

**ASIA-PACIFIC NAZARENE THEOLOGICAL SEMINARY**

**WEEDS: A SHORT EXPERIMENTAL FILM**

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**The Faculty of Asia-Pacific Nazarene Theological Seminary**

**In Partial Fulfillment of the Requirements for the Degree**

**Master of Arts in Christian Communication**

**BY**

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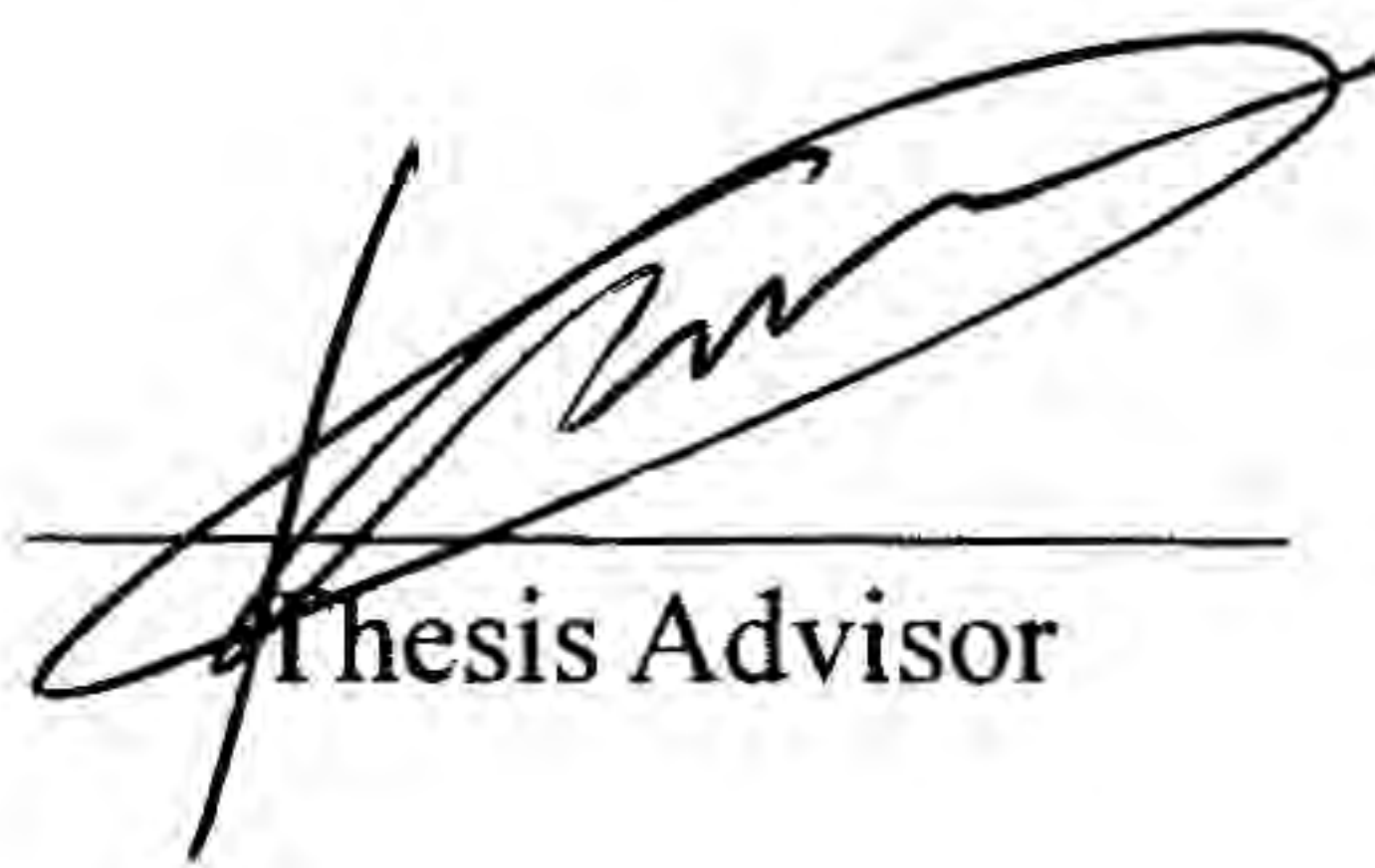
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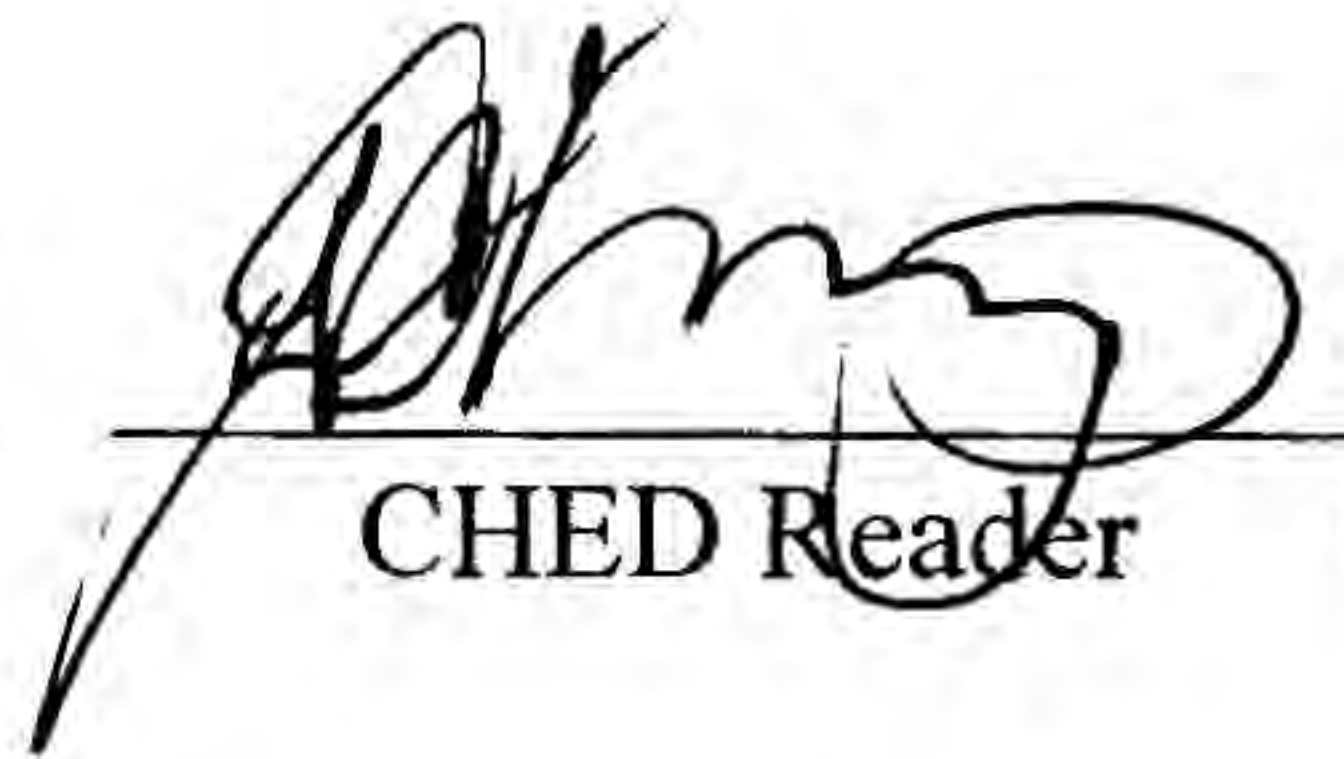
