he showed another film. It was in Taiwanese (if our memory served us well). Everybody in the room were surprised. Some were uncomfortable. We were all quiet but very interested.

It was a film about a girl and a man with obvious disability (The man was in a wheel chair, mentally challenged and a lot of other things.) who met online and went out to meet at a motel. The man was brought to the place by his caregiver. And then, the man and the girl had sex. The man with disability was assisted by the girl in all possible means to do the deed – vividly shown on screen. The footages were raw and very realistic. It was real life being documented. You get the idea.

Most went berserk with their reactions. It was a porn film period by some porn director. It was art – reasoned some. Others confessed it was their first time to see those kind of films. We could see Ditsi was not happy as well with the screening of the film. The Eman finally revealed his intention. Surprise, the filmmaker of the film was the same award winning filmmaker whose animation film was the film presented by Eman, minutes ahead. Collective gasp. Another surprise, the filmmaker is a girl. Eman met her in one of the festivals abroad and she was really a respected and talented artist.

More surprises: The film is a statement of the filmmaker on the advocacy for Persons with Disabilities. It was a commissioned by a group working with Persons with Disabilities (whether the group was happy with the filmmaker's output, Eman did not know). The filmmaker showed the man with needs like most normal people do. And another surprise revelation was the girl in the film is the filmmaker herself. Louder collective gasps. The actress she got backed out last minute. And the filmmaker, being a true advocate of her cause figured, she had to walk her talk. Whew.

So, the film opened the floodgates of discourse on advocacy filmmaking. The room went wild with their own opinions. Ditsi, Pepe, Francis, Steph and Karla could not help but join in the heated discussion. Then, we had to break for dinner and there were two more speakers for the night session. Ditsi and Pepe had their talks scheduled in the morning. But the discussion on the film and advocacy filmmaking continued on and on inside their rooms, outside the hall and probably beyond the seminar.



Hasik Mindanao
September 4-5, 2010
Eden Nature Park, Davao City



ACTIVE VISTA
2010



hasik

ACTIVE VISTA FILM FESTIVAL 2010



HASIK

FOUND STORY
by
BING LAO



Active Vista 2010 Team



Active Vista Film Festival 2010

Hosok Minulano
September 4-5, 2010
Eden Nature Park
Davao City



Ditsi Carolino

Bing Lao

Emman dela Cruz

Francis Pasion

Lourd de Veyra

Pepe Diokno

Karla Vizcarra



Steph Tan
Karr Cotamora
Leni Velasco
Mai Ichikawa
Cha Roque
Monique Laurel



ACTIVE
VISTA 2010



Active Vista Film Festival 2010

Hosik Antonino
September 4-5, 2010
Eden Nature Park,
Davao City



...music and price
...old screen
...Film Festival
...of his



HASIK 2010

ACTIVE VISTA
2010



Active Vista Film Festival 2010

HASIK VISAYAS

September 11-12, 2010

Mambukal Mountain Resort, Murcia, Negros Occidental

*"Show! Don't tell!"
- Peque Gallaga, Filmmaker*

The world is pink. This was the first phrase written in the board by Peque Gallaga when he started his lecture. The man was Peque Gallaga – award winning filmmaker and a legend in the Philippine Movie Industry. He was a big man. He had a booming voice which do not need a microphone. He was theatrical and charming. And he lorded over the room with his commanding presence.

The participants of Hasik Visayas was composed mainly of students and teachers who came from Iloilo, Bacolod, Cebu and Dumaguete. It was a different batch compared to Mindanao. To introduce themselves, they had to say their favorite film or filmmaker. Instantly, they were mentioning Russian and Italian films and filmmakers whose names we do not even recognized. So that was the game in Visayas. We were swimming in a pool of mostly film educated kids or at least they pretended to be well versed in cinema with all the name dropping. But, these kids were no match to the Peque Gallaga.

And so Peque talked about his problem with advocacy films – at least the stereotyping of advocacy films, the film industry, the independent cinema, Lino Brocka and Lav Diaz. Now, that was tricky. Kints was silently screaming in her seat as she is the production manager and right hand girl of The Lavrente. But Peque was philosophical and has a flair for drama. Then began the discussion on independent cinema and its messages.

The Hasik Visayas participants were brave. They asked Peque thought provoking questions. They argued with him about cinema and Lav Diaz. We felt it is best to provide an excerpt of the discussion that happened to give justice to the discourse of Hasik Visayas and quote Peque and Lav's Cinema One speech side by side. The excerpt from Peque was his response to the questions thrown to him by the participants. Lav's speech provide an interesting backdrop to our thoughts on the discourse.



Peque's Pink World

*The world is pink.
I think the world is pink.*

The second one talks about what you think but who the hell cares about you? There's no I in YOU, Your I is in your work, in your statement. Your statement makes the world. It is not you. Most directors now is all about ME.

First, let me say Lino Brocka is not a friend. But Lino opened Philippine Cinema to students, to the academic type, to artists. But Lino Brocka is a horrible filmmaker. Most of his films were by Mario O Hara. Lino did not understand films and the camera.

Lino Brocka and the Catholic Church did terrible to Filipino films and filmmakers - the romance of being poor. All of a sudden the only viable films are about squatters, poor people who are desperate and miserable. But during Lino's time, nobody was paying attention to that. But Lino is dead and we already know the message that the people are poor. Let's move on!

The danger of that message is that if you're not poor, you are not valid. If you have education then you are not authentic. There's a danger of having one message. And it makes us guilty if we are not solemn and serious in our films.

That is why I accepted this speaking engagement because I love Lourde de Veyra. He is a true, authentic Filipino artist. He is deep and full of crap.

Today, most of the artists are looking at their work and thinking about their message but god damn it, art has no message!

Our art is our message!

Our message is "I think the world is pink" but the real message is that you're saying that "the world is pink"!

Stop trying to tell us what you think! That's polemics. That's propaganda!

Your work is going to teach us not you.

That's the most basic thing in acting, in theater.

SHOW, DON'T TELL!



LAV DIAZ Speech for Cinema One

Ang paggawa ko ng cinema ay para sa aking estitika. Ang paggawa ko ng cinema ay para sa aking pilosopiya sa cinema. Ang paggawa ko ng cinema ay para sa pelikulang Pilipino. Ang paggawa ng cinema ay isang gawaing dialektikal. Marami pang dapat gawin sa cinema, gaya sa iba pang midyum. Marami pang dapat gawin para sa ating bayan. At marami pang dapat gawin para sa mundo. Magkakarugtong ang mga isyung ito. Ang cinema at ang bayan at ang mundo. Ang aesthetic vision ay hindi natin maihihiwalay sa political, sociological, spiritual at philosophical vision sa malawakang diskurso. Hindi maihihiwalay ang pakikibakang estitikal o aesthetic struggle ng isang alagad ng sining sa pakikibakang kultural o cultural struggle ng kanyang bayan, at sa mas malawakang pakikibakang kultural ng buong sangkatauhan.

(I make films for my aesthetics, for my philosophy, for Philippine Cinema. Filmmaking is dialectical. There are a lot of things needed to be done for cinema like any other art form. There are a lot of things needed to be done for our country and for the world. The three are integral to each other - cinema, the nation and society. Aesthetic vision cannot be separated from the political, sociological, spiritual at philosophical vision in a broad discourse. The aesthetic struggle of an artist cannot be separated in the cultural struggle of his nation and society.)

THE MEDIUM IS THE MESSAGE

It doesn't matter what you are saying. One may not agree or frankly it may be stupid but if you're saying it in such a really fantastic and engaging manner then they would want to listen.

However if you are talking to me and what you are saying all the time is really shallow, then no matter how engaging you are, I won't listen.

That happened to Lino Brocka. He kept saying the same thing: Poverty makes you miserable.

My challenge to all of you and this is my message to you - if you have something to say about squatters, go ahead! But hey, your squatter story better tell me



something i don't know! I already know that more people die in the squatters than in Forbes Park.

Artists are not normal. You are artists because you want to know the truth about your life, the situation you live in.

I talk to you and you listen to me because you want to hear something you don't know that might help you in your struggle against abnormality.

An artist is supposed to show truth. But you have to be engaging. You can't just present it. You have to ice it, put artistic process on it.

You don't make art just to have fun. Art should be engaging.

The essence of film is being on screen. When you have a film, you can't just show it to your barcadas. You have to show it in SM, in Robinsons, in Ayala, in big theaters. You can't just show it in CCP or UP or in Festivals abroad!

Do not talk to our own people! How many people watch indie films?!

You have to dialogue with f#!#!% Filipino people!

In film, you have no business to be personal. You have to go into a dialogue with the f#!#!% Filipino people!

Film doesn't deal with the latest camera, editing tool, etcetera. It is telling them "the world is pink".

Who wants to make a movie that people doesn't want to see?! Who wants to see a 12 hour Lav Diaz movie? This is not a judgment call to Lav Diaz, to his talent or intent. But, how many people have 12 hours to watch a film? What is this guy going to tell me that is worth 12 hours of my time? I need to cook or work for my family.

The artist has a responsibility - not a socialist one but a human responsibility.

And art has a standard - aesthetics. That is why I believe art should be elitist. Lino Brocka taught us not to be an elitist.

Don't get me wrong. Lav Diaz is a true artist - true to his intentions. My dramatic point is you can't say that I have



a poem and it can only be read in this chapel during sunset or whatever. That is what it is. An artist has the right to demand from his audience because an artist is intelligent and the audience is stupid. The artist has the responsibility to dialogue with his audience.

Art captures what is real - what is truth. I don't really know what the truth is because the search for truth is more interesting.

It is difficult to be an artist. You cannot really lie. You expose yourself in your work.

Una, mahalagang maunawaan ninyo na mahalaga ang sining ng cinema at ang pagyakap sa pananaw na ito ay pagtanggap sa mga hamong napapaloob dito. Commitment sa cinema samakatuwid ang hinihingi sa inyo. Hindi ninyo ikukumpromiso ang cinema. Ipaglalaban ninyo ang cinema. Gagawa kayo ng mahuhusay na cinema. Handa kayong magsakripisyo upang isulong at maiangat sa mas mataas na antas ang cinema. Mas kahanga-hanga kong gagawin ninyong ideyolohikal—mabubuhay kayo at mamamatay para sa cinema. At sa epitaph ng inyong libingan, may karapatan kaya sa katagang "Filmmaker."

Huwag ninyong sayangin ang pagkakataong magamit ang inyong estado o katayuan para makatulong o makaambag sa mas malawak na pangkultural na pakikibaka ng bayan.

Huwag ninyong sayangin ang pagkakataong maging kasangkapan sa pagbabago ng kamalayan ng bayan.

Mahalagang maging malinaw sa inyo na hindi lamang negosyo ang cinema. Hindi lamang ito industriya. Hindi lamang ito produktong ibebenta. Hindi lamang ito midyum na pang-aluw o entertainment. Hindi nasusukat sa kita sa takilya ang kagandahan ng isang cinema. Hindi paramihan ng manunood ang paggawa ng cinema. Isa itong Sining. Art.

Ang filmmaker na may bait sa sarili ay ang filmmaker na alam niya kung gumagawa siya ng isang tula o basura; alam niyang ang sining ay mas pagkain ng kaluluwa kaysa pagkain ng sikmura.

Ang filmmaker na may respeto sa sarili ay ang filmmaker na hindi gagawa ng pelikulang nambabansot o nang-iinsulto sa kamalayan at katinuan ng mamamayan.

Maging matapang kayo. Palawakin ninyong lalo ang diskurso. Huwag kayong matakot sumalungat sa mga kumbensyon.

Huwag kayong matakot mangwasak ng mga istrukturang ayaw magbago. Huwag kayong matakot lumaban sa mga institusyong pyudal at pasista. Huwag kayong matakot pumatay ng mga sistemang pumapatay sa inyong sining. Huwag kayong matakot pumatay ng mga sistemang pumapatay sa inyong kaluluwa. Huwag kayong matakot pumatay ng mga sistemang pumapatay sa ating bayan. Huwag kayong matakot pumatay ng mga sistemang pumapatay sa mundo. Huwag kayong matakot magutom. Huwag kayong matakot gumalaw na mag-isa kung kinakailangan. Huwag kayong matakot lumabang mag-isa kung hinihingi ng pagkakataon. Huwag kayong matakot lumaban para sa katotohanan.

Sa ultimo'y pinakamahalagang palayain ninyo ang inyong cinema nang sa gayo'y maisasakatuparan ninyo ang pinakamahalagang papel ng sining—ang pagpapalaya sa tao.

(First, it is important to understand the value of cinema and embracing this means accepting the challenges that go along with it. Thus, you are asked of commitment to cinema. Do not compromise cinema, fight for cinema. Make great films. Be ready for the sacrifice to uplift the level of cinema. Raise your fight to an ideological level - live and die for cinema so that in your epitaph, you will earn the right to be called a filmmaker.

Do not let go of the opportunity to use your status as an artist to contribute to the broader struggle of the people. Do not pass up the chance to be an instrument of social consciousness.

Cinema is not a business nor an industry. It is not a product for sale nor entertainment. Cinema is not measured by box office success or the number of audience who watch it. Cinema is art.

A real filmmaker would know if he is creating art or garbage. A real artist knows that art is the food of the soul. A self-respecting filmmaker will not make a film that insults the understanding and intelligence of his audience.

Artists, be brave. Initiate broader discourse.

Philippine Cinema is still young. There is still much to be done.

Do not be afraid to defy conventions. Do not be afraid to dismantle old structures. Do not be afraid to fight feudal and fascist institutions. Do not be afraid to kill the system that kills your art and our country.

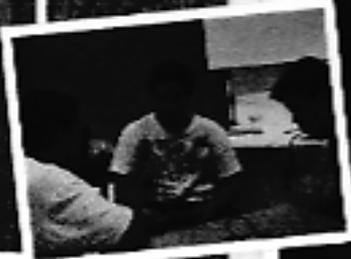
Do not be afraid to be hungry. Do not be afraid to face the battle alone when necessary. Do not be afraid to fight for truth.

The most important thing is to free your art so that you may be able to fulfill your most important role - free humanity.)

The medium is the message is a phrase coined by Marshall McLuhan meaning that the form of a medium embeds itself in the message, creating a symbiotic relationship by which the medium influences how the message is perceived.

Looking at Peque and Lav's statements side by side, we realized they really are not contradicting perspectives on cinema. They each have points similar to each other. They may have their differences but it all boils down to an essential message. At the end of the day, they wanted to challenge their audience to think. Their responsibility is responsible cinema and they do it with such admirable passion. Beyond the theatrics, it all boiled down to this basic – the world is pink and green and red or a rainbow. When we get the point of all of these, the more, the merrier.

Hasik Visayas
September 1-12, 2010
Mountbatal Mountain Resort
Maricao, Negros Occidental



ACTIVE VISTA
2010

hasik

ACTIVE VISTA FILM FESTIVAL 2010

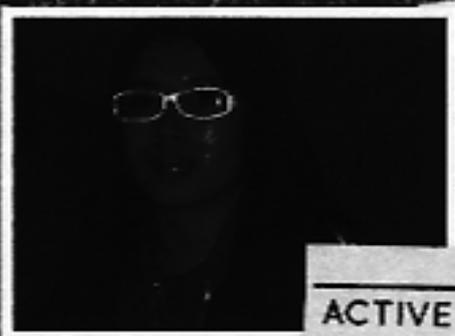


HASIK VISAS

The World is Pink!
Show, Don't Tell!
- Peque Gallaga



Hook Vargas
September 8-12, 2010
Montreal Mountain Resort
Arauc, Negro Occidental



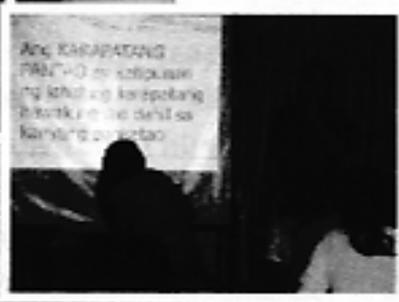
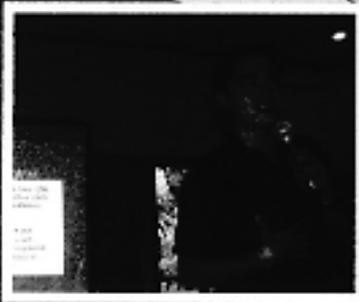
ACTIVE VISTA
2010

HASIK

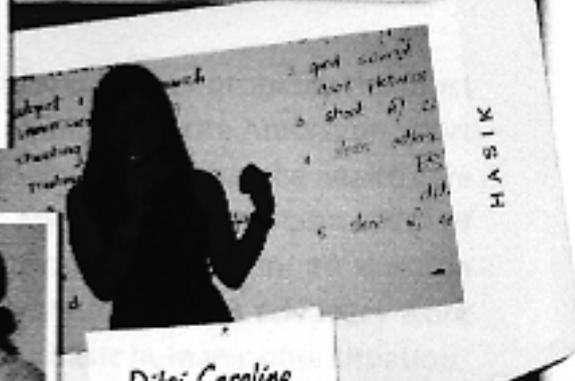


Active Vista Film Festival 2010

Hansa Vinyas
 September 2-12, 2010
 Hamburak Mountain Resort
 Hudaib, Negros Occidental



ACTIVE VISTA
 2010



HASIK

Diksi Carolino
 on
 "Hitting the Mark"



HASIK LUZON

September 18-19, 2010

Rizal Re-Creation Center, Rizal, Laguna

*"Reality is the best storyteller."
- Jim Libiran, Filmmaker*

Hasik Luzon happened in the small town of Rizal, Laguna. All the usual suspects were there – Master Bing Lao and Ditsi Carolino. And finally, we had Jim Libiran. Jim, like Peque, has the flair for drama and comic antics. Jim discussed the concept of guerilla filmmaking and brought along Shielbert, main cast of his film Tribu, to prove his point. Guerilla filmmaking involved low production cost, amateur actors but real life characters and a lot of balls according to Jim. Jim's Production Manager, Mitchelle Moreno also shared her insights on production work. Shielbert a.k.a. OG Sacred also facilitated a workshop for the participants.