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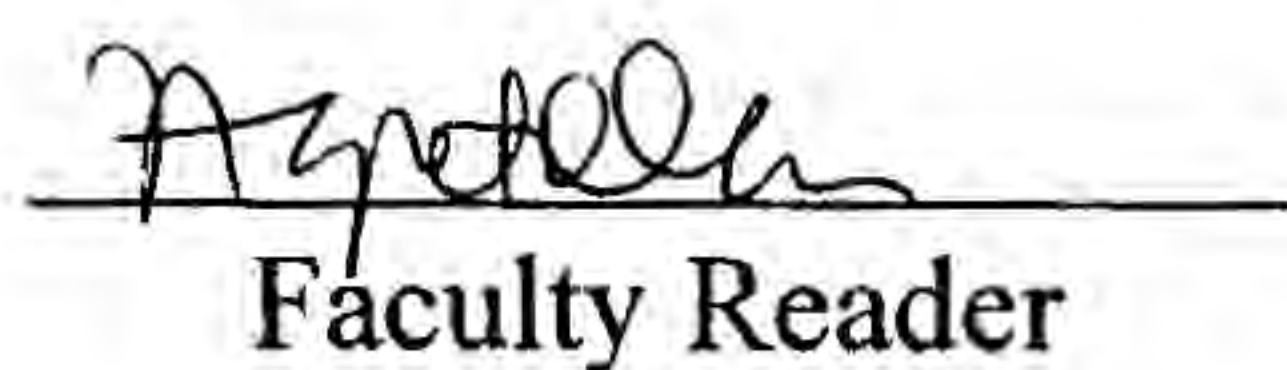
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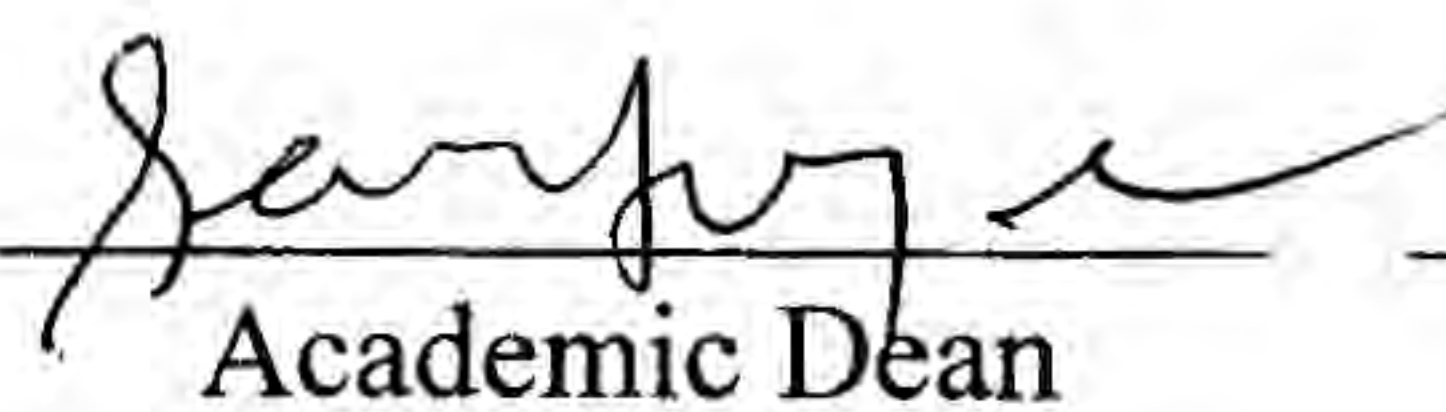