Most of the participants were students, teachers and practitioners from Palawan, Bicol, Baguio, Laguna and of course, Metro Manila. This batch was more experienced in filmmaking as some have already made their own short films.

Jade Castro was the newest addition to the batch of lecturers and he was probably the most mainstream of them all. Jade's work includes Endo and the all time favorite Ambisyon Short Film, Di Ako Makatulog Kapag Wala Ka Sa Tabi Ko – a light comedy that tackled the health care system. He was also the filmmaker of the Star Cinema film, My Big Love and scriptwriter of the hit film, My Amnesia Girl. Jade focused mainly on film production. Prior to the film lectures, Atty. Vin Dancel – a lawyer-musician, gave a talk on human rights advocacy work and Mr. Alex Flores of the Commission on Human Rights gave a basic human rights situation.

Of course, we already talked about Bing Lao's found story in the Davao report and told Peque's story in Bacolod. But we have not told you about Ditsi Carolino and why was Ditsi the unanimous choice to be the master teacher in this filmmaking seminar.

Ditsi is Ditsi. And she is the face of advocacy filmmaking in the Philippines. The first time we approached Ditsi Carolino in 2008 for Active Vista, we were really intimidated with her reputation. She is after all Ditsi Carolino – the genius behind Bunso and Minsan Lang Sila Bata. No one remains unaffected after watching a Ditsi Carolino film. The lady has the ability to touch people's lives with her films. And like Bing Lao, Ditsi is a generous teacher. And she is a doll. One can never fathom the strength of character behind her fragile built and sweet personality.



And Ditsi's documentaries are perfect examples of good advocacy films that both artists and development workers agree upon. These films are both aesthetically good and educational. They present the issues head on but manage to be still interesting stories that never fail to deliver the message in the hearts of the audience. People laugh and cry when they watch Ditsi's films. Well, most of the time, they cry.

Ditsi chose "How to Hit the Mark" as her topic for the seminar. In Luzon, Visayas and Mindanao, she showed snippets of her films. Instantly, the participants who have never heard of her or have never seen her works were converted Ditsi Carolino fans. They raised questions on her advocacies, on her techniques, on her documentary style and her knack for putting her subject at ease. And we knew, some of them secretly wants to be the Ditsi Carolino of their generation. That is a good sign.

And we end Hasik in Active Vista 2010 with hope that someday, these kids will be Ditsi, Jim, Pepe, Eman, Bing, Jade, Francis, and yes, even Peque.

Hasik Lygan
September 24-25, 2010
Rizal Re-Creation Center,
Rizal, Laguna



ACTIVE VISTA
2010

The Power of
Cinema



Jade Castro
Bing Lao
Jim Libiran
Shielbert Manuel
Ditsi Carolino
Mitch Moreno
Vanni Lintanag



HASIK



hasik
ACTIVE VISTA FILM FESTIVAL 2010



Active Vista Film Festival 2010

Hasik Ligon
September 24-25, 2010
Riyal Re-Creation Center,
Riyal, Laguna



ACTIVE VISTA
2010



Active Vista Film Festival 2010

Hasik Ligon
September 24-25, 2010
Rizal Re-Creation Center,



ACTIVE VISTA
2010



HASIK



Active Vista Film Festival 2010

Active Vista

Advocacy Film Festival

dakila
Filipino Community for Social Justice

brings you

Call for Entries & Participants

Masik challenges new filmmakers to dare to spark change through cinema and to empower its audience towards social involvement.

The Masik Advocacy Filmmaking Program is open to all aspiring, new filmmakers and students aged 15 to 35 years old.

This advocacy cinema learning session shall provide an opportunity to 150 aspiring and young filmmakers and students to be mentored by the film industry's most brilliant and respected personalities.

Fifty participants each from Luzon, Visayas and Mindanao will be selected to be part of this 2-day learning session on advocacy filmmaking which will be held in each area. The learning session is free for all selected participants.

All interested applicants must submit a duly completed application form and other requirements on or before July 15, 2010.

You may download the guidelines for participants and application form at www.activevista.com.

Aleb looks for young filmmakers whose fresh takes and innovative approaches to films will inspire revolutions of the mind and create movements.

Aleb calls for short films on human rights by Filipino filmmakers aged 15-35 years old. The film must not exceed 15 minutes and must be independently produced.

Ten short films will be selected as winners and all winning entries shall be screened at the closing of the Active Vista Film Festival. Winners will receive cash grants and trophies.

All interested filmmakers must submit two copies of the short film entry in dvd and gvi format, a one page synopsis of the film, and a profile of the filmmaker with a 2x2 photo on or before November 12, 2010.

You may download the guidelines for the Aleb Short Film Competition at www.activevista.com.

Dakila Office at Unit 3A, V8J Bldg., 34 Kalayaan Avenue,
Ermita, Manila, Quezon City

You may also e-mail Dakila at activevista2010@gmail.com
You may contact Dakila at (02) 4354302 or (0905) 282539
for more information.

www.dakila.org.ph
www.activevista.com

A project for the
human rights education of

Kasaysayan

Partners

Kingdom of the Netherlands



HASIK FILMMAKING SEMINAR

<p>Mindanao September 4-5, 2010 Eden Nature Park, Davao City</p>	<p>42 participants</p>	<ol style="list-style-type: none"> 1. Atty. Risa of Saligan 2. Region 12, CHR 3. Mr. Francis Xavier Passion 4. Mr. Emmanuel dela Cruz 5. Mr. Armando Lao 6. Ms. Ditsi Carolino 7. Mr. Pepe Dickno 8. Mr. Lourd Ernest de Veyra 9. Ms. Karla Vizcarra
<p>Visayas September 11-12 Mambukal Mountain Resort Murcia, Negros Occidental</p>	<p>41 participants</p>	<ol style="list-style-type: none"> 1. Atty. Vin Dancel 2. Mr. Sedfrey Cabaluna, Region 6, CHR 3. Mr. Peque Gallaga 4. Mr. Armando Lao 5. Ms. Ditsi Carolino 6. Mr. Pepe Dickno 7. Mr. Lourd Ernest de Veyra 8. Ms. Vanessa Liwanag
<p>Luzon September 18-19 Rizal Re-creation Center Rizal, Laguna</p>	<p>51 participants</p>	<ol style="list-style-type: none"> 1. Atty. Vin Dancel 2. Mr. Alex Flores, CHR 3. Mr. Jade Castro 4. Mr. Armando Lao 5. Ms. Ditsi Carolino 6. Mr. Jim Libiran 7. Mr. Shielbert Manuel 8. Ms. Mitch Moreno 9. Ms. Vanessa Liwanag

hasik

ACTIVE VISTA FILM FESTIVAL 2010

PROGRAM

September 4, Saturday

- 7:30AM Pick up Participants at Matina Town Square
8:00AM Arrival of Participants
8:30AM Registration and Snacks
9:30AM Opening Ceremonies
Opening Remarks Mr. Lourd Ernest de Veyra
Introduction of Participants and the Seminar
Facilitator Karla Vizcarra
- 10:00AM Session 1
Topic 1: The Power of Cinema
Resource Speaker: Mr. Francis Xavier Passion
- 12:00NN LUNCH
- 1:00PM Session 2
Topic 2: Your Story
Resource Speaker: Mr. Armando "Bing" Lao
- 4:00PM Session 3
Topic 3: Learning to Make Your Own Films
Resource Speaker: Mr. Emmanuel dela Cruz
- 7:00PM DINNER
- 8:00PM Session 4
Topic 4: Advocacy and Human Rights
Learning to look at issues at a deeper level
- 8:00 – 8:45PM Human Rights Situation in the Philippines
Resource Speaker: Mr. Alfonso Balansag, Commission on Human Rights
- 8:45 – 9:30PM Your Rights
Resource Speaker: Atty. Raisa Jajurie, Saligan
- 9:30 – 10:00PM Open Forum

September 5, Sunday

- 7:00AM BREAKFAST
- 8:30AM Session 5
Topic 5: How to Hit your Mark?
Resource Speaker: Ms. Ditsi Carolino
- 10:30AM Pitching your Film
Resource Speaker: Mr. Pepe Diokno
- 12:00NN Session 6
Synthesis: Advocacy Filmmaking
Resource Speaker: Mr. Lourd de Veyra
- Closing Ceremonies
Awarding of Certificates
- 1:00PM LUNCH
- 2:00PM Eden Tour
- 3:00PM Departure of Delegates

HASIK MINDANAO
September 4-5, 2010
Eden Nature Park, Davao City

NAME	SCHOOL/ORGANIZATION	MOBILE	EMAIL
Ray Anthony Loo	Xavier University - Ateneo de Cagayan	0916-542-7950	raymarvel08@yahoo.com
Mr. JC Rey Cajita	Xavier University - Ateneo de Cagayan	09220-697-9119	jcscajita@yahoo.com
Jake Anthony Jagos	Xavier University - Ateneo de Cagayan	0917-951-4688	jagos_jake@yahoo.com
Anto Librando	Xavier University - Ateneo de Cagayan	0915-289-2800	nit2090981@hotmail.com
Marlow Abejuela	Xavier University - Ateneo de Cagayan	0917-706-3040	wolframworks@yahoo.com
Pocholo Escanillo Sorballon	Xavier University - Ateneo de Cagayan	0927-844-1540	poch_sorbballon@yahoo.com
Mikko Myla O. Gonzales	Xavier University - Ateneo de Cagayan	0917-481-5085	mikko06@yahoo
Gerra May Emmanuel	UP Mindanao	0909-214-7640	gerra_emmanuel@yahoo.com
Allon Troy B. Requizo	UP Mindanao	0939 319 7254	allontroy_requizo@yahoo.com
Doyle Felix Abrio	UP Mindanao	0908-299-8695	doyleabrio@gmail.com
Menailah Basir	MSU IIT	0909-976-5605	mihon_h@yahoo.com
Christopher Lee Duroto	MSU IIT	0935-188-8111	lm_s4@yahoo.com
Nur Jannah Borondio	MSU IIT	0916 239 8205	noentry_007@yahoo.com
Von Benjie Filis	Mindanao State University GSC	0916-198-0825	vonelliv@gmail.com
George Gunoy	Mindanao State University (Work)	0919-250 8398	gsqbox@yahoo.com
Liryc Paolo dela Cruz	Ateneo de Davao	0926-8615125	scapats22@yahoo.com
Eireen S. Bendisula	University of Mindanao	0926-861-5125	e_bendisula@yahoo.com.ph
Kenth Bujo	UP Mindanao	0921 390 4437	kenthbajo@yahoo.com

NAME	SCHOOL/ORGANIZATION	MOBILE	EMAIL
Arnel Barbarona	Mindanao Film Circle	0920-560-1726	arbi_ah@yahoo.com
Andreo Boldonado	UP Mindanao	0908-242-9728, 0916-757-4328	andiboldonado@gmail.com
John J. Barredo	Polytechnic College of Davao	0939-526-2812	juan_ungas@yahoo.com
Leo Godfrey Jao	UP Mindanao	0999-393-9229	lajao@gmail.com
Mark Lloyd Revilla	Holy Cross of Davao College	0920-616-2166	md3kil_4567@yahoo.com
Ryan Justin Garcia	Ateneo de Davao	0918-394-0880	garuda_1402@yahoo.com
Jermien Piguero	Tambayan	0930-452-7361	
Charlyn Nadong	Tambayan	0930-882-1645	charles_nads@yahoo.com
Jomalizo Tacang	Tambayan	0919-573 5408	
Roger Dennis A. Mesias	Xavier University - Ateneo de Cagayan	0927-924-4439	logaldennis_mesias@yahoo.com
Alyssa Isabelle D. Sevilla	Ateneo de Davao University	0939-135-5872	fanwriter101@gmail.com
Winston Buca	University of Mindanao	0921-628-8462	winston.buca@yahoo.com
Ana Liza Lorena Olamit	Xavier University - Ateneo de Cagayan	0916-119-4296	sweet_nutz_15@yahoo.com
Sharnae Christelle L. Llora	Xavier University - Ateneo de Cagayan	0916-863-0023	lheartmynamesharnae@yahoo.com
Julie Nhlitz Leonila Q. Lagumen	Xavier University-Ateneo de Cagayan	0906-733-7067	julie_lagumen2000@yahoo.com
Jane Dagondon Engracial	Liceo de Cagayan University	0908-175-2876	jane_engracial@yahoo.com
Borabo Derek	Cinesuk Digital Productions	0915-920-8389	dborabo@gmail.com
Dexter Denison Dalu Pena	Freelance Independent Video	0926-737-7708	dexter_dp88@yahoo.com
Marco Alfino Villascusa Miranda	Ateneo de Zamboanga University (WORK)	0905-238-5609	miranda,kiko@yahoo.com

NAME	SCHOOL/ORGANIZATION	MOBILE	EMAIL
Danilo Bautista Jr	Ateneo de Zamboanga University (Work)	0915-990-6422	danbautista@gmail.com
Kevin Mikhail H. Gomez	Ateneo de Davao University	0932-623-6387	kibinou@yahoo.com
Carla Mae J. Pausta	Ateneo de Davao University	0923-606-6706	caulamaejp@live.com
Dessy Agnes Narciso	Ateneo de Davao University	0905-332-5775	butterfly612_inc@yahoo.com
Bea Karmela S. Calderon chicken	Ateneo de Davao University	0906-500-0759	bkscalderon@gmail.com
Morlouzel Mabunga	UP Mindanao	0928-298-5691	morlouzel@gmail.com
Amado Cobus Guinlo Jr	Mindanao State University	0915-198-3716	adamad1@yahoo.com
Theresee Jay V. Calo	Mindanao State University-Iligan Institute of Technology	0905-729-3650	punkypink_20@yahoo.com
Desiderio A. Pagdato Jr.	Mindanao State University-Iligan Institute of Technology	0930-205-0831	drach_17@yahoo.com
Rilche Joy Ramos Allgoen	Holy Cross of Davao College	0906-685-7842	riallgoen@yahoo.com

HASIK VISAYAS
 September 11-12, 2010
 Mambukal Mountain Resort, Murcia, Negros Occidental

NAME	SCHOOL/ORGANIZATION	MOBILE	EMAIL
Paulo Lim	Silliman University	0915-373-8343	pauloawesome@yahoo.com
Precious Grace Heradura	Silliman University		pgheradura@gmail.com
Beverly Zana Jane Limao	Silliman University	0916-837-8439	bheverlyzj_30@yahoo.com
Maria Czarina Dollente	Silliman University	0917-465-7048	lmavina@yahoo.com
Mahogany Roe Bacon	Silliman University	0927-951-9745	mrbacon2@yahoo.com
Radel Paredes	University of San Carlos	0939-172-8574	xhatchng@yahoo.com
Norbert Francis Elnor	University of San Carlos	0927-406-3777	norbertelnor@gmail.com
Frances Marie Lacuesta	UP Visayas	0916-625-1527	frances.lacuesta@gmail.com
Carlo Labrador	UP Visayas	0928 257 9664	lisethbusiness@gmail.com
Vicente Tan	UP Visayas	0915-906-3555	carvin_101@yahoo.com
Kchyzionshayne Dynelle Venus Dir	UP Visayas	0926 711 0286	greencharms_15@yahoo.com
Jilleah V. Grantos	UP Visayas	0915-364-6001	jill_grantos@yahoo.com
Edrese Grace O. Aguirre	UP Cebu	0916 710 7315	alinalakag2@yahoo.com
Samantha Fe. Monet Solidum	UP Cebu	0922-430-2287, 0916-403-5072	pr2xon128@yahoo.com
Ethel Mae Reyes	West Visayas State University	0932-976-7962	Chrowie@gmail.com
Kuren Bermejo	Central Philippines University	0921-794-1153	isams_loosed_7@yahoo.com
Cindy Kristine Tanate	Central Philippines University	0939-221-3757	egay_dorn@yahoo.com

NAME	SCHOOL/ORGANIZATION	MOBILE	EMAIL
Shiella Marie Mae N. Bas	West Visayas State University	0927-441-0014	chicko_2k@yahoo.com
Wilfredo Paolo L. Guinabo	Aller Trade Corporation Marketing Specia	0916 409-1271	paolo.guinabo@gmail.com
John Allen Villanueva Jardinazo	University of St. La Salle	0918-233-6978	allen_jardinazo@yahoo.com
Melrose Aguilor	University of St. La Salle	0905-315-3764	melroseaguilor@gmail.com
Jobelle Maglanloy	University of St. La Salle	0927-902-2156, 0933-483-3185	lobellermaglanloy@yahoo.c om
Paul Jireh Saballa	University of St. La Salle	0917-252-6378	pauljrehmaravillasaballa@gm
Peter Norman Samson	University of St. La Salle	0905-614-9797	piappensam13@gmail.com
Robert Diaz	UP Cebu	0921-540-6413	
Christian Saavedra	UP Cebu	0933-937-8162	studioephermera@yahoo.com.f
John Paulo Bugu	UP Cebu	0932-720-6456	pangsbago@yahoo.com.ph
Ernest Jewell Dino	UP Cebu	0932-516-7918	ernestodino@yahoo.com
Bambi Beltron	Cebu Filmmakers		bambibeltron@gmail.com
Jona Bering	Cebu Filmmakers		
Neil Genico Mojares	Cebu Filmmakers	0923 625 9715	
Vopki Pendon	FDC	0905-6160-512	psyche0trip_09@yahoo.com
Churchille Montealto	FDC	0921 385 0333	churchillemontealto@gmail.com
Kaiza Jay Abanciao	Silliman University	0906-527-7955	kiabanciao@gmail.com
Iresse Patricia Opinion Bulos	Silliman University	0905-403 1078	iresse_bulos@yahoo.com
Handenberg Acaylar Codicente	Silliman University	0906-2101857	handen_gc31@yahoo.com
Kim Villaluna	University of St. La Salle	0921-334-7243	jorducute@yahoo.com
Carlo Gabriel Evidente	ICBC	0921-847-9441	karuroti@yahoo.com