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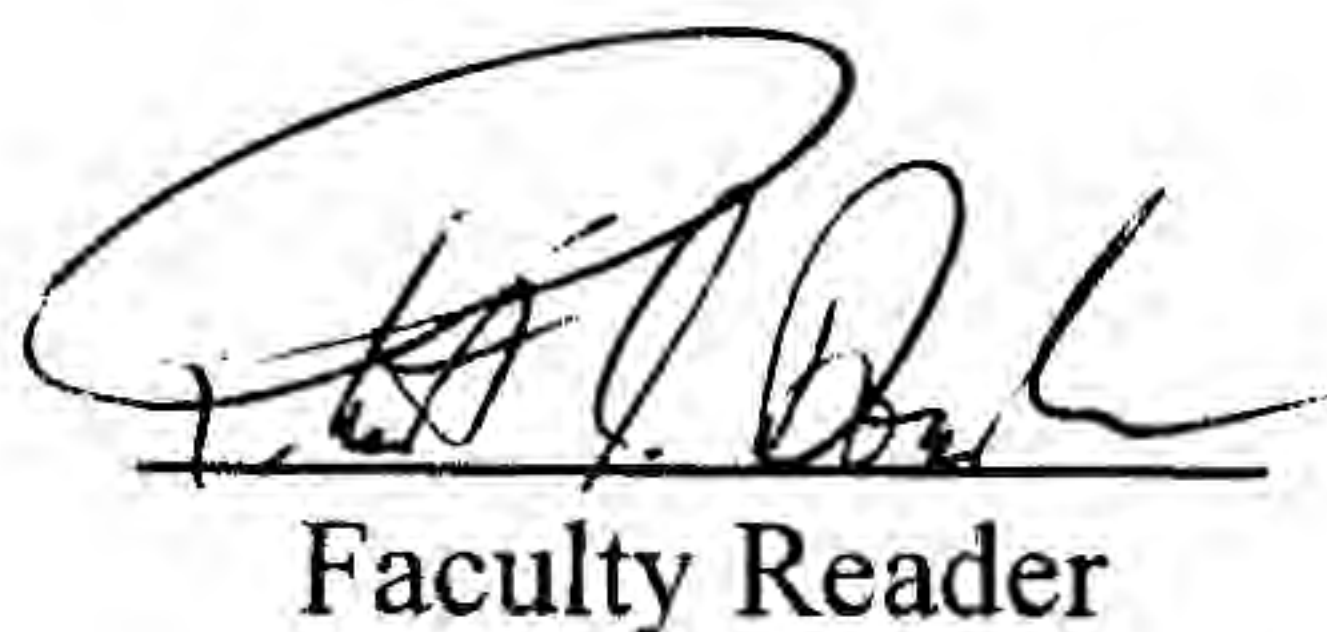
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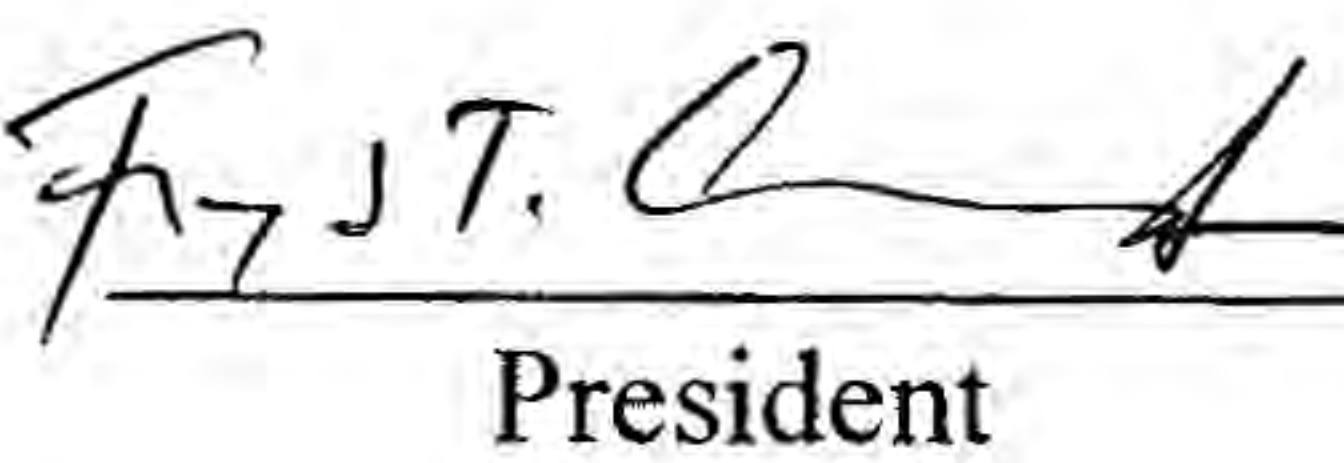
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## ABSTRACT