NAME	SCHOOL/ORGANIZATION	MOBILE	EMAIL
Kathy Zialcita	Cebu Filmmakers	0927-699-6539	
Francis Espena	ADSUM		
Jan Andre Gerardino	TUP		
Fr. Segundo Chua			

HASIK LUZON
September 18-19, 2010
Rizal Re-creation Center, Rizal, Laguna

NAME	SCHOOL/ORGANIZATION	MOBILE	EMAIL
Candice Garcia	UP Diliman	0917-520-0607	deng.garcia@yahoo.com
Ma. Bernadette Negrita	Aleneo de Naga University	0929-344-7188 0917-839-7534	berna_negrite07@yahoo.com, ph
Genevieve Andrada	St. Paul University		vivaandrada@yahoo.com
Ritchie Asagro	Aquinas University	0920-305-8519	ritche.a@gmail.com
Bart Andrew Mendoza	Collegio de San Juan de Letran	0922-724-7330	xbasmx13@yahoo.com
Jose Paolo Diaz	DLSU Dasmariñas	0927-915-5718	popodiaz@gmail.com
Jensen Aggabao Cadacio	De La Salle Lipa	0915-886-4726 0923-424-9606	take_8_nyz@yahoo.com.ph
Ma. Christina Pangan	UP Diliman	0906-480-1620	mariachristinapangan@yahoo.c
Juvien Galano	PUP	0917-604-2755	juvien.galano@yahoo.com
Gayzel Geen Dalusng	Holy Angel University	0906-697-8205	gayzeladalusng@yahoo.com
Jophel Botero Yorlaso	PUP	0930-183-6920	jophelyblosa@gmail.com; jophelyblosa@ohra.ph
Nash Anggahan	PUP	0917-3799997	keronekounimv@yahoo.com
John Benedict Eudela	UP Diliman	0927-912-9216	info@beudela.com
Jerome Satera	Lycoum of the Philippines Laguna	0921-733-9942	sezechy@gmail.com
Reuben John Rivero	University of Baguio	0915-796-2755	reubenrivero@yahoo.com
Penn Angelo Rombo	Palawan State University	0920-247-4636	prombeau@yahoo.com

NAME	SCHOOL/ORGANIZATION	MOBILE	EMAIL
Jessa Mae Jerez	Palawan State University	0912-263-8633	jerezjessamoe@yahoo.com
Froilan Hizon	Palawan State University	0926-645-1371	frohizon@gmail.com
Rhea De Leon		0917-240-9767	
Dorothy Choong	Palawan State University	0918-569-3361	dot.choong@yahoo.com
Mark Rommel Bugante	University of Baguio	0916-599-5915	boogs2icapan@yahoo.com
Tristan Marc Mapanao	University of Baguio	0927-415-0754	tristan.mapanao@gmail.com
Isabella Louise Abustan	Ateneo de Naga University	0926-670-8002	isablahlah@yahoo.com
Michelle Balabat	Central College of the Philippines	0926-669-3343	balabatmichelle@yahoo.com
Bernice Paz Paita	Ateneo de Naga University	0927-379-7933	bernicepaita@gmail.com
Michael Colimbas Jr.	Ateneo de Naga University	0915-419-8761	mlkee_gone_crazy@yahoo.com
Sharbyn Sayat	Ateneo de Naga University	0908-511-9382	sharbyn_sayat@yahoo.co.uk
Clarice Cabanlit	UP Diliman	0918-526-9819	ccabanlit@gmail.com
Mu. Sofia Amparo Santiago	UST	0906-520-2059	sollasantia92@yahoo.com
Angelo Emmanuel Meneses	UST	0917-537-9995	alo_angelo2003@yahoo.com
Joseph Andrew Abello	UST	0916-418-9880	josephabello@yahoo.com
Antonio Ramon Faronillo	UST	0926-672-7527	quatro69@yahoo.com
Leiza Fe Pareno	Ateneo de Naga University	0917-376-1835	lieza_fe@yahoo.com
Roxanne Jacutan	Ateneo de Naga University	0918-387-2685	mr_persnickety_31@yahoo.com
Vera Yvonne Tabuzo	Ateneo de Naga University	0918-366-7860	vytabuzo@yahoo.com
Celso Olega	FEU	0906-232-9777	chel2257@yahoo.com
Rash Caritativo	UP Los Banos		
Ayreen Korunungan	UP Los Banos		
Carissa Joy Ledesma	St. Scholastica's College	0917-625-4405	quodllyprojec1s@yahoo.com
Paul Kristoffer Putong	DLSU Dasmarrinas	0906-490-0349	crazyppaul2k@yahoo.com
Margilo Cells	Ateneo de Naga University	0917-648-1613	Margilucells@yahoo.com
John Mari Recel Bacolor	STI	0927-949-8294	lmbacolor@gmail.com
Philip Ace Castillo	Philippine Women's University	0917-570-4829, 43	afternoon_ph@yahoo.com
Antoniette Pulutan	Lycium of the Philippines Laguna	0919-880-0588	antoniettepulutan@yahoo.com
Kerwin Bailia	Holy Angel University	0926-494-6249	kerwinbailia@yahoo.com

NAME	SCHOOL/ORGANIZATION	MOBILE	EMAIL
Dianne Faye Magbanua	DLSU Dasmariñas	0927-475-4160_04	yan2x66666@yahoo.com
Angela Milan	UP Los Bonos		
Car Penaranda	UP Los Bonos		
Rei Naldo Garcia	Holy Angel University	0906-960-3478	reigarcia.ph@gmail.com
Angelito Silvestre	Holy Angel University	0917-409-4489	
Reglynn delo Paz	TAN	0922-826-6775	reglynnedelapaz@gmail.com

Chapter Six: Subject Zero

Bing Lao's Found Story Framework asserts that there are five subjects in a film: 1, Subject 1 is the voice of the character; 2, subject 2 is the voice of the place; 3, subject 3 is the voice of the medium; 4, subject 4 is the voice of the production; and 5, subject 5 is the voice of the audience.

Subject 1 is the dramatic voice which comments on the ego (psychological), while Subject 2 is the narrative voice which comments on the place (sociological). Simply put, the dramatic voice is the series of events in the film – the story (pursuit of love/money/success/justice), while the narrative voice is your insight in the story (in pursuit of love, you may ask, is love skin deep).

In the Found Story framework, subject 2 is stronger than subject 1. It means that the film takes a large consideration to the context (the voice of the place) where the subject 1 exists. Subject 3 is the telling of the story (rhetoric). Unlike in mainstream cinema, where the film focuses on the character, the Found Story framework is grounded on the context, on the place, on society/culture/institution. This keeps the Found Story Concept realistic and thus, socially relevant.

In one session of Bing Lao's training, he had another epiphany (as he usually does). He discovered Subject Zero. Bing asserted that not all films have a subject zero because subject zero encapsulates maturity of the filmmaker. Subject Zero is the voice of the filmmaker. For a filmmaker to have his voice, the filmmaker would have gone through experiences and gained wisdom. For a filmmaker to have a take on his subject, he himself need to grow up, stand up, and speak up. Subject Zero is then the stand – the advocacy of the filmmaker.

We were awed. Bing Lao basically laid down the framework of advocacy cinema without intending to. And his epiphany was our epiphany too. It is the heart of Active Vista – the voice of the filmmaker.

So, this epiphany came while we were preparing for the Alab Short Film Competition in October. Entries were slow to come in. We were trying to at least have 50 entries in



by the 1st week of November. Interested parties were asking for extension. We caved in. After all, we knew it was not easy to make films – and advocacy films for that matter.

We were also worried with the almost absence of entries by October. But the participants assured us they will submit. Then came November, the result was not encouraging so we had to extend the deadline for the third time. Then finally, it was time.

Entries were not more than 40. Well, we reasoned film is a collaborative work. We should not expect that the Hasik participants will throw up 100 works. We asked other organizations who have held filmmaking competitions if the turn out was bad. They said it was okay. It was a really an average turn out and that we should not worry. Aim for quality they said and that we had to bear in mind, we limited the theme to human rights.

In 2008, we got around 75 entries so we really were worried about the turn out – okay a bit frustrated. We did the job – went around the schools, had posters up since April 2010, had radio plugs and on line publicity and held filmmaking seminars. Where did we go wrong?

We knew that with all the work involved in Active Vista, we have not really poured all our efforts to the competition. The momentum was high from all the screenings and the seminars but Alab was not that impressive as we wanted it to be – at least the number of entries we got.

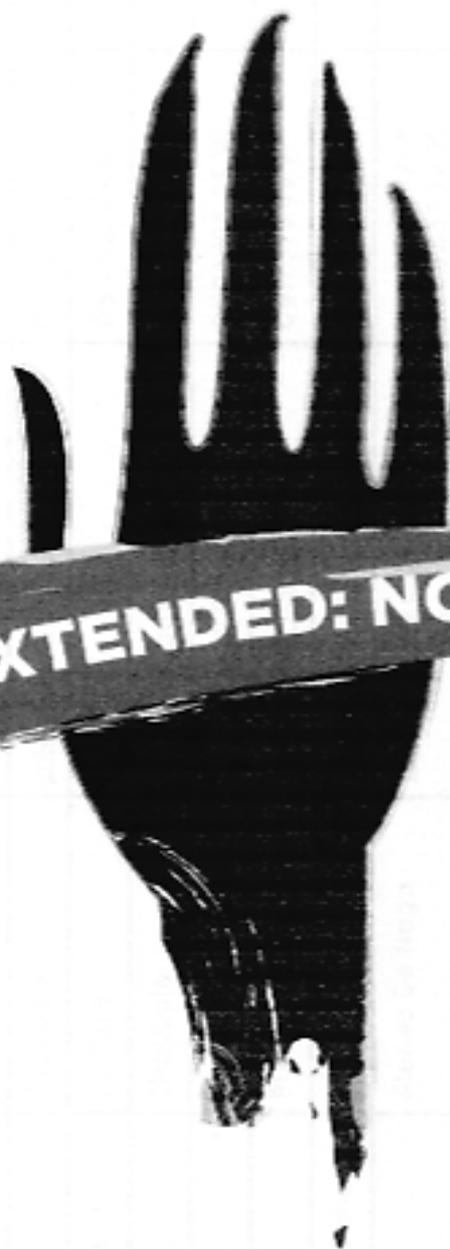
Half full and half empty. We looked at it both ways until we had to do the pre-selection. The entries were actually good. Some were professionally done but a lot came from amateurs. Commissioner Jose Manuel Mamauag, Jim Libiran, Ditsi Carolino, Francis Pasion, Bing Lao and Actor Ping Medina gave the final verdict.

At the back of our minds, we thought about Subject Zero and realized we had a long way to go with this generation.

CALL FOR ENTRIES

ALAB SHORT FILM COMPETITION

DEADLINE: NOVEMBER 12, 2010 • FACEBOOK.COM/ALAB2010 • ACTIVEVISTA.COM/NEW/ALAB



DEADLINE EXTENDED: NOVEMBER 26

ACTIVE VISTA

Active Vista Film Festival 2010 • activevista.com



**ACTIVE VISTA FILM FESTIVAL
ALAB SHORT FILM COMPETITION**

ENTRIES FROM LUZON

NAME	SCHOOL	EMAIL ADDRESS	CONTACT NUMBER	ENTRY TITLE
Gino Santos	La Salle	ginosantos@yahoo.com	0917.892.64.98	"Ang Tanke"
Miguel Kaimo	Graduate	miguelkaimo@mac.com	0917.511.17.11	Hasel
Angeles Bautista	La Salle		0917.622.04.18	Lapida
Vivo Andrada	Graduate	vivoandrada@yahoo.com	0917.839.75.34	A Survivor's Manifesto
Jessie Juarez	University of Makati	jz_warren25@yahoo.com	0908.106.23.31	Crossword
Nash Anggahan	PUP Santa Mesa	aniphreak@gmail.com	0917.379.99.97	"Pasan (pa saan)"
Gem Kydd Veridiano	Lagro High School	yiningbahandi@yahoo.com	0926.852.46.89	"Konsyerto ng Karapatan"
Marylo Celis	Ateneo De Naga	marylocelis@yahoo.com	0908.243.97.88 0908.882.32.20	"Lalay sa Mafa"
Erico Cruz	La Salle Benilde	saycay5@yahoo.com	0918.944.75.79	"147 Million"
Marie Kris Lara	Gradute	kullora@gmail.com	0922.873.47.35	"Eye Shng"
Juvenile Melchor Bacolcol	University of Baguio	softwarebin@yahoo.com	0932.474.94.32	"Paper House"
Carl Joseph Papo	UPLB	douglas.racco@yahoo.com	0906.448.28.94	"Bahay - Bahayan"

Andrea Quizon Gil Gacuma Jr. Czar Anthony Babiera Augustia Jane Sta. Ines Geronico Babiera (Gearlite Production)	FEU Graduate	andrea.quizon@gmail.com gil_gacuma jr@yahoo.com anthony.babiera@yahoo.com augustiajanesta.ines@yahoo.com m nico.babiera@live.com.ph	0917.201.33.42 939.68.43 939.68.43 0906.263.88.33 0927.788.75.01	"Pahayag" "Mutuyo"
Lara Buenaventura Anne Celeste Miguel Enario Ian Maria Lansan	La Consolacion College Manila		0906.497.40.25 0928.207.08.27	Fr. Ben Beltran: Mandingma Laban sa Kahirapan
Jel Leyco	Asia Pacific Film Institute		0906.948.02.66	"Patlang" (Blank)
Seige Ledesma		godflyprojects@yahoo.com	0917.825.44.85	"Peti-B"
Jong Pairez				"Evictions"
Claire Anne Del Rosario		direklare@yahoo.com	0927.855.24.05	"Pader"
Recci Bacolor		imbacolor@gmail.com	0927.949.82.94	"Tagu-Taguan"
Geraldo Jumawan		siningbahandi@yahoo.com		"Lesson Plan"
Papo Diaz				"Patay,Buhay"
Popo Diaz				"Walang Hangang Paghintay"
JB Eudela Sofia Santiago		info@jbeudela.com		"Faith & Reason"
Adrian Autor		autor.adrian@gmail.com	02.823.45.12	"Pista ng Tatlong Hari"

ENTRIES FROM VISAYAS

NAME	SCHOOL	EMAIL ADDRESS	CONTACT NUMBER	ENTRY TITLE
Ivan Zaldarriaga	Graduate	ivanism79@yahoo.com	0927.969.13.27	"PEACE VALLEY"
Juan Paolo Dimaguila Kervin Dalisay	West Visayas State University		0922.819.36.30 0921.804.29.75	"WHAT IF" "DUE PROCESS"
Mel Rose Aguilar	La Salle Bacolod	melroseaguilar@gmail.com	0905.315.37.64	"T RESE"

ENTRIES FROM MINDANAO

NAME	SCHOOL	EMAIL ADDRESS	CONTACT NUMBER	ENTRY TITLE
Karen Barba	Ateneo De Zamboanga	karenbarba@gmail.com	0916.665.54.80	IMBUSTERO LUNA
Romeo Depito Jr.	University of Mindanao	single_yummy17@yahoo.com	0928.340.55.07	"BUSGAK" (RUPTURE)
Leo Godfrey Jao	University of Mindanao	lgtao@gmail.com	0999.393.92.29	LETTER TO THE EDITOR
Jeniel Pons Lagat	Xavier University Ateneo De Cagayan	jep_jep07@yahoo.com	0916.890.52.00	"JEEPNEY"
Ana Carlyn Lim	Ateneo De Zamboanga	anacarlynlim@gmail.com	0916.26713.49 0923.432.26.14	"UN DUTAY MUNDO"
Earl Larroder	Ateneo De Zamboanga	larroder@gmail.com	0915.40712.11 992.60.40	"LIBROS"

ACTIVE VISTA FILM FESTIVAL

ALAB SHORT FILM COMPETITION

FIRST PLACE: **"PATLANG"** By **JET LAYCO**

SECOND PLACE: **" UN DUITAY MUNDO"** By **ANA CARLYN LIM**

THIRD PLACE: **"PETI- B"** By **SIEGE LEDESMA**

HONORABLE MENTION: **"KONSYERTO NG KARAPATAN"** By **GEM KYDD**

VERIDIANO

OTHER FINALISTS:

" ANG TANGKE" By **GINO SANTOS**

"BAHAY- BAHAYAN" By **CARL JOSEPH PAPA**

"EVICTIONS" By **JONG PAIREZ**

"PAPER HOUSE" By **JUVENILE MELCHOR BACOLCOL**

"PEACE VALLEY" By **IVAN ZALDARRIAGA**

"TAGU- TAGUAN" By **RECCI BACOLOR**

Emardo Lao
EMARDO LAO

Jim Medina
JIM MEDINA

Francis X.E. Pasion
FRANCIS X.E. PASION
Jim Libiran
JIM LIBIRAN

Chapter Seven: When A Zigzag is Faster than A Straight Line

UP FILM CENTER

December 6-10, 2010

UP Film Center

University of the Philippines Diliman

ORAPRONOB S . ACTIVE VISTA SHORT FILMS . THE THANK YOU GIRLS .