This thesis described the development and production of *Weeds*, a short experimental film. The researcher narrated the pre-production, production, and post-production of the film and applied the necessary communication elements.

The film was about Diego who represented two Diegos in two parallel lifetimes that transcended along the spiritual and the physical world experiences. It was after graduation from college when they got entangled with a threatening reality that was rooted from their relationship with a beautiful woman. When it was time for them to have the test as a simple requirement for applying to a call center job, they both found out that they were contracted with HIV/AIDS. In the midst of hopelessness, one was doomed to the eternal while the other found redemption. The one who was able to get freedom analyzed his situation and hoped that the vicious cycle would end as he shared this part of his life to the audience. Yet, as he shared the warning, a new cycle in a parallel dimension already began.

*Weeds* interpreted a biblical parable and examined the types of people who were placed in the same journey and in the same type of community not by coincidence but by a Divine plan to let one realize about God's love and concern, while a dark force competed for attention. The spiritual realm and the physical world intertwined and presented choices for the main characters to make. They were confronted by a significant crossroad in life that gave way to what path to follow in the end. It was also a short film which tackled the issue of AIDS and chastity in a different light.



Written, directed, and produced by the researcher as the filmmaker, he pursued a practical path and wished to make a creative thesis, specifically intending to be a film production documentation for the school's Christian Communication degree that came in line with his aspirations and interests. The researcher struggled to overcome the birth pains along the way.



## **DEDICATION**

The researcher wishes to dedicate this production thesis and the film product to God where the story emanated. The researcher also wishes to express praise and worship to Him, the King of Kings, the author and finisher of faith, and the giver of resources and talents.

Furthermore, the piece of work is dedicated to the church that needs to engage the visual culture of the Filipino context, and the non-linear culture of our times.

Lastly, this is dedicated to the researcher's family who generously supported in kind, and who had patiently dealt with the researcher's impatience at times in the course of this endeavor.



## ACKNOWLEDGEMENTS

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Special thanks is also due to a couple of consultants and advisers and to those special people who believed in the researcher like Dr. Joy Mijares, Pastor Luz Tamayo, Ms. Luz Maling, Mr. Jojo Victorio, Ms. Melba Maggay, and all the people who willingly shared their networks for the project.

Many thanks to the crew who volunteered without expecting anything which include Noni Sales, Karl and Pinky Mayshle, Lenmark Santos, Bryan Dela Rosa, Rober Lantao, Jarrett Davis, Arlene Fabros, and Andrew Gomez. He wishes to extend thanks as well to his classmates in thesis writing who posed for the storyboard pictorial.

The researcher also offers his sincere gratitude to all the talents who willingly lent their time, experience, without compensation namely: Genevieve Dela Vega, Van Hernandez, Mehran Khaledi, Joshua Hernandez, Annalyn Atanacio, Emily Bolinas, Paulo Burro, and Shalimar Tamayo.

Without the support and encouragement from the researcher's wife, Calm and his children Bien Migel, Sofia Dei, and Gian Paolo; together with friends, this project would not have come into fruition. Thank you very much.



Finally, the researcher wishes to offer thanks to God who, in the overall scheme of things and wealth of resources, made all these possible.



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## CHAPTER ONE

### INTRODUCTION

#### Background of the Study

The visual medium is an important aspect of communication. Even ancient civilization used to write their experiences on cave walls and tombs in pictures. Jesus in the Bible used picturesque farming stories of his days as well to depict a simile of God's Kingdom 2000 years ago. Jesus told the story in parables so that people in that period can grasp even a glimpse of his message about the Kingdom of heaven. This was Jesus' story as told by Matthew:

Jesus told them another parable: "The kingdom of heaven is like a man who sowed good seed in his field. But while everyone was sleeping, his enemy came and sowed weeds among the wheat, and went away. When the wheat sprouted and formed heads, then the weeds also appeared. "The owner's servants came to him and said, 'Sir, didn't you sow good seed in your field? Where then did the weeds come from?' " 'An enemy did this,' he replied. "The servants asked him, 'Do you want us to go and pull them up?' " 'No,' he answered, 'because while you are pulling the weeds, you may root up the wheat with them. Let both grow together until the harvest. At that time I will tell the harvesters: First collect the weeds and tie them in bundles to be burned; then gather the wheat and bring it into my barn'."<sup>1</sup>

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<sup>1</sup> Matt. 13: 24-30 NIV (New International Version).



Jesus, in the succeeding verses of the book of Matthew, went to the extent of explaining the parable of the weeds which formed part of the guideline of the researcher for characterization in the film project:

Then he left the crowd and went into the house. His disciples came to him and said, "Explain to us the parable of the weeds in the field." He answered, "The one who sowed the good seed is the Son of Man. The field is the world, and the good seed stands for the sons of the kingdom. The weeds are the sons of the evil one, and the enemy who sows them is the devil. The harvest is the end of the age, and the harvesters are angels. "As the weeds are pulled up and burned in the fire, so it will be at the end of the age. The Son of Man will send out his angels, and they will weed out of his kingdom everything that causes sin and all who do evil. They will throw them into the fiery furnace, where there will be weeping and gnashing of teeth. Then the righteous will shine like the sun in the kingdom of their Father."<sup>2</sup>