LAST SUPPER NO. 3 . ENDO . JAY . SENIOR YEAR

A straight line may be the shortest distance between two points but on a steep slope, a zigzagging path is the fastest, and sometimes the more efficient way to go. For example, a lightning appears in a zigzag manner because it follows the path of least resistance. If it had to travel in a straight stripe it would be passing through regions of variable resistance. This best summarized our path of strategy towards closing the Active Vista Film Festival in UP.

We knew we had to bring Active Vista into a real theater and the UP Film Center was the logical venue for it. The UP Film Center holds its own Cinema Veritas yearly in commemoration of the International Human Rights Day. But UP Film Center was a hard feat. It has the capacity for 1,000 audience. But we had a dream.

Peque Gallaga taught us to dialogue with our public. If we can't bring it to a commercial theater then the least we could do is bring it to a legitimate theater. Lav Diaz taught us not to insult the public's intelligence and understanding. If we can't bring it to the SM going public then make the SM going public come to unfamiliar theater.

And so, when the opportunity to partner with Government came up through the Re:Publiko Knowledge Sharing Week came up, we did not pass up the chance. And partnering with several Government Agencies was no easy feat either. But they were the public that need to see the films we offered. They were the target audience – a relevant stakeholder in the struggle to uphold, protect and promote human rights.

We knew the intricacies of partnering with Government was not an easy job. It was complicated. We had to deal with the bureaucracy – as Government was infamous of that public perception. We had 6 partner agencies – the Commission on Human Rights,



Department of Interior and Local Government, National Economic Development Authority, National Commission on Indigenous Peoples, the Supreme Court, and the Civil Service Commission. The idea first came up in September but after many attempts in organizing the partnership, the partnership was able to take off only by Mid November. Didn't we tell you that we partnered with Government?

A lot of our time were consumed trying to make the partnership take off through several meetings. It took so much of our time, our effort and our patience that in the middle of everything, we had to really exercise the ability to just zigzag our way towards the real goal in order to survive. It was good that CHR and UNDP were already our partners. Ms. Judith Fortin really guided our way through the process. It was good that we were working also with the Ang Bagong Lumad Foundation of Joey Ayala. They are artists and understood our predicament.

So, we did what we can and cope with the situation. We had 4 days of UP Film Theater and had 7 films to screen. The film forums idea came from us. Let the medium do the talking and let's dialogue afterwards. Let those Government officials and Justices watch those films and see what they had to say afterwards. But didn't we tell you we partnered with Government? So, the Re:Publiko event ended with having forums, as they originally planned and after the forums, we came in for Active Vista. The partnership was we screen films of Active Vista after the Re:Publiko Forum from 4pm to 6pm. The film became the after thought to the discussion held prior to the screening. No Q&A or discussion was held after the screening. But we have the entire 6pm onwards for Active Vista. And yes, we partnered with NGOs for this evening screenings.

The screenings of Active Vista for the Re:Publiko event were all full packed as hoped and expected. Pete Lacaba opened the screening of Orapronobis. Actor Pen Medina was there to watch his film. For Tuesday, DILG had a full packed audience as well as the Association of Public Administration Schools of the Philippines delivered a good turn out. We screened short films including one short film from DILG. Wednesday was also impressive. Supreme Court made their employees come and they watched Last Supper No. 3 which was the perfect film for them. They laughed at the film and probably themselves who they saw in the film's characters. Particularly interesting was the Supreme Court's discussion as the SC was the hot news that day and they were visited by protesters right in front of UP Film Center. It was UP after all. We were going to be frustrated if no rally came up with all those big names and high powered people attending the Re:Publiko event. But Thursday lead by the Civil Service Commission was the run away winner as it filled the whole UP Film Center beyond what it can handle. We screened Jay – as the topic was the search for truth and the speaker was Former Chief Justice Davide on the Truth Commission. It was the first time Jay was ever screened to such a large audience. Francis Pasion was smiling ear to ear because he had a big crowd, he

was able to listen to Chief Justice Davide and he met the handsome Vince Lazatin of the Transparency and Accountability Network (you get the idea).

Despite all the problems, we achieved the purpose of this partnership. We brought the films to its public. If you ask us if it was worth it then we would probably take a very deep breath and probably say "well...".

Many Government employees approached us in the four days we were there at UP Film Center, asking about how to access these films so they can show it to their colleagues. More students inquired. And, honestly we were surprised that there were many walk in audience for the forum and afternoon film screenings. Well, for that alone, it was worth it.

The evening screenings were a lot different since we had NGOs as partners. The audience turn out was not that impressive except for Senior Year. But the NGO community held their ground. They delivered well. The Thank You Girls was screened to an audience mostly from the LGBTI community which was what we wanted. Timely, the Pride March had just finished the Saturday before to commemorate the World Aids Day. A representative of a lesbian NGO approached us for a possible partnership. Endo (a film about contractualization thus Endo – end of contract) was presented by Partido ng Manggagawa to an audience of mostly workers. Former UP President Francisco Nemenzo and UP SOLAIR Dean were there. Incidentally, contractualization was a big issue at that time because of the PAL labor dispute. The PAL workers were also present in the audience. And incidentally again, Jade Castro's mom used to work as a PAL employee so Jade could really relate to the workers of PAL present in the audience.

Active Vista wanted a new film to be screened as closing film of the Festival. We wanted the last film to be symbolical and at the same time relevant. And we were fortunate to be able to hold the Advance Screening of Senior Year by Jerrold Tarog, the sequel to his short film, Faculty. It was an audience film. It was symbolic of our hopes that new filmmakers take on the challenge of making films with social messages. Audience turn out was really good as all were excited to see this film. We had celebrities, filmmakers, artists, teachers, the cast and students in the audience. It was a coming of age film. It was a coming of age also for Active Vista.

Signos for the Opening Night represented the old. Senior Year for the Closing Film represented the new generation of advocacy filmmakers and films that hopefully make an impact in Philippine Society.

"It is not everyday that we get the chance to see a film like this. The story while full of drama fit for a telenovela will never see light in a mainstream cinema just because this film chooses to present a reality that those in commercial cinema would rather suppress. Because this film has the courage to make a stand against powerful forces in society. Because this film fought for its message to reach you, its public, amidst adversities. Filmmakers like them are the new revolutionaries of our times - men and women who dare to use change to spark change. This kind of courage deserves to be seen and recognized by the Filipino audience."

- Leni Velasco - Bicol, Active Vista Film Festival Director

17 cities, 30 schools partners, 18 NGO partners, 62 partner organizations, 29 media partners, 11 corporate sponsors, 53 films. 134 hasik participants, 10 ALAB winners.

The journey ended on December 10, 2010 – the International Human Rights Day. It was time to pay homage to those who have made Active Vista possible.

Active Vista was a collaborative work of Dakila, the filmmakers and our partners. What fitting way to end Active Vista but to honor the same collective spirit through our partners.

Brigada opened the show. The Task Force Detainees of the Philippines gave out awards for their Tinamaan ka ng Lente Competition. Re:Publiko showed their video. We had Joey Ayala, Kalayo, Bayang Barrios, Cooky Chua, Noel Cabangon and the Radioactive Sago Project.

We looked back to the 143 days of our travels.

Indeed, sometimes a zigzag is faster and more efficient than a straight line.

When we began our journey, we marked our paths, got lost along the way, explored new roads and discovered other trails. We climbed steep mountains, swam oceans of uncertainties and flew towards risks.

On a flat terrain, a straight line is the best way to go. But we travelled a complicated journey. At many points, there were critical slopes, undercurrents, dangerous elevations and disturbances. So we had to move at a certain angle, cut into the road less travelled by, walk with unfriendly crowd and run away. We had battles we chose to fight and battles we chose to let go.

It was not rocket science to figure that out.

It was survival. It was ideals. It was passion. It was love.

So we ended Active Vista 2010 with the way we knew best. We partied on the stage of UP Film Center – all of us who understood the journey. We were not filmmakers, musicians, development workers, actors, writers or artists on that stage. We were just a group of people trying to make a better world.

Rock on!

"Lastly, we extol the virtues of joy and humor, that genuine social concern need not be solemn and grave, that, in the end, it remains a true celebration of life."

- Dakota Manifesto of Unity

Chapter Eight:
All We Really Need to Know, We Learned in Active Vista

ASSESSMENT AND RECOMMENDATION

It is often said that all we really need to know, we learned in kindergarten – or as in our case, in Active Vista. Well, wisdom, as Robert Fulghum said, was in the sandpile in Play School. Active Vista was our kindergarten. So, this is our version of all the things we learned from Active Vista.

Fairy Tales are not true. Magic is an illusion.

Cinema is the magic of stories. On one hand, there are dragons, princesses, rainbows that could appear out of nothing. On the other hand, a tramp from the crowd – a real person with mustache could come forward and look through the camera lens (Chaplin). Truffaut said that film, in the beginning, has two potentials: spectacle – the engagement with fantasy and magic making; and research – the engagement with the real. Spectacle exploited the medium of cinema in its early ages which paved the lie to the way cinema has been discussed on and off ever since – magic.

The Active Vista Film Festival has one major ingredient in its recipe – the films. With out quality films that hit the mark on the message on human rights, Active Vista would not be possible. One of the major challenges of AV was to find those films. It did not completely help that the Philippines has no decent archive of films. So, we really had to do the groundwork – talk to film experts; filmmakers, dig on the collection of Video 48, stalk the blogs of critics, explore NGO videos and all we could possibly do to come up with a decent list of films that tackle human rights at any angle imaginable.

Problem One: We lack films that dwell on advocacies, much more human rights.

There are the films of Lino Brocka, Mike de Leon, Ishmael Bernal, Mario O Hara – the classics. Good luck on finding decent copies. It was a good thing there is Video 48 – a hole in the wall video store that specializes in film collection. Most of these films can be accessed through personal collection of insiders in the film industry.



There are Indie Films – a lot of indie films, actually. Amidst the influx of indie films, there are only few of them that touch on human rights or an advocacy. And at some point, we really had to stop ourselves from reading too much into the film as we fear that the original intent of the filmmaker may not be the advocacy. Then, there is also a bunch of artsy fartsy films that touches on advocacy issues but does not really say much message just form.

We were faced with a major dilemma. Who determines whether the film is an advocacy film or not? Is it us, the viewers or the filmmaker and his intent?

We argued, but this is cinema. Its magic is the medium itself. Its story is the message. Let the audience decide. Show them the films – both artsy and propaganda. Let the audience go through the process. Do not deny the audience the right to determine the message. Do not insult the intelligence of the Filipino audience. Was it not Lenin who said that cinema's ability to communicate through images had an innately democratizing aspect?

But, who are we kidding? It was our intent to educate the audience not only on cinema but on human rights. With all our idealism, at some point, we had to put our feet on the ground. We are talking to an audience who: 1, are not exposed to cinema; 2, have no access to quality films and are fed with a lot of crap by the mainstream Star Cinema or Regal Films; 3, are brainwashed with the telenovela mentality; 4, are screaming fans of the latest love team or heartthrob and Willie Revillame; 5, are not even aware of human rights violations or issues; 6, might not even aware of independent films; 6, do not even have the concept of an advocacy film; 7, do not have advocacies or do not even think they should have an advocacy or cause to be involved with; 8, may only be forced by their teachers to attend the screenings; 9, are clueless to even their country's history and worse; 10, may not even care.

Those ten things broke our illusion on the magic of cinema. But, we do believe in its power – its power to evoke thought and emotion.

So, we came up with our battle strategy. We came up with a list of films which we determined, at the least, contain social messages. Then, we let the partners decide based on their thrust and advocacy; interests and entertainment. But we had our back up plan, we required a discourse – an after screening discussion. AV was after all a human rights film festival.

We realized that more than the films, it was important to ensure the discourse. This was our venue to educate if the medium failed to connect with the audience. We found the balance of our dilemma. Because we lack films that directly address human rights issues, we need to make the other films work to our intent – at the least, inspire the discourse on the issue. And surprisingly, it was a learning that probably determined a core framework of the festival.



We facilitate not dictate learning. That was the point. The films do not need to spell it out because at the end of the day, cinema is still art. To treat it otherwise is disrespect to the medium.

Learn to tie your own shoes.

Problem Two: Art vs. Propaganda

We got the audience side covered but it was also equally important to get the support of the film community. As mentioned, the question remains. Who determines whether the film is an advocacy film or not? Is it us, the viewers or the filmmaker and his intent?

There may be films that we included in our list whose filmmakers may not be comfortable with the idea of their films being branded as advocacy films. After all the ancient debate remains: Art vs. Propaganda. Some filmmakers seem to equate advocacy films with propaganda. To avoid the misconceptions that Active Vista follows the same path, we found it important to sit down with the filmmakers and really explain what Active Vista is all about. And, it was the best move we did. Not only were we able to get their support but also we got them involved.

Looking back, we realized that some artists are turned off with the label of advocacy films not because they do not care about the issues. In fact, they do have their own advocacies and are in tuned with the human rights situation in the country. The problem with most of the present advocacy films was that they failed to dialogue with their audience. They chose the path of dictating to their audience than challenging them to think. This was probably why the artistic community seemed turned off with it. And we saw the point as we have experienced dealing with NGOs who wanted films which explicitly tell the audience of the issues. Most of them do not get the point that it was not the film's role to do the explanation. It was, actually, their (the NGOs) role to contextualize the film and relate it to the issues it presented.

A film can only as much as inspire discourse or present a certain truth. At the end of the day, it was the role of the development organizations and the academe to analyze, to contextualize, to synthesize and to integrate the message. And our role as presenter of this Film Festival was to tie them all together – the film, the filmmaker, the artist, the academe, the NGOs, the students, media – and hopefully the knot will be tight enough to lead the Filipino public towards the path of enlightenment.

Brillante Mendoza, in a Q&A in Ateneo de Naga, said that his role as an artist was to present truth the way he sees it through cinema. And if he had done his film truthfully and well then he believed that was his contribution as an artist. His answer sparked a lot of discussion with in the Active Vista Team – a discussion that up to now has continued with in the organization. Does an artist's role in society limited to the creation of his art? Does his responsibility ends after throwing his art to society? In real life, doesn't the artist have a responsibility to contribute towards the pursuit of his truth – whether it be justice, social progress or human rights? Shouldn't an artist who talks about extra judicial killings be involved in the movement to promote human rights?

We are sure that this will be a long debate among us. But for now, we are satisfied with the search for truth that pushes filmmakers to make films. We do believe that beyond that takes another process.

Jade Castro, after guesting for the Dumaguete leg of the Festival, told the team that he wanted to be more involved in the kind of work Dakila does. Francis Pasion consulted us on what strategic action can he do to really help the Sampaguita Vendors, the subject of his latest film. Dante Garcia wanted Dakila's help with his new film, Mrs. Recto, so that education can be raised as a pressing social issue. Enough said.

I always try to avoid answering the question of WHY I make films or why I chose to be a filmmaker. Perhaps it's because I don't have much of an agenda except personal expression and developing one's craft. I don't think a filmmaker should indulge in heroic delusions of saving Philippine cinema or uplifting society. However, if you ask me WHY I watch films, the answers are definite: I watch films to be entertained, to learn more about my life by seeing how others live theirs, to learn new questions and be inspired to seek new answers, to move beyond sympathy and towards empathy, to be reminded why it's important to be alive. I think that's the only thing a filmmaker should think of whenever he's making an advocacy film, a straight narrative or anything else—that sense of humble responsibility. To be true to one's craft, sincere in one's intentions, and always strive, not just for social realism because God knows we've already made a tired genre out of it, but truthfulness—the kind you create from the lies inherent in the craft of cinema.

--Jerrold Tarog, Filmmaker

Play fair.
Share everything.

Problem Three: Human Rights, anyone?

How do you tackle human rights issues amidst rowdy college kids sent to the auditorium by their teacher to watch a never heard film with no known actor in it? How do you discuss media and sensationalism to girls screaming every time Coco Martin appears on screen? How do you talk about political killings to high school kids whose film knowledge is limited to KimErald and Sara – John Lloyd films?

Step One: 1) Choose an audience film – one that elicit laughter, romance, coming of age drama and all that frills. 2) Choose a controversial film – one that has won accolades abroad or banned by MTRCB. 3) Or if all else fails, Bring a celebrity, a rock star or a pop icon to the screening.

Erwin Romulo was right when he said that in order for you to succeed, you must know how to bring in your audience. So, we brought the audience in, now the hard part came in the discussions.

Step Two: 1) Make sure you have at least 3 of the following present in the discussion:

- a. the filmmaker (the audience will have address a lot of questions to him, believe us)
- b. a representative from the academe (preferably the audience's teacher – so the students will feel obliged to stay during the forum)
- c. a representative from the NGO (make sure he/she is cool and about their age, speaks well and well versed on the topic because he/she is your only hope when all else fails but also make sure they do not act like prophets of truth)
- d. the CHR representative (not reliable as 1) some are well versed only of their institution's functions but not the HR issues, 2) they tend to over lecture or 3) they love to tell you about their personal lives.
- e. a cast of the film (preferably some sort of known actor or a familiar face, the more popular, the better)
- f. a dakila artist (so that, whatever happens, you can tell him/her to provide entertainment/ give insight/ share information/ carry the tarpaulins – answer depends on necessity)

So, yes we needed all these frills and sugarcoat because we knew our audience – they were victims of night time soap opera, followers of KimErald and facebook addicts.