Jesus used familiar elements of creation in a culture to tell his story. He himself was incarnated in a particular geography, in a particular date in history, rooted in a particular context, and lived as a part of a particular people group. As Melba Maggay said; "As global citizens, Christians are not free floating, they should be rooted [like the wheat] in a particular culture because to be in history [or in his story] is to be rooted somewhere and answer for it."<sup>3</sup>

In a high context culture like the Philippines, a leaning towards the visual faculties is a part of and parcel of daily life as evidenced by the *usiseros* (nosy observers) whenever there was commotion anywhere. This means that a Filipino will try to be there where the action is for a first hand account of a particular situation. As a sociologist who

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<sup>2</sup> Matt. 13: 36-43 NIV (New International Version).

<sup>3</sup> Melba Maggay, "Christ and Culture," (keynote address, Fellows breakfast meeting of Institute of Studies on Asian Church and Culture, Ortigas Center, Pasig, January 9, 2010).



also had a background as a producer of film with Filipino Christian theme, Maggay also concluded that the Filipino in general thinks in concrete images, recording a barrage of pictures like a video camera. And just like those in other oral cultures, we tend to think in pictures perceived all at the same time. So this requires an intuitive instead of a logical way of communicating the Gospel.<sup>4</sup>

This researcher is one of the nosy observers who is very much visually inclined. The researcher reminisced on the high school heyday of watching the young Daniel-san and Mr. Miyagi of *The Karate Kid*.<sup>5</sup> He and his classmates went together to see the movie yet after seeing it, they could not help but tell the same story to each other over and over as if most of them were not there in the movie house to watch the same film. The difference was that they were adding in their own experiences while they laugh about them altogether, displaying a peculiar feedback mechanism, being a part of the story, immersing the self to the characters. This is congruent with what Maggay pointed out, that “the Filipino sees himself as part of the cosmic whole; he is a man participating in, not reflecting upon the world.”<sup>6</sup>

Additionally, we now live in an image-laden society, a secondary environment artificially developed for us by media. Celebrations, recitals of mass, singing hymns, and hearing sermons like in the olden days of oral society, do not connect like it was. The church needs new wineskins in communicating the gospel in the world of cyberspace and electronic media. As Maggay puts it: “The church needs to break out from the linear,

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<sup>4</sup> Melba Maggay, *The Gospel in Filipino Context* (Mandaluyong: OMF Literature, 1987), 17.

<sup>5</sup> *Karate Kid*, directed by John Avildsen, Columbia Pictures, 1984.

<sup>6</sup> Maggay, *The Gospel in Filipino Context*, 15.



abstract, and analytical culture and embrace the non-linear, image-laden, interactive and sensory media culture by shifting from its heavily left-brained orientation - expository sermons, inductive bible study, abstract theological discourse, to a mostly right-brained mode of presentation that puts emphasis on story rather than exposition, imagination rather than cognition.”<sup>7</sup>

This researcher also considered as a challenge the warning of Lina Bautista-Baldemor, in her study *Drama As A Tool for Christian Communication*. She said that, “If the church chooses to be indifferent and keeps a hands-off policy in relation to the art, then this powerful medium will become a monopoly of non-Christians, particularly drama in relation to electronic media - film, television, and video.”<sup>8</sup>

When this researcher attended an Alternative Learning System workshop for the benefit of the youth, he too was moved by the issue of HIV/AIDS (Human Immuno-deficiency Virus/Auto-Immune Deficiency Syndrome) among Filipino youth rooted on life devoid of understanding the physical elements attributed to the sickness. With this in mind, the researcher wishes to put into the mix a social ingredient: to bring into light the problem of HIV/AIDS among youth in society. And so this creative thesis was born out of a desire to produce an interpretation of one of Jesus’ parable stories about the wheat and the weeds, and at the same time help disseminate a short experimental film about HIV/AIDS. It showcased a contextualized Filipino youth setting that comprise a

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<sup>7</sup> Melba Maggay, “Beyond Globalization: Finding our Way Into the Future,” *Patmos*, September 2001, 27.

<sup>8</sup> Lina Bautista-Baldemor, “Drama As A Tool for Christian Communication” (master’s thesis, Asian Theological Seminary, 1987), 15.



prevalent daily lifestyle and beliefs.<sup>9</sup> This researcher knew that the study demands some production challenges. In anticipation of this study, the researcher attended a directing workshop in May 2009 as he aspired to present the film output of the study as a primary resource for the church that confronts a real and present issue that haunts the youth.

### Framework of the Study

Based on the theory of Steven T. Newcomb: change in attitude, public opinion, and propaganda formation can be brought about through the dynamics of communicative relationship between two individuals or groups exposed to a medium or message.<sup>10</sup> Newcomb called this as the ABX model which is illustrated as:

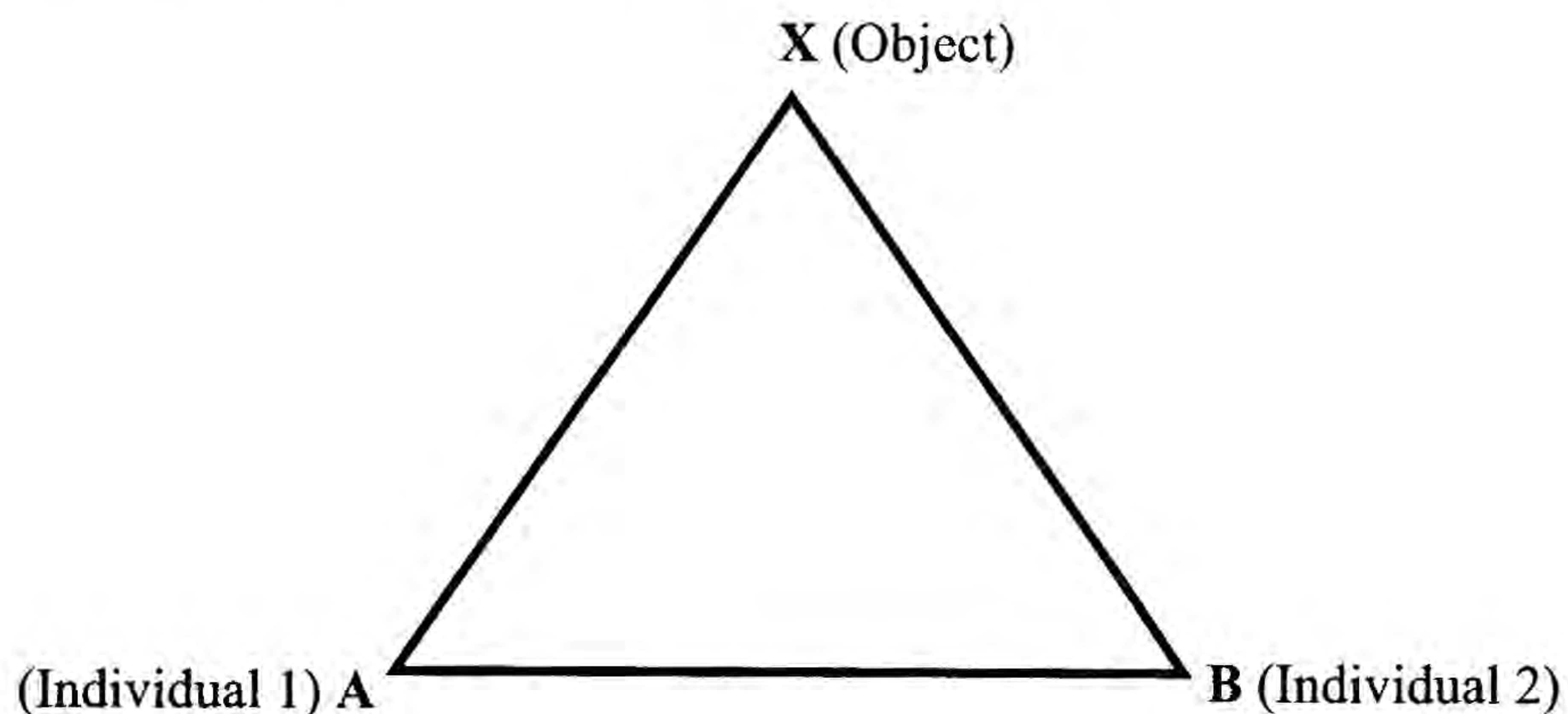


Figure No. 1: Newcomb's ABX Model

Newcomb's model assumed that a condition where 1) the object (X) is important to at least one (either A or B), or 2) the object has joint relevance to both (A and B), instigates communication. This process indicated by Newcomb supported the researcher's view that

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<sup>9</sup> Tomas D. Andres and Pilar B. Ilada-Andres, *Understanding the Filipino Values and Culture* (Quezon City: New Day Publisher, 1987), 3.