We knew what it felt to be young and restless and simply not interested in anything else except the latest fashion, your FB status message or getting through college.

Step 3: Trust the Film.

A good film will always work wonders – whether the subject is a call center agent text addict who rants about his lola and his life's problems to girlfriend in such a jejemon manner or an ex rebel priest trying to survive amidst the promise of the post Edsa administration. The audience will get it. It will touch them.

Step 4: Trust your Audience.

Never mind that they are KimErald fans or have never heard of Indie films before your group came. Nobody hates a good story. And they will know a good story when they see one. And your stories are actually their stories – as children, as students, as women/men, as daughters/son, as workers, as farmers, as indigenous people, as citizens, as humans. At one point, they will relate to the story.

Step 5: Trust your Resource Speakers.

They know the subject. They have insights. But you have to be wary. They tend to dominate the discussion. You just have to remind them to dialogue with the audience, answer the questions being asked. Ask them to provide context to the film. Encourage them to share and tell them to encourage the audience to share.

Step 6: Trust yourselves.

It was not enough to know the films. Know the issues. Read, research, google, discuss. Determine the issues at hand. Strategize to bring out the right questions. If it does not come up, ask the questions yourself. Argue with a resource speaker if necessary. All for the benefit of a good discourse. Only then can your audience will truly learn. Be ready for the after screening effects because the audience will approach you, ask you questions, and haunt you in facebook.

It was a problem for us when we could not deliver at least two or three resource speakers because the discussions became boring. It was also a problem if the partner school had time limitations with the screening since we cannot afford time for discussions. So, we really had to design a program and insist that program with the partners to make sure a discussion follows.

From the discourse, we found out that:

1. Human rights issues were not popular among students. They have heard of the issue but do not really know what it was all about. Surprisingly, the students were not quite adept even with the local human rights issues.

Case in point 1: Davao students do not really know how the DDS operates and worse, some of them think that they are the good guys.

Case in point 2: In Pampanga, a hotspot for political killings, students were not aware of the political killings in their area. They were even surprised to learn that political killings happened even after Martial Law.

Case in point 3: In USLS Bacolod, many were unaware of the plight of the Negros Farmers until they watched Ditsi's *Lupang Hinarang*. And of course, they all cried after. Some even expressed their guilt of not knowing an issue just around their corner.

2. There is a learning gap. While relevant history lessons should be reinforced, there is also a pressing need to integrate human rights education in the curriculum.

Case in point 1: To this young audience, Martial Law is just another holiday to commemorate. They were not familiar with what really happened during Martial Law. They vaguely remember EDSA 1.

Case in point 2: Somebody from the audience asked about what are the basic human rights. How can we expect them to learn about the human rights issues when they do not even know what their human rights are.

3. What is to be done? That was the uniform question after each discourse. The audience realized that their education do not stop there. They wanted more. So, we direct them to websites, to campaigns, to initiatives, to petitions, etcetera. However we felt, after we leave the area, 50% of those who asked might probably forget about it while the other half we would still encounter in cyberspace. We felt we left them half baked and with nothing for follow through.

That was essentially the problem. After we let them taste a slice of Active Vista and what it offers, we take the cake back with us. And they all come back to their normal lives – where the films in their libraries are Hollywood Blockbusters, where their classes teach obsolete historical facts and limited perspective, where there is no decent book they can read about who Lino Brocka was, where issues such as mining, extra judicial killings and torture are just headlines in the Newspapers/ Yahoo news they will be able to read from time to time.

And we all come back to our mundane existence. Perhaps, some of them will be lucky to experience another film forum in the next 3 years of college life (assuming they are freshmen). Unless, you are from UP, Ateneo, DLSU or some Metro Manila school, alternative classroom program such as Active Vista is a rare event.

Kints asked the team on our way home from Palawan a disturbing question that remains to haunt us till this day. “What happens to them after we leave?” We knew the point she was driving at.

It was the first time a film festival happened at PSU. The effect to the students was overwhelming. Before Active Vista, they used to watch popular Hollywood Films for their Mass Communication classes because that was all the Library had. We left them a book on Cinema and some films.

We were all quiet during the plane ride home. But Kints was persistent on her question. “Seriously, what happens next now that we already left Palawan?” We can sense the emotion in her voice.

“We will try to come back”. I replied and on a lighter note one of us said, “And add them on facebook”. It was all we could answer.

Don't talk while your mouth is full.

Problem Four: To scatter or to dig?

One of the biggest issues with in the team was the realization that we were spreading our wings too much flying in all the 17 areas of the festival. Most of us were worried that our efforts will eventually crash for this reason. We were scattering so much seeds but we did not have a game plan on how to nurture those seeds and help them grow.

Kints' worries were valid. What happens to the audience we left behind? After we caused a ripple in their lives, what will sustain their education on human rights and on cinema? There were no concrete programs for human rights education in their schools. There were no venues for alternative education or advocacy cinema.

It was not enough to hold "one time-big time" film screenings and discussions to ensure their education. If we really wanted them to learn then we must empower them to, at the very least, be able to have access to the information and materials that we have. We felt like we opened our own Pandora's box.

We went to the 17 areas with the intent to awaken their social consciousness through cinema. We got our wishes. But, they were hungry for more films and thirsty for more knowledge. And we knew, we do not have the capacity to respond to their needs. And that guilt sink in to the rest of the team.

Many argued that we should have held the festival in fewer areas than the 17 areas so that we could concentrate more in laying the foundations for a more programmatic approach to the festival. Fewer areas would mean more time cultivating the seeds that we planted. Some of us counter-argued that the point of the AV 2010 was to spread awareness on human rights through cinema. To spread awareness means broader reach. They asserted that the framework for this year's festival was to create awareness to the widest audience possible. How to cultivate this awareness is a different issue. An issue that we have to deal with at the end. At the same time, some of us also pointed out, that it was more efficient to concentrate on some areas for maximum impact. But this arguments came in too late. We were in the middle of the project, so, we had to do what we had to do.

Stand on your head to stop the tears from falling,
When you go out into the world,
watch out for traffic, hold hands and stick together.

In the beginning, we were all excited with the project. We knew we were amateurs. We were a young organization trying to figure out how to function as an NGO. Most of us are artists who have an innate allergy for structures and a sensitivity to what some people might think as trivial. Our organization exists through the volunteerism of members and the strong sense of responsibility of our leaders. We started Active Vista 2010 with 3 people on top of it and a few volunteers to help them. We realized the extent of the tasks so we added a few more people to the team. Before the Festival Opening, almost everybody in the immediate core was



involved. Then we started the travels to all of the 17 areas. We were traveling so much that the team would not even get the chance to meet and assess problems as a team. We were merely reacting to the situations thrown to us – non functioning DVDs, logistical nightmares, audience mobilization, and so on and so forth. Functions and roles got mixed up. Systems were in haywire. The week after week traveling finally took its toll to the team. And did we tell you that we were mostly girls? Throw in the monthly PMS and there you go – a perfect formula for emotional breakdowns. The journey was not exactly smooth sailing. We have had our shares of heated debates, emotional outbursts and so on and so forth. But we learned, as we say, stand on our heads to keep the whole Festival from falling apart.

December was the worst month for all of us. It was judgment day and after 5 months of traveling, we were really tired at that point. Pressure was high for the 5 day UP Film Center event and the Festival Closing. We saw the flaws of the whole machinery and our system in the past months. We recognized our weaknesses and found our strengths.

We knew we lacked enough expertise both in the knowledge of cinema and human rights education. Most of the volunteers are fresh graduates who had limited skills in organizing festivals. The organization was still familiarizing itself to the systems and structures of being an NGO. All the shortcomings were highlighted so much during meetings that a month after Active Vista, the Executive Committee of Dakila met to address the issues and finally drafted resolutions to fast track the first phase of the plan to usher the organization to a more professionalized system and structures.

Get up when you stumble.
Clean up your own mess.

When we looked back to the journey of Active Vista, we knew there were so many "could have beens" we now regret. We should have 1, concentrated more in the publicity of the Festival to draw in more contestants for Alab; 2, maximized our artists more by arranging media guestings, asking them to write articles; feature stories; plug the festival in their shows/gigs; 3, involved more NGOs to help us with the discussions and asked them to provide more information materials we could distribute to the audience; 4, focused more in the after screening discussions and brainstormed for a more effective program flow; 5, programmatically planned our publicity materials and the distribution for maximum impact; 6, sat down with all media partners with our communication plan to ensure that not only was the event advertised but the human rights messages as well; 7, gotten more corporate sponsors and mobilize more resources for the project; 8, extended the length of the Hasik



Seminar to accommodate the topics that were not included; 9, coordinated more efficiently with all partners especially the CHR so that they could have been more involved with the project; 10, been more decisive in some of our decisions and actions to prevent the wrong doings we committed.

There are 101 reasons and excuses for all our mistakes. We learned so many things the hard way and we are still learning. But one thing you credit to us is that we gave AV 2010 our hearts.

Active Vista comes closest to a real melting pot of advocacy, creativity and mentoring. This is a gathering of real passionate, well-informed practitioners, and encourages a real dialogue with equally aware students and supporters. This is a festival of ideas, heart and action.

-Emman Dela Cruz, filmmaker, mentor, creative advocate

In the end, we all agreed to 10 salient points:

1. Active Vista 2010 succeeded in raising the importance of alternative education through cinema to both our partners and the film community.
2. The medium is the message. But, the power of cinema to inspire discourse is equally important as the process of dialogue itself. While we believe that the Filipino audience is intelligent enough to discern the message, we also believe in the strength of a free exchange of ideas in contributing to the education of the audience.
3. The human rights situation of the country should be addressed not only by development organizations, the government, the church and the HR community. There must be a convergence of efforts of all stakeholders. The artists and the educational institutions play a crucial role in educating the citizens on human rights.
4. Alternative forms of education must be explored and developed. A creative, transformative process like the cinema can help address apathy especially among young people.
5. There is a need to help the Commission on Human Rights develop its capacity on human rights education and make its content more relevant and its methods more engaging.
6. We need more films that tackle human rights issues and more filmmakers who take on the challenge of making quality advocacy films that capture the interest of the Filipino audience.
7. There is a need to deliver the message to the filmmaking community and among budding filmmakers of the responsibility of filmmakers to dialogue with their audience. While

mainstream media still plays an influential role, the accessibility of technology these days are venues to reach out to the public with their message.

8. There is a need for a more comprehensive program to promote human rights education through cinema. Active Vista must respond not only in creating awareness on human rights and advocacy issues but also in facilitating a deeper understanding of the human rights issues. It must be sustained not just as a festival event but a program grounded on the need to educate the Filipino public on human rights at the grassroots level.
9. At the same time, for human rights issues and education to penetrate public consciousness, projects such as the Active Vista Film Festival must be at par with the current mainstream fads. The team realizes that a regular human rights/advocacy film festival in the Philippines must be ushered into the same level as its counterparts – the Human Rights Watch Film Festival held in New York or London.
10. Holding a similar Human Rights Film Festival would (1) address the lack of new films that tackle human rights; (2) encourage more filmmakers to take on the advocacy on human rights; and (3) generate public interest on human rights issues.

20 Venues for the Active Vista Film Festival

Active Vista Film Festival 2010

TARGETS VS. RESULTS

Activity	Target Output	Result
Film Screenings in Provinces	10 Key Areas Nationwide 1. Northern Luzon 2. Central Luzon 3. Southern Tagalog 4. Bicol 5. Negros-Panay 6. Cebu 7. Zamboanga 8. Northern Mindanao 9. Davao 10. South Cotabato	16 Key Areas Nationwide 1. Baguio 2. Pampanga 3. Laguna 4. Rizal 5. Palawan 6. Legaspi 7. Naga 8. Bacolod 9. Iloilo 10. Cebu 11. Dumaguete 12. Zamboanga 13. Cagayan de Oro 14. Iligan 15. Davao 16. General Santos
	20 Venues for the Active Vista Film Festival	30 Venues for the Active Vista Film Festival (See attached list of schools)

Activity	Target Output	Result
Metro Manila Screenings and Main Festival (Opening / Closing)	4 Schools in Metro Manila	4 Schools in Metro Manila 1. Far Eastern University 2. EARIST 3. De La Salle University 4. UP Diliman
	1 Theater in Metro Manila	Shangri-La Plaza Mall
Audience	12,500 audience (10,000 audience in provinces, 2,500 in Metro Manila)	28,737 audience (4,250 in Metro Manila, 24,487 in the 16 provinces)
Films	20 Human Rights Films	30 full length films 23 short films
Partners	10 Films presented by Development Organizations	15 Films presented by Organizations
	20 Partner Organizations	70 Partner Organizations / Institutions
	250 individuals from the audience became volunteers of Development Organizations involved	no data
HASIK	150 participants for the 3 learning sessions in Luzon, Visayas and Mindanao	134 participants for HASIK (42 for Mindanao, 41 for Visayas, 51 Luzon)
ALAB	100 entries were submitted for the competition	36 Alab entries

"The Moment between History and Destiny is The Story"
-Bing Lao

Bing Lao in his Found Story Workshop said that, "The Moment between History and Destiny is The Story." This was our story. This was our journey.

The worst load of bull ever said about cinema is that it can change society.

Orapronobis never really prevented the return of human rights violations in the Philippines. The tender, innocent little children of the new Iranian cinema did nothing to foster a sense of enlightened tolerance and certainly did nothing to stop the emergence of nuke-head war freaks. No amount of boo-hoo documentaries about oppressed children could vanquish all the pain and misery in the world (But, take note, how the Velvet Underground inspired a revolution. Rock and roll based on narcotics and sadomasochism—there's a case you could argue for). Cinema as both personal expression and propaganda: the world does not lack for films with determined social intents, but the majority of human beings would choose sensory assault by giant robots and teenage wizards than sit through a ten-hour Lav Diaz masterpiece. Apparently, discourses on the human condition do not go well with popcorn and soda. Wait, come to think of it: the visual techniques now used to peddle shampoo and sanitary napkins have been developed under totalitarian regimes in Europe. Maybe it can change the world.

But where else does the illusion of cinema as the great social medium for reform come from but cinema itself?

So what is a group like Dakila doing with a project that purports to promote "cinema with a conscience?"

We're also trying to ask ourselves that question. We ask that while we wait for hours and hours at airport departure lobbies for that next flight to another town, another city where we bring bagfuls of movies that contain no giant robots nor teenage wizards or no expensive special FX. We took Active Vista to 17 cities all over the archipelago. We also brought filmmakers who lectured on how this gig works--- and more. Aside from discussing camera angles, editing rhythms, the philosophies of the script ("diegetic" vs. "extra-diegetic"?), we also invited resource persons to speak on the "conscience" part of the slogan: in particular, human rights. Most of the time, we are enlightened. We become aware of the situation in a particular area and by some vicissitude of discussion and argument we are able to correlate the fact with the celluloid image. Some of the time, they are as benighted as the superstitious villagers in Bernal's *Himala*. But we can only be so lucky.

This is not skepticism. In fact, the notion that an hour and a half's worth of socio-political melodrama can feed millions of hungry children is far more poisonous. But

why do we as Dakila continue insisting on the idea of a film festival and workshop that goes beyond imparting instructions on camera angles and plot structuring?

There are no easy answers to that either. I mean, who—apart from disgruntled producers and overworked/underpaid crew members-- doesn't like film? We are not film critics. But we happen to enjoy film. We, in Dakila, believe that now is a good time to celebrate cinema—the current cinema, to be exact. And the cinema we talk about has absolutely nothing to do with the latest romantic comedy from Star Cinema. Now more than ever is the perfect time to share with the rest of the Philippines works that will never, ever be shown on ABS-CBN's afternoon matinees, or whatever demilitarized timeslot occurs in that nauseous conflict they call the network wars. The prolificacy in output that has recently marked independent cinema will one day, no doubt, result in a deep rootstock of films that have been reflective of their social conditions. And as with all things, it is not up to us but for future generations to evaluate what goes in and what is removed from that rootstock. The boys and girls (oftentimes sleepless and exhausted, the girls, to be exact) of Dakila are certainly aware of this, but we take and celebrate what we can and what we have. True, there's that conceit that we may be doing something important. But for all we know, romantic comedies may be the thing of the serious future. But old or new, multi-awarded or conveniently ignored, the films we have selected, and at least to our minds, had significant things to say. If not to our sense of amusement, then to a larger scheme of things. To paraphrase T.S. Eliot: a filmmaker, in writing his time, writes for all eternity. We do not completely know what that means. What we know is that a shot of a slum in 1988 looks no different from a squatters' area in 2010—they just changed the softdrinks poster plastered on the nearby sari-sari store.

The more things change, the more they stay the same, so the saying goes. Maybe it's okay to continue living in a world of illusion, preferably one beamed by a 35 mm. projector. In the end, it is an illusion that keep us sane.

- Lour Ernest de Veyra
(Active Vista Film Festival 2010 Souvenir Program Final Note)

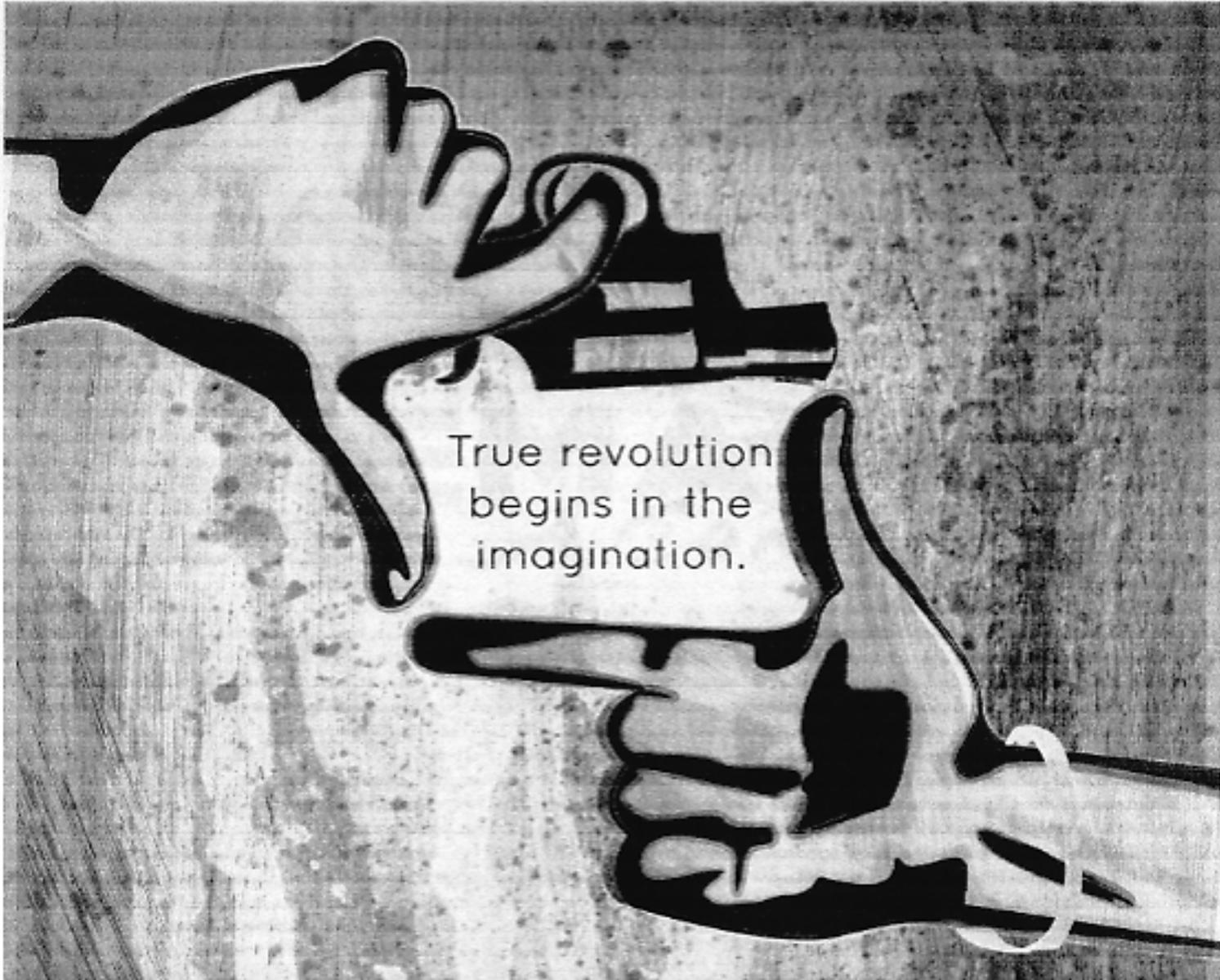
SIGNOS

*Gumising,
Magmasid,
Makinig,
Makiramdam,
Magtanong,
At Magsuri.*

*Mangahas
Tumuklas
Manindigan
At Makibahagi.*

Note: This poem first appeared as titles of the chapters of the Active Vista Film Festival 2010 Souvenir Program published last December 2010.





True revolution
begins in the
imagination.

ACTIVE VISTA

www.activevista.com

Active Vista Film Festival • July 20 - December 10, 2010

BACOLOD • BAGUIO • BATANGAS • CAGAYAN DE ORO • CEBU • DAVAO • DUMAGUETE • GENERAL SANTOS
ILIGAN • ILOILO • LAGUNA • LEGASPI • NAGA • METRO MANILA • PAMPANGA • PUERTO PRINSESA • ZAMBOANGA



Region of the Netherlands

TRIBUNE PRESS

Serving the Filipino over 100 Years

September 25, 2010 P50 in Metro Manila

CINEMA *An introduction to the Active Vista Film Festival* *With A Conscience*

by Lourd Ernest de Veyra
Illustration by Louie Cordero

There is that closing scene of Orapronobis

where ex-priest (Philip Salvador), after his son is killed, is staring at the telephone, deciding whether or not to call up to rejoin his old comrades in the Left. It is the tense silence of that moment that grips us: camera closing in on his face, then the phone, as if in a major crossroads of destiny. Only the truly comatose will fail to find power in this scene.

This Lino Brocka masterpiece — banned by the censors in President Cojuangco Aquino's time — is 20 years old, but it has never lost its power. When was the last time a film posed this kind of threat to the dispensation?

Perhaps the enduring message of *Orapronobis* is this: that, in spite of supposed vicissitudes of history, some things never change, and that the price of freedom is eternal vigilance.

Vigilance, too, comes in a variety of guises. And cinema is one of them. Because no film is totally neutral. Even the most damningly escapist love story or the dumbest comedy makes a statement simply by its choice of subject, by what it omits instead of what it says.

Yet nobler are those who deliberately set out to tell a different kind of story, a story that no one else will tell because it might be uncomfortable, because it will not go well with that

tub of popcorn and that can of soda. Because it might be true.

The power of cinema to move, to soothe, to intimidate, to cajole, to coerce, to seduce, to bludgeon, to disturb, to arouse. Not as an escapist piece of technology, but as a tool to explore certain social truths. Brocka's films did not bring down the Marcos dictatorship. But it was good enough that — even through the simple story of a security guard, a love-struck fan, a printing press laborer, a slum-dwelling lass, a displaced probinsiyano, and a host of other characters driven to desperation — he constantly held a mirror to the ugly side of Philippine society for the whole world to see. Of course, he himself was no armchair activist: he was a brislingly outspoken presence in rallies, a staunch anti-censorship crusader, and a director who practiced what he preached by making sure his staff and crew were paid on time.

Active Vista, as the name implies, calls for a more dynamic way of watching, which is to say, seeing. This is a film festival based on advocacies, not the middling concerns of style or genre. From features to shorts to documentaries, gathered here is a mixture of both classics of committed Filipino cinema and the most recent award-winners of the digital generation addressing a kaleidoscope of social issues, from human rights to the environment to history to children's rights and gender matters, among others. Of course, it needs no mentioning that, before they can be placard-bearing message vehicles, these are tales that are well told.

We'd like to say, "Relax and enjoy the movie," but you know we mean more than that.



Lourd Ernest de Veyra is a Palanca Award-winning poet, socialist of *Radioactive Sage Project* and current president of *Dakila: Philippines Collection for Modern Heretics*. Louie Cordero is a multi-awarded painter, cartoonist, sculptor, musician and creator of *Narling Tin*.

Dakila is bringing the second Active Vista Film Festival to 17 cities nationwide. Active Vista is a showcase of eye-opening films dealing with human rights issues. It runs until December of 2010. Visit ActiveVista.com for details and screening schedule.

WONDERBOG

The Active Vista Film Festival has touched down in 17 major cities all over the country, from Iloilo to Cebu to Davao. Armed with 20 local films, Dakila, a collective of the country's most artistic minds, has pooled together with local filmmakers to bring the films that don't usually reach the local schools and communities. Since it started September, Active Vista has been in more than 30 schools nationwide, with an estimated audience of 15,000 young people.

The festival director, Leni Velasco, also one of the core members of Dakila, recalls how it started small during one of their planning sessions back in 2008. Dakila recognizes the film medium as a very powerful art form. They also want to get the youth aware of human rights issues and a platform to exchange views.

The first Active Vista happened in 2008 — a week-long festival at Robinsons Galleria's Indie Sine — that carried the initial tagline: "Cinema with a conscience." The festival has grown considerably since then, as the Embassy of the Kingdom of Netherlands and the Embassy of Australia have taken interest in making it a nationwide event.

Now, the morale is high to continue with the film festival. As the final Manila leg begins, it has warmed up to the new tagline: "True revolution begins in the imagination."

EDUCATING THE YOUTH

The aim of Active Vista is to showcase films in those hard-to-reach places. As Leni points out, "There's an argument that the masses only watch the popular films. This is not true. At the end of the day, you're also talking about access — getting the films in the kids."

A film screening is usually followed by an open forum with the director of the film. Among the brilliant filmmakers who have taken time out of their busy schedules are Brillante Mendoza, Peque Gallaga, Ditsi Carolino, and even *Supreme's* very own young filmmaker, Pepe Diokno.

Leni has observed the audience participation is better in the provinces, where students have shown tremendous hunger for alternative films. Their most memorable visit was at De La Salle Bacolod where Ditsi Carolino, the country's top documentary filmmaker, has shown her Negroes version of *Lupang Hinirang*. The whole audience was crying when the film about their local farmers was shown to them for the first time.

Aside from giving talks, the filmmakers have taken a more active role by giving two-day seminars to the young filmmakers. In

Active Vista Film Festival



Cannes best director Brillante Mendoza has traveled with Dakila to engage the youth with his films *Kinatay*, *Lola* and short film *Ayos Ka*.



Peque Gallaga

turn, they hope to spark interest in Active Vista's Aklat short film competition, which is a call for aspiring filmmakers to submit short films.

TO SEE IS TO BELIEVE

I myself admit that I'm always uneasy when encountering the word activist. But the vista in Active Vista is just another word for point-of-view. You only have to take an active perspective of the things around you.

You don't even have to care about human rights. All you have to do is try something creative and fun — like watching, moving images — and maybe you will end up feeling something you never thought existed. Opening up the imagination will always bring great things. In view of the good results, Leni remains optimistic: "We have a saying here in Dakila. If watching an Active Vista film can make you change the way you look at things, perhaps the things you look at will change."

Active Vista will hold a special advanced screening of Jerrold Tarro's *Seminar Year*, which has recently been rated "A" by the Cinema Evaluation Board. Catch the Manila leg of the festival at the LIP Film Center from Dec. 8-10, as the last day marks the International Day for Human Rights.

Want to download the full schedule? <http://lucifer.com/ParaMedina>

Active Vista Film Festival 2010

Human Rights Information

You can use the search form below to go through the content and find a specific post or page:

Search

The Universal Declaration of Human Rights

Download the **Universal Declaration of Human Rights** at the **United Nations Office of the High Commissioner on Human Rights** website.

- Article 1 Right to Equality
- Article 2 Freedom from Discrimination
- Article 3 Right to Life, Liberty, Personal Security
- Article 4 Freedom from Slavery
- Article 5 Freedom from Torture, Degrading Treatment
- Article 6 Right to Recognition as a Person before the Law
- Article 7 Right to Equality before the Law
- Article 8 Right to Remedy by Competent Tribunal

Active Vista Film Festival



Active Vista Film Festival 2010



Announcements

Schedule Changes



Active Vista Film Festival

Non-Profit Organization [Edit Info](#)

Admins (22) [See All](#)

Use Facebook as Active Vista Film Festival

Promote with an Ad

View Insights

Suggest to Friends

You and Active Vista Film Festival

414 friends like this.

Free Carlos Celdran, Cooky Chua, Tribu

Quick Tips

Get more people to like your Page with Facebook Ads today!

[Get More Connections](#)

Sampl Condrad Baurista [1 Chat \(127\)](#)

Active Vista Film Festival · Most Recent

Wall

Share: [Status](#) [Photo](#) [Link](#) [Video](#)

Write something...

Blanka Bernabe
Singafest L.A. is now open for entries!
Visit the official Facebook page: <http://www.facebook.com/pages/Singafest/1316132866405374>

SINGAFEST – International Film and Food Festival
www.singafest.com
SINGAFEST is an international film festival that celebrates Asian independent cinema. Held from September 29th to October 2nd, this inaugural showcase sees the participation of filmmakers across Asia premiering their films in in the film industry's capital. SINGAFEST aims to be an international platform.

January 28 at 4:41pm · Like · Comment · Share

Tristan Chavez likes this.

Write a comment...

Hidden Posts

Info

Photos (5)

Links

Events

Notes

Video

1,583 people like this

Likes [See All](#)

Loading "http://www.facebook.com/ActiveVista", completed 308 of 322 items (1 error)

Active Vista Film Festival 2010

Active Vista Film Festival Opens On July 20 @ ClickTheCity.com Movies

http://www.clickthe city.com/movies/?p=8416

Active Vista Film Festival Opens On July 20

easy NOT WE DID
OPENS NOVEMBER 10

Active Vista Film Festival Opens On July 20

posted on Monday, July 19, 2010 in Events, Festivals, Indie Film

Active Vista Film Festival 2010—because the first step always begins in the mind.



Active Vista Film Festival 2010

Dakila takes the magic and power of cinema beyond the screen as the Active Vista Film Festival carries the theme of human rights in film in seventeen cities nationwide.

After a successful first run in November 2008, the Dakila Collective for




GIVING BAD A GOOD NAME
MEGAMIND
IN THEATERS 05 NOVEMBER

Active Vista Film Festival Opens On July 20 @ ClickTheCity.com Movies

http://www.clickthe city.com/movies/?p=8416

Active Vista Film Festival Opens On July 20

Dakila takes the magic and power of cinema beyond the screen as the Active Vista Film Festival carries the theme of human rights in film in seventeen cities nationwide.

After a successful first run in November 2008, the Dakila Collective for Modern Heroes is once again mounting a festive screening of some of the most important films to come out of Philippine history. Hoping to spread the message in as many ways, times as possible, more than twenty films on values, respecting and upholding human rights and freedom will be shown in more than 33 screens in 17 cities nationwide. Among these are Pope Dicson's "Dugwardo", Lou Diaz's "Batteries Not Included," Dita Carolina's "Lugay Maging" and Brillante Mendoza's "Kinatay."

With the support of the Commission on Human Rights, the United Nations Development Programme, the Embassy of Australia and the Embassy of the Kingdom of the Netherlands, Active Vista aims to transcend the usual function of cinema viewing into a platform for real and discernible change—at least one that begins in the mind.

The Active Vista Film Festival will open on July 20, 2010, 7:00pm., at the Cinema 4 of the Shangri-La Plaza Mall with the screening of SOGHOI, a film by Mike de Leon, Jose F. Lacson, Sylvia Mayuga, Dennis Lee, Ding Ranesana, Joe Quinsaga, Tito Tangzon, and Joey Zarba. The 1983 film is an independent Brechtian-styled documentary about the anti-contracto protest movement, labor and student strikes, and the funeral of Ninoy Aquino.

The Active Vista Film Festival will be in the cities of Davao on July 22; Batangas on July 23; Cebu from July 22 to 27; Pangasinan on July 29 & 30; Iloilo from August 1 to 4; Bacolod on August 11; Sagay on August 17 & 18; Iloilo on August 18 & 19; Cagayan de Oro from August 18 to 20; Laguna on August 26; Davao from August 30 to September 3; Iloilo on September 6; Zamboanga from September 7 to 9; Sagay from September 14 to 16; General Santos from September 22 to 24; Zamboanga from September 28 to 30 and Metro Manila from November 15 to December 1 in a 21-city

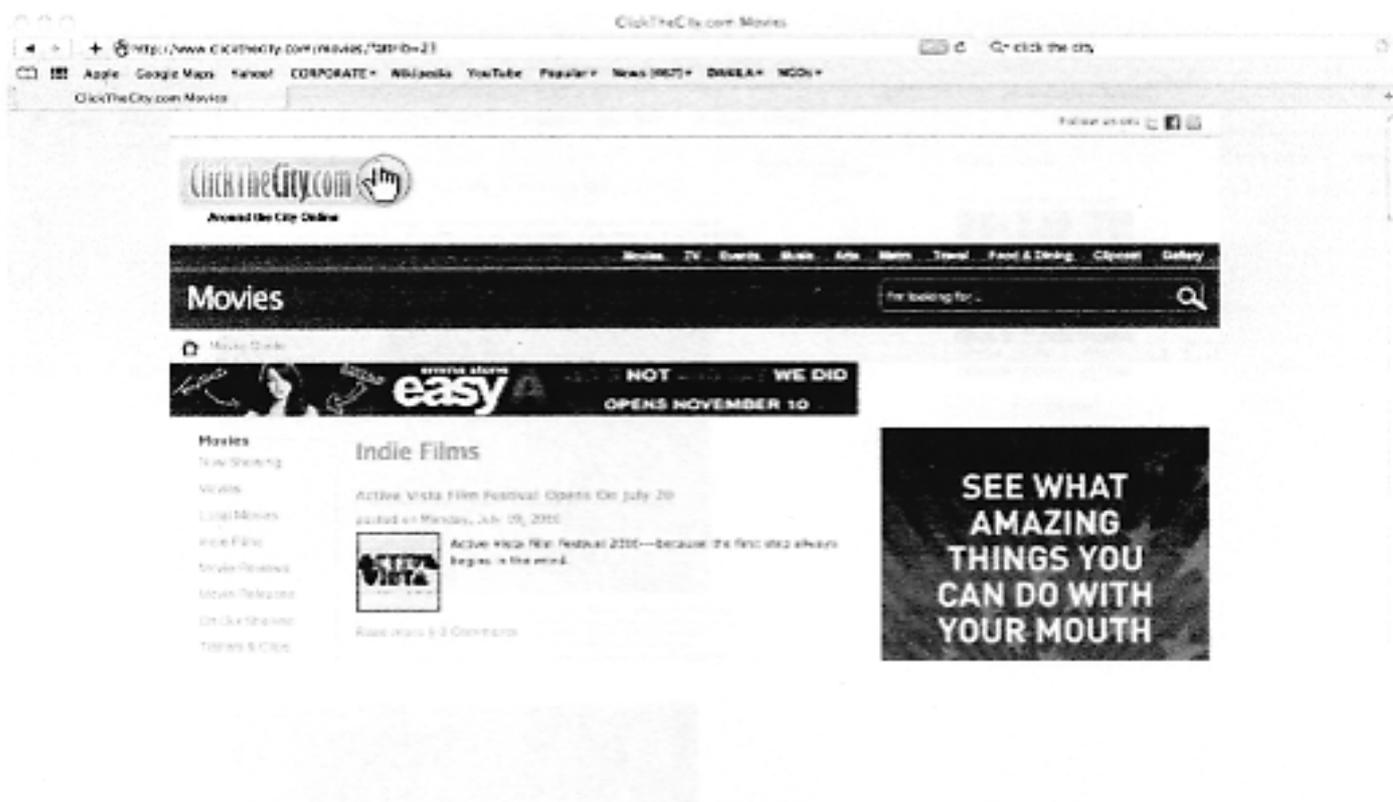


MEGAMIND
IN THEATERS 05 NOVEMBER

Recent Articles

- The Perks of Reputed Fiction
- Don't Go With It: Trailer Promotes In ClickTheCity
- Shadow Grows
- A Worthwhile Endeavor
- Awards Runes, Ah! Notables Are High School News Cuts In 'Tasya 2'
- News Daring This Week
- 'Dakila' Moves to Philippines with Promises
- On the Wings
- A Review Of the 6th Cinema One Original Festival
- Heaven Christensen Takes It All In 'Newer'

Active Vista Film Festival 2010



ClickTheCity.com Movies

http://www.clickthecity.com/movies/10010-23

ClickTheCity.com Movies

ClickTheCity.com
Around the City Online

Home TV Events Music Arts Sports Travel Food & Dining Special Gallery

Movies

Are looking for...

Movie Guide

easy **NOT** **WE DID**
OPENS NOVEMBER 10

Movies
New Showing
Watch
Local Movies
Free Films
Movie Reviews
Movie Trailers
On Line Shows
Topics & More

Indie Films
Active Vista Film Festival Opens On July 20
started on Monday, July 19, 2010



Active Vista Film Festival 2010—because the first idea always begins in the mind.

Read More & 3 Comments

SEE WHAT AMAZING THINGS YOU CAN DO WITH YOUR MOUTH



Active Vista Film Festival 2010 in Hobo

http://www.songgo.net/usa-usa-usa/active-vista-film-festival-2010-in-hobo

Active Vista Film Festival 2010 in...

www.google



Active Vista Film Festival 2010

Active Vista Film Festival 2010 in Hobo presents "Ray" movie at UP theater. The director of the film Auraiso Solito was present for quick Q&A at the end of the film screening. Also present at the screening is Tado where he gave a quick introduction and impromptu speech on "Oxela" organization he co-founded with artists such as Louie de Veyra, Isuhaw Pereres, Noel Cabangon and Ronnie Lazara.



Tickets
Reading Festival 2011
Tickets Rumors, Line Up, Guides and More
www.ticketcity.com

Snowy Xmas @ HK Disney
Want to Enjoy a White Xmas at HK Disneyland? Book with LTT Now!
www.ltt.com.hk/usa/usa/

Chicago Hotel Lodging
Clean Comfortable Lodging Near NYC Central to Lower Westchester and CT
www.hotelwestchester.com

Quick Info

- Songgo Web Info
- Learn Higeyma District
- Links
- Photos

Songgo Navigation

- Songgo Portal
- Hige Directors
- Hige Classifieds

Songgo Network
on Facebook

455 people like Songgo Network

Recently Updated

- Samurai Taketaran at Division Road Juba

Cancelled copying the page

Active Vista Film Festival 2010

Active Vista Film Festival 2010 in Iloilo

http://ilonggos.net/loilo-ilo-events/active-vista-film-festival-2010-in-iloilo

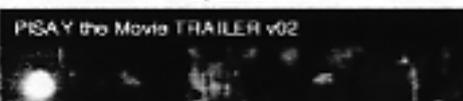
Active Vista Film Festival 2010 in Iloilo

Active Vista Film Festival 2010 is 100% presents "Pisay" movie at Iloilo. The director of the film, Aurelio Salas has present to push \$6M at the end of the film screening. Also present at the screening is Telle where he give a talk introduction and the whole launch as "Pisay" organization. He is featured with artists such as Louie de Jesus, Rufus Hones, Tom Galangon and Ramon Lazara.



Plan these for events the audience back to the colorful times of Marikina. The film follows the life of eight students in Philippine Science High School. Their campus life revolves towards happening academic contest as there are school in competition, organization and discrimination occur due to their grade average. Natural selection comes into play as students were dismissed from the school when they fall to reach the school standard. It is 2010 to find themselves making a choice between what the school demands of them and what they truly want for their life.

Play News There



Cancelled opening the page

Active Vista Film Festival 2010 in Iloilo

http://ilonggos.net/loilo-ilo-events/active-vista-film-festival-2010-in-iloilo

Active Vista Film Festival 2010 in Iloilo

For outsiders, the movie gives us a glimpse of not so average students in Philippine Science Highschool. One couldn't help but feel envious that the students gets to enjoy the privilege of getting quality education for free. Much of the movie characters are actually based on real life people who were in batch 86 of the Sci. The movie serves as an inspiration to all students who are facing the same dilemma in life. Grades doesn't always define a person, like the kid who got dismissed in Pisay for low grades later on had a high paying job in the Middle east. I thoroughly enjoyed the film for being realistic, beautifully crafted, smooth cinematography and well timed sense of humor.



Students from different schools attended the film screening. They all reacted positively to the movie. I hope that the movie gives them inspiration that they need as they too will step into the next challenge of their lives.

Be the first of your friends to like this.

Bookmark It!

Cancelled opening the page

Active Vista Film Festival 2010

Gallery | Active Vista Film Festival 2010 | PEP.ph: The Number One Site for Philippine Showbiz

http://www.pep.ph/photos/1823/Active-Vista-Film-Festival-promotes-awareness-on-human-rights-issues

Apple Google Maps Yahoo! CORPORATE Wikipedia YouTube Popular News (467) DANCE! NCDs

Gallery | Active Vista Film Festival

Photo 1 of 15

Active Vista Film Festival 2010

TUNCELA - Philippine Collective for Modern Television gathered its members and friends at the Active Vista Film Festival in Quezon City on the Starz & Sky last July 26. The film festival showcased the video film *Agnes*, a film created by Mike de Leon together with the Government Artists of the Philippines (GAP).

[CLICK HERE](#) to read more about the film festival.



Photo 1 of 15 Next >

Mike de Leon, Sherie Tanzon and Merrill Soriano get together for the photo.

Mike de Leon, Sherie Tanzon and Merrill Soriano at the film festival. Merrill Soriano is the Mark Sanday film director who had a total of five awards in the festival.

Photographer: Paul Soto

MAKE IT YOUR DAILY HABIT to visit the site!

www.pep.ph

MAKE IT YOUR DAILY HABIT to visit the site!

www.pep.ph

VIDEOS



Heart Evangelista refuses to comment about issue with former manager Annabelle Rama

[View and Submit Comments >](#)

Find your dream home here.

CHECK MOVIE SCHEDULES HERE!

YES! I WANT TO WATCH THIS!

- Heart Evangelista and NCD in focus star in new soap
- Annabelle Rama calls Heart Evangelista "tuppang"
- Dolly Annabelle calls in Radio Today show
- Dolly Annabelle returns Radio Today show

Gallery | Active Vista Film Festival 2010 | PEP.ph: The Number One Site for Philippine Showbiz

http://www.pep.ph/photos/1823/Active_Vista_Film_Festival_2010/home/1

Apple Google Maps Yahoo! CORPORATE Wikipedia YouTube Popular News (467) DANCE! NCDs

Gallery | Active Vista Film Festival

Photo 2 of 15

Active Vista Film Festival 2010

TUNCELA - Philippine Collective for Modern Television gathered its members and friends at the Active Vista Film Festival in Quezon City on the Starz & Sky last July 26. The film festival showcased the video film *Agnes*, a film created by Mike de Leon together with the Government Artists of the Philippines (GAP).

[CLICK HERE](#) to read more about the film festival.



Photo 2 of 15 Next >

Neil Ozaeta poses with newly-appointed Commission on Human Rights (CHR) chairperson Rita Romo.

Ms. Rita Romo was very active in the performance of the movie during the actual law period which the film *Agnes* is shown in the.

Photographer: Paul Soto

FROM THE PRODUCERS OF INTERNATIONALLY-ACCLAIMED AND GROUND-BREAKING MOVIES

Get the latest buzz in showbiz!

VIDEOS



Heart Evangelista refuses to comment about issue with former manager Annabelle Rama

[View and Submit Comments >](#)

FINVEST

CHECK MOVIE SCHEDULES HERE!

YES! I WANT TO WATCH THIS!

- Heart Evangelista and NCD in focus star in new soap
- Annabelle Rama calls Heart Evangelista "tuppang"
- Dolly Annabelle returns Radio Today show

Active Vista Film Festival 2010

Gallery | Active Vista Film Festival 2010 | PEP.ph: The Number One Site for Philippine Showbiz

http://www.pep.ph/photos/1613/Active_vista_film_festival_2010/page/2

Active Vista Film Festival

Photo 3 of 15

Active Vista Film Festival 2010

"AVFFLA - Philippine Collective for Modern Television" gathered its members and friends at the Active Vista Film Festival in Cinema 4 of the StarCity Mall last July 24. The film fest featured the only film Sipon, a film created by Mike de Leon together with the concerned artists of the Philippine ISAT.

[CLICK HERE](#) to read more about this film festival



PEP magazine CEO Editor Pete Lucido and Australia AG Governor adviser Sam Orlin smile for the camera.

Pete Lucido was very much looked to the floor as he was the one who read the Script Award given that he himself translated.

Photographer: Paul Soria

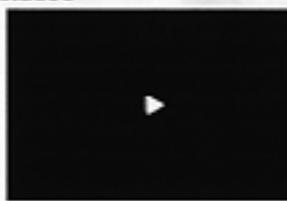
Make it your daily habit to visit the site!

www.PEP.ph

Make it your daily habit to visit the site!

www.PEP.ph

VIDEOS



Heart Evangelista refuses to comment about issue with former manager Annabelle Rana

[View and Submit Comments](#)

Find your dream home

HERE

CHECK MOVIE SCHEDULES HERE!

YES!

Entertainment Weekly

Gallery | Active Vista Film Festival 2010 | PEP.ph: The Number One Site for Philippine Showbiz

http://www.pep.ph/photos/1613/Active_vista_film_festival_2010/page/3

Active Vista Film Festival

Photo 4 of 15

Active Vista Film Festival 2010

"AVFFLA - Philippine Collective for Modern Television" gathered its members and friends at the Active Vista Film Festival in Cinema 4 of the StarCity Mall last July 24. The film fest featured the only film Sipon, a film created by Mike de Leon together with the concerned artists of the Philippine ISAT.

[CLICK HERE](#) to read more about this film festival



Theater actor and TV character actor Miguel Yuzon (left) smiled to support his friend Randa Lucido.

Photographer: Paul Soria

GET the latest buzz in showbiz!

GET the latest buzz in showbiz!

VIDEOS



Heart Evangelista refuses to comment about issue with former manager Annabelle Rana

[View and Submit Comments](#)

Essential Classics of HAVILA

CHECK MOVIE SCHEDULES HERE!

YES!

Entertainment Weekly

Active Vista Film Festival 2010

Photo 5 of 15

Active Vista Film Festival 2010

"DAMLA - Philippine Collective for Modern Heritages" gathered its members and friends at the Active Vista Film Festival in Cinema 3 of the Shangri-la Mall last July 20. The film fest featured the solo film *Sigma*, a film created by Sitor de Leon together with the Concerned Artists of the Philippines (CAP).

[\(CLICK HERE to read more about this film festival\)](#)



Gallery | Active Vista Film Festival | 21

http://www.pcp.ph/photos/1623/Active_Vista_Film_Festival_2010/entry5

Apply Google Maps Yahoo! CORPORATE+ Wikipedia YouTube Popular+ No

Gallery | Active Vista Film Festival



< Prev Photo 6 of 15 Next >

Enjo Director Rita Limon always attends such social business events.

Gallery | Active Vista Film Festival

Active Vista Film Festival 2010

"DAMLA - Philippine Collective for Modern Heritages" gathered its members and friends at the Active Vista Film Festival in Cinema 3 of the Shangri-la Mall last July 20. The film fest featured the solo film *Sigma*, a film created by Mike de Leon together with the Concerned Artists of the Philippines (CAP).

[\(CLICK HERE to read more about this film festival\)](#)



Active Vista Film Festival 2010

"DAMLA - Philippine Collective for Modern Heritages" gathered its members and friends at the Active Vista Film Festival in Cinema 3 of the Shangri-la Mall last July 20. The film fest featured the solo film *Sigma*, a film created by Mike de Leon together with the Concerned Artists of the Philippines (CAP).

[\(CLICK HERE to read more about this film festival\)](#)



< Prev Photo 8 of 15 Next >

Netherlands Ambassador to the Philippines Robert Drinks shares pleasanties with CHA Chairperson Rita Resales.

Active Vista Film Festival 2010

MULTIMEDIA/GALLERY

• Prev

Photo 9 of 15

Next •

Active Vista Film Festival 2010

"DAKILA - Philippine Collective for Modern Screen" gathered its members and friends at the Active Vista Film Festival in Cinema 4 of the Shangri-la Mall last July 20. The film fest featured the 1983 film *Almas*, a film created by Mike de Leon together with the Concerned Artists of the Philippines (CAP).

[\(CLICK HERE to read more about this film festival\)](#)



• Prev Photo 9 of 15 Next •

Dakila President Louie de Veyra (right) swaps signs with Netherlands Ambassador Robert Brinks.

Galleries | Active Vista Film Festival

Active Vista Film Festival 2010

"DAKILA - Philippine Collective for Modern Screen" gathered its members and friends at the Active Vista Film Festival in Cinema 4 of the Shangri-la Mall last July 20. The film fest featured the 1983 film *Almas*, a film created by Mike de Leon together with the Concerned Artists of the Philippines (CAP).

[\(CLICK HERE to read more about this film festival\)](#)



• Prev Photo 10 of 15 Next •

Fisher and van Pelt and Fox Media are also members of DAKILA.

Active Vista Film Festival 2010

"DAKILA - Philippine Collective for Modern Screen" gathered its members and friends at the Active Vista Film Festival in Cinema 4 of the Shangri-la Mall last July 20. The film fest featured the 1983 film *Almas*, a film created by Mike de Leon together with the Concerned Artists of the Philippines (CAP).

[\(CLICK HERE to read more about this film festival\)](#)



Active Vista Film Festival 2010

"DAKILA - Philippine Collective for Modern Screen" gathered its members and friends at the Active Vista Film Festival in Cinema 4 of the Shangri-la Mall last July 20. The film fest featured the 1983 film *Almas*, a film created by Mike de Leon together with the Concerned Artists of the Philippines (CAP).

[\(CLICK HERE to read more about this film festival\)](#)



Active Vista Film Festival 2010

Active Vista Film Festival 2010

"DAKILA - Philippine Collective for Modern Heroism" gathered its members and friends at the Active Vista Film Festival in Cinema 1 of the Shangri-la Mall last July 20. The film fest featured the 1983 film *Signos*, a film created by Mike de Leon together with the Concerned Artists of the Philippines (CAP).

([CLICK HERE](#) to read more about this film festival)



< Prev Photo 13 of 15 Next >

Pete Lacaba recounts the journey and the hardships director Mike de Leon and his team encountered in making *Signos*.

Active Vista Film Festival 2010

"DAKILA - Philippine Collective for Modern Heroism" gathered its members and friends at the Active Vista Film Festival in Cinema 1 of the Shangri-la Mall last July 20. The film fest featured the 1983 film *Signos*, a film created by Mike de Leon together with the Concerned Artists of the Philippines (CAP).

([CLICK HERE](#) to read more about this film festival)



Active Vista Film Festival 2010

"DAKILA - Philippine Collective for Modern Heroism" gathered its members and friends at the Active Vista Film Festival in Cinema 1 of the Shangri-la Mall last July 20. The film fest featured the 1983 film *Signos*, a film created by Mike de Leon together with the Concerned Artists of the Philippines (CAP).

([CLICK HERE](#) to read more about this film festival)



< Prev Photo 15 of 15

Cookie Chua, Bayang Barrios, and Noel Cabangon perform before the screening of *Signos*.

Active Vista Film Festival 2010

ScreenJuice - What's Your Flavor? - Active Vista Film Festival 2010

http://www.juice.ph/ScreeningScheduleActiveVistaFilmFestival2010-3

Apple Google Maps Yahoo! CORPORATE Wikipedia YouTube Popular News RSS FEEDS DMOZ MOBI

ScreenJuice - What's Your Flavor?

juice
WHAT'S YOUR FLAVOR?

2nd Level Atrium, Sm Megamall
Burgos Circle, Fort Bonifacio

SCREEN DRINK NIGHT OUT METAL SPORTS & HOBBIES OUT OF TOWN GROOMING BANG BANG JUCE MAGAZINE

Home About Juice Active Blog Gallery Community Media Submissions

Full Screen | Login | Register

Big Screen Tags

Active Vista Film Festival 2010
By [Kris Reyes](#) | Posted on November 24, 2010

The Active Vista Film Festival is an avenue to promote a sense of social responsibility, uphold and salute the dignity, rights and freedom of its people.

The festival challenges to define a revolution in the use of cinema as a powerful tool in raising the consciousness of a new generation on the importance of knowing and understanding human rights as an integral foundation of responsible citizenship and nation building.

Screening Schedule:

November 15 to December 4

- Far Eastern University
- La Consuelo College
- Techno de Manila University
- University of the East
- Mapua Institute of Technology
- San Bede University
- UATM

November 24 - 12:00 PM - 1:00 PM - 2:00 PM - 3:00 PM - 4:00 PM

SEARCH

What?

Where?

PHOTO

Active Vista 2010: cinema with a conscience - Lifestyle - GMA News TV - Official Website of GMA News and Public Affairs - Latest Philippine News

http://www.gmanews.tv/story/197672/active-vista-2010-cinema-with-a-conscience

Apple Google Maps Yahoo! CORPORATE Wikipedia YouTube Popular News RSS FEEDS DMOZ MOBI

Active Vista 2010: cinema with a

GMA NEWS.TV

PHOTO: DENZEL, Screenings of the festival in Sola...
Denzel Lee, Dennis Bengzon, Yeo Jun Sun, and Den...
Bengzon for GMA News - Full Screen City, the world's...
"World Center" of DENZEL...

Home News Regions World Business Pinoy Annual Sports Showbiz Lifestyle Blogs Technology Job Classifieds [More stories](#)

Breaking News - Cuba tourism booms as despite global economy Updated: 2:25 AM, Nov 12, 2010

Lifestyle

Home » Lifestyle » Arts and Culture

Active Vista 2010: cinema with a conscience
GABRIELA S. LAPINA, GMA News TV
2010-11-23 11:21 AM

[Share this article](#) [Print this](#) [Share this](#) [IF Twerk](#) [0](#)

[1](#) [2](#) [3](#) [4](#) [5](#) [6](#) [7](#) [8](#) [9](#) [10](#) [11](#) [12](#) [13](#) [14](#) [15](#) [16](#) [17](#) [18](#) [19](#) [20](#) [21](#) [22](#) [23](#) [24](#) [25](#) [26](#) [27](#) [28](#) [29](#) [30](#) [31](#) [32](#) [33](#) [34](#) [35](#) [36](#) [37](#) [38](#) [39](#) [40](#) [41](#) [42](#) [43](#) [44](#) [45](#) [46](#) [47](#) [48](#) [49](#) [50](#) [51](#) [52](#) [53](#) [54](#) [55](#) [56](#) [57](#) [58](#) [59](#) [60](#) [61](#) [62](#) [63](#) [64](#) [65](#) [66](#) [67](#) [68](#) [69](#) [70](#) [71](#) [72](#) [73](#) [74](#) [75](#) [76](#) [77](#) [78](#) [79](#) [80](#) [81](#) [82](#) [83](#) [84](#) [85](#) [86](#) [87](#) [88](#) [89](#) [90](#) [91](#) [92](#) [93](#) [94](#) [95](#) [96](#) [97](#) [98](#) [99](#) [100](#)

Active Vista 2010 opened on July 23 at Shangri-la Mall with a movie event dotted with colorful speeches, curiously delicious food, and a special screening of Mike De Leon's *Spiral*.

Organized by DARDA - Philippine Coalition for Human Rights, the Active Vista Film Festival aims to provide a sense of security that respects, salutes and values the dignity, rights and freedom of its people.

Though they recognize that the film, no song, no painting, no novel or no poem has ever swayed a bank, prevented a bullet, fed a hungry child or overthrown a corrupt government, the power of every art form cannot be couched. While we may not change the world, it can change the way we view the world.

Active Vista believes that true revolution begins in the imagination.

Related

- Pinoy 42's hot list: best of breeding or Palace class?
- 50 books to Indonesia's wrongfully jailed parents
- Who's to blame for torture? Lawyers probe tags
- 102-based group scores figure on human rights at ASEAN summit
- APF: We will respect Aquino's decision on Paring 43
- WMDA: Tech firms to be featured in this year's Metro Filmfest
- Parents to take tough on human rights at East Fair Summit
- PPF's daughter wants a 'progressive', 'pro-people' PTrCB

More Stories

RAINY DAYS

Pay in Poes!

loading http://www.phnet.gov.ph/2010/11/23/active-vista-2010-cinema-with-a-conscience/ completed 100% of 874 bytes

Active Visto Film Festival 2010

Active Visto 2010: cinema with a conscience - Lifestyle - CNNNews.TV - Official Website of CNN News and Public Affairs - Latest Philippine News

http://www.cnn.com/2010/07/22/active-visto-2010-cinema-with-a-conscience

Active Visto 2010: cinema with a conscience

Active Visto believes that true revolution begins in the imagination.

After the guests had vined around and filled their stomachs with vegetable sticks dipped in hummus, black eyed peas and corn salad, and mingled together with friends and family, the crowd fled into the theater. The program began with a warm animated speech by veteran actor Ronnie Lazara, who could not resist making several pointed remarks about the government. His focus, however, was on cinema, and not just any cinema.



The second installment of Active Visto hopes to become one of those undertakings that hopes to help build lives, here is cinema that wants to open your eyes, that wants to grab you by the collar and shake you out of your apathy," he said.

Leon De Vries, who followed Lazara, put it perfectly. "This is cinema with a conscience," he summed up before proceeding to thank the festival's "guardian angels," namely the Embassy of the Kingdom of the Netherlands, the Embassy of Australia, the Commission on Human Rights (CHR), and the United Nations Development Programme.

Video

- Shaw's Morning 43... (2010-07-26 10:00:00)
- QTN: Protesters call on Aquino to act on human rights... (2010-07-25 12:08:52)
- Flash: Ombudsman's probe on 'justice reform'... (2010-07-25 10:07:00)
- Shaw's Reports of... (2010-07-25 09:34:00)

More Videos

Find Your Graduating Class

I graduated in: 1997, 1997, 1997, 1997

Over 20,000 Overseas Jobs. CLICK HERE. JobStreet.com

China Shrink Film Expert. We are devoted to the development and production of heat shrink film.

Active Visto Film Festival - UPLE | PinesFilms.com

http://www.pinesfilm.com/active-visto-film-festival-uple

Active Visto Film Festival - UPLE

www.google

Ads by Google

Active Visto Film Festival - UPLE

Submitted by: **Dina Macnasan** on Thu, 22 Jul 2010 17:24:45. **Sponsoring: Film Festival**

Start: 2010-08-25 15:00
End: 2010-08-26 21:00
Timezone: ET/UTC-6

China Shrink Film Expert www.shrink.com
We are devoted to the development and production of heat shrink film.

La Suite Executive Hotel www.lasuite.com
Located in Marybone Village in the heart of Central London

Reading Festival Tickets www.readingfestival.co.uk
Reading Festival 2011 Tickets, Runouts, Line Up, Guides and Maps

Petition to Benedict XVI www.signingnow.org
Bishop Richard Williamson denies the Holocaust. Express your opinion.

Details:
Active Visto UPLE - Aug 25-26
NCAF Auditorium
Aug 25 (Wed)
3:00 pm Opening Ceremony by Dick Cavett
...7:00 pm Wanted Border by Ray Givolar
Aug 26 (Thurs)
10:00 am Active Visto Shorts (Selected American 2010 Short Films)
3:00 pm Last Supper No. 3 by Veronica Velasco
7:00 pm Engagements by Pope Givolar
For more info & ticket operations, kindly contact:
UP Film Office c/o Jennifer: 0917-4328325
Cavita UPLE Collective c/o System: 0917-5357055

presented by:

Ads by Google

amazon video on demand. Roku. Instantly on Your TV

Pinoy Film

UPLE - UPLA (UPLE) Film Festival
Addressing the bulk of video screens in 2010 for the 2010 UPLE Film Festival and Manual Guide
http://www.uple.com

Movies

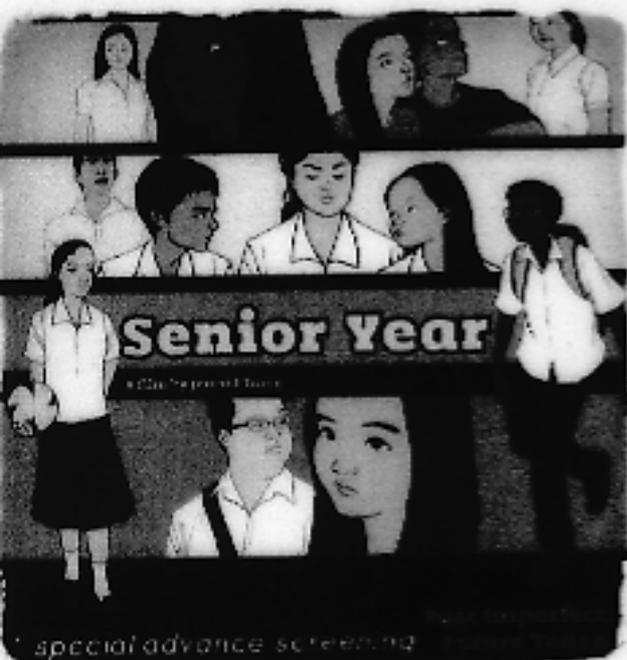
Active Vista Film Festival 2010

The screenshot shows a web browser window with the URL <http://www.clickthecity.com/events/detail.php?id=6334>. The page title is "Active Vista Film Festival 2010 @ ClickTheCity.com Events". The ClickTheCity.com logo is at the top left. A navigation menu includes "Home", "TV", "Events", "Music", "Arts", "Sports", "Travel", "Food & Dining", "Classical", and "Gallery". The "Events" section is active, showing "Arts and Culture" and "Active Vista Film Festival 2010". A large graphic for the festival is displayed, along with a "Recommendations" sidebar listing other events like "A Preview Of The 6th Cinema One Originals Festival @ ClickTheCity.com Movies".

The screenshot shows a web browser window with the URL http://www.aquinas.edu.ph/index.php?option=com_content&view=article&id=219. The page title is "AQ COMETA sponsors Active Vista Advocacy Film Festival - News - Aquinas University of Legazpi". The Aquinas University of Legazpi logo is at the top. A navigation menu includes "About Us", "Admission", "Programs", "Departments", "Research", and "Donations". The "News" section is active, displaying a news article titled "AQ COMETA sponsors Active Vista Advocacy Film Festival". The article text includes: "Highly acclaimed and award-winning advocacy films will be shown in Aquinas University of Legazpi from August 17 to 19, 2010 as part of the Active Vista Film Festival 2010 dubbed 'Pang2 Pilosopi's Festival of Advocacy Films, which is co-organized by the University through the Commission on Ethics and Advocacy (COMETA)..."

ACTIVE VISTA

Active Vista Film Festival 2010



6:30 PM
December 9, 2010
U.P. Diliman Film Center



Kingdom of the Netherlands

dakila



ACTIVE VISTA

Active Vista Film Festival 2010



6:30 PM
December 7, 2010
U.P. Diliman Film Center



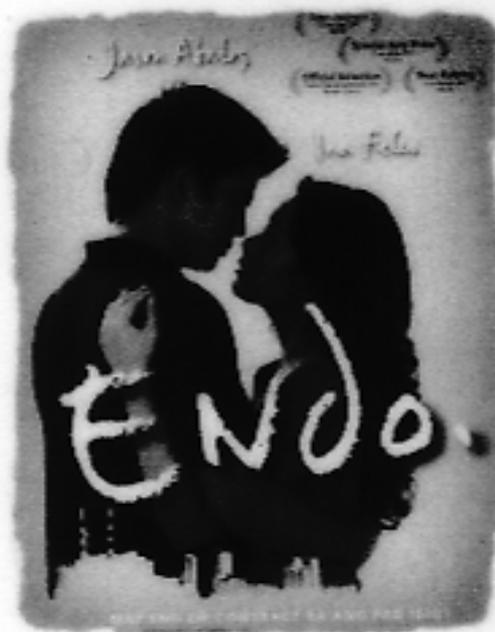
Kingdom of the Netherlands

dakila



ACTIVE VISTA

Active Vista Film Festival 2010



6:30 PM
December 8, 2010
U.P. Diliman Film Center



Kingdom of the Netherlands

dakila







ACTIVE VISTA 2010

Active Vista Film Festival 2010

CEBU, ANTIPOBIS, CEBU, PANAY, BUENOS AIRES, BANGALORE, LEGASPI, ILAGAN, CAGAYAN DE ORO, LAOAG, DAVAO, ILAGAN, DUMAGUETE, BAGUIO, GENERAL SANTOS, ZAPOQUENA, NETO PANLA

dakila

KLINGENGLER & PARTNERS



Australian Government
Aid Program

Department of Education
Region VI - Iloilo

CINEMA

An introduction to the
Active Vista Film Festival

with *A Conscience*

There is that closing scene of *Orapronobis*

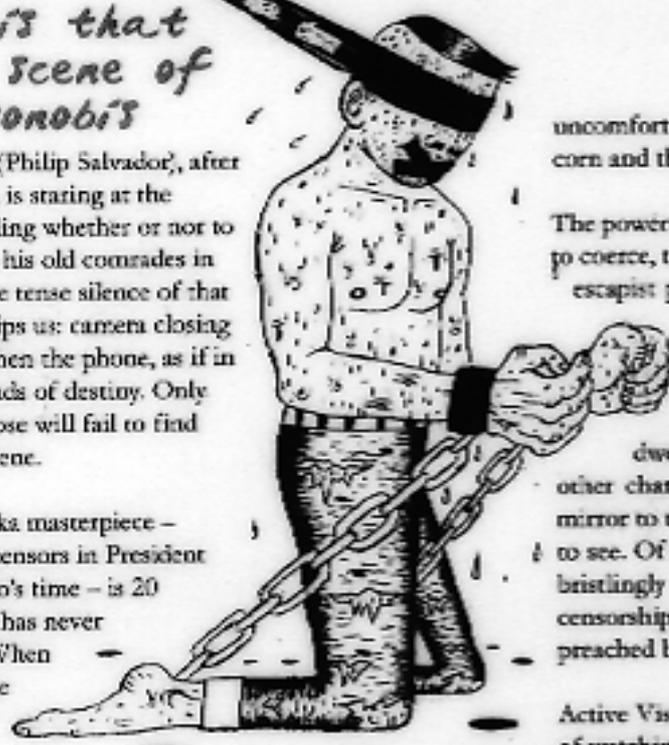
where ex-priest (Philip Salvador), after his son is killed, is staring at the telephone, deciding whether or not to call up to rejoin his old comrades in the Left. It is the tense silence of that moment that grips us: camera closing in on his face, then the phone, as if in a major crossroads of destiny. Only the truly comatose will fail to find power in this scene.

This Lino Brocka masterpiece – banned by the censors in President Corason Aquino's time – is 20 years old, but it has never lost its power. When was the last time a film posed this kind of threat to the dispensation?

Perhaps the enduring message of *Orapronobis* is this: that, in spite of supposed vicissitudes of history, some things never change, and that the price of freedom is eternal vigilance.

Vigilance, too, comes in a variety of guises. And cinema is one of them. Because no film is totally neutral. Even the most damningly escapist love story or the dumbest comedy makes a statement simply by its choice of subject, by what it omits instead of what it says.

Yet nobler are those who deliberately set out to tell a different kind of story, a story that no one else will tell because it might be



uncomfortable, because it will not go well with that tub of popcorn and that can of soda. Because it might be true.

The power of cinema to move, to soothe, to intimidate, to cajole, to coerce, to seduce, to bludgeon, to disturb, to arouse. Not as an escapist piece of technology, but as a tool to explore certain social truths. Brocka's films did not bring down the Marcos dictatorship. But it was good enough that – even through the simple story of a security guard, a love-struck fan, a printing press laborer, a slum-dwelling lass, a displaced probinsiyano, and a host of other characters driven to desperation – he constantly held a mirror to the ugly side of Philippine society for the whole world to see. Of course, he himself was no armchair activist: he was a bristlingly outspoken presence in rallies, a staunch anti-censorship crusader, and a director who practiced what he preached by making sure his staff and crew were paid on time.

Active Vista, as the name implies, calls for a more dynamic way of watching, which is to say, seeing. This is a film festival based on advocacies, not the middling concerns of style or genre. From features to shorts to documentaries, gathered here is a mixture of both classics of committed Filipino cinema and the most recent award-winners of the digital generation addressing a kaleidoscope of social issues, from human rights to the environment to history to children's rights and gender matters, among others. Of course, it needs no mentioning that, before they can be placard-bearing message vehicles, these are tales that are well told.

We'd like to say: "Relax and enjoy the movie!" but you know we mean more than that.

Lourd Ernest de Veyra is a Palanca Award-winning poet, vocalist of *Radiosactive Soap Project* and current president of *Dakila: Philippine Collective for Modern Herstory*. Louie Cordero is a multi-awarded painter, cartoonist, sculptor, musician and creator of *Narding Tan*.

Dakila is bringing the second *Active Vista Film Festival* to 17 cities nationwide. *Active Vista* is a showcase of eye-opening films dealing with human rights issues. It runs until December of 2010. Visit ActiveVista.com for details and screening schedule.

U+I



GOT BALLS?

Rafe Bartholomew on Philippine basketball

DYNASTY ANXIETY

Noynoy, Bongbong, and family politics

SAYONARA SATOSHI

Ely Buendia pays tribute to an anime master

HELP YOURSELF

How to kill pain, find love online, and become one with the universe

SURVIVOR PHILIPPINES SOLENN HEUSSAFF

BIANCA KING • VICKY HERRERA • TARA McPHERSON • BERNIE LIU