<sup>10</sup> Steven T. Newcomb, "An Approach to the Study of Communicative Acts," *Psychological Review* 60 (1953): 393-404.



an audience would likely attend to sources of information which were in line with their existing context and would look for information which supports and confirms their actual behavior in the community. It gave weight to the expectation that most likely, effects of mass communication would be towards the reinforcement of existing opinions, attitudes, worldview, or behavioral tendencies.<sup>11</sup> In this study, the researcher assigned Newcomb's object to represent the produced film. In this regard, he produced an art piece that would be in line with the context, beliefs, issues, and social norms that Filipinos live by and encounter on a daily basis. Since the researcher of this project is a Filipino, the target audience he selected as primary audience were Filipinos so that the production would be relevant to both. It was in line with the religious preference of the researcher which led him to draw inspirational stories from the Scriptures.

### **Thesis Statement**

This study is a response to the recommendation of Bautista-Baldemor in her study to: 1) select themes and scripts that are culturally relevant and have positive Christian message without being preachy; 2) produce original scripts for specific communication opportunities; 3) encourage artists in the body of Christ - writers, directors, actors, to dedicate selves for this aspect of church's communication.<sup>12</sup>

So this researcher resolved to 1) make a contextualized film to present the Gospel of the Kingdom of God today; 2) help the Filipino youth integrate Christian Faith with

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<sup>11</sup> Newcomb, "An Approach to the Study of Communicative Acts," 404.

<sup>12</sup> Lina Bautista-Baldemor, "Drama As A Tool for Christian Communication," 59.



ordinary life through a parable story; and 3) create awareness about a significant issue of HIV/AIDS in society and involve artists in the church for this production.

### **Significance of the Study**

The production was not only important due to a relevant social issue in the present society that it touched but also a vehicle that addressed a spiritual dimension in the life of a Filipino youth. The researcher particularly selected the Parable of the Weeds in the Scriptures and made a timely and culturally appropriate version of the story with the use of moving images applying the latest video technology. It hoped to bring the original farming context of the Gospel parable to the urban jungle of Manila - a modern, call-center laden society that shapes new youth culture trends and shakes the foundations of practical faith.

It hopes to send a sharp message relevant among youth in and out of the Nazarene and other Christian churches as it touched the spiritual and social issues of the day. The researcher felt the need to expose the church to the daily realities being experienced by youth in and out of church. What was regarded as taboo needed to be confronted. In this way, people outside the fellowship would be able to relate to the people inside and vice-versa which would hopefully create a bridge of understanding and significance to our sharing of the good news. Scary realities vis-a-vis the hope would be needed in order for it to be good news to the audience.

Furthermore, it was the researcher's hope that the church would use it as a resource particularly as a sermon illustration whenever groups would meet and discuss about the "Parable of the Weeds".



Lastly, for the upcoming researchers, this study hopes to contribute a fresh alternative that they could use and improve on as one of the suitable approach to production-based studies for the course.

### **Definition of Terms**

In the interest of people and readers unfamiliar with the subject and the details of production thesis, the researcher listed these operational definitions:

**Context** - the cultural roots of the intended audience, together with the present physical time and space considerations where they belong; respecting what the audience think and how they think.

**Filipino Youth** - the critical period in a person's growth and development from adolescence towards the peak of mature adulthood in the Philippines, Filipinos ranging from 15 to 30 years old.<sup>13</sup>

**Film/Video** - this pertained to the final output of the project, digitized and authored on DVD (digital video disc) format. The term film here applied to the digital film-making or Cineframe setting on HD (high definition) camera without the use of an actual film strip but with home video capture. The term film and video were interchangeably used all throughout the study.

**HIV/AIDS** - the Human Immunodeficiency Virus causes HIV infection/ Acquired Immune Deficiency Syndrome, transmitted mainly through unprotected sexual intercourse, transfusion of infected blood, and sharing of contaminated intravenous drug

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<sup>13</sup> Philippine Congress, Senate, *Republic Act 8044: The Youth In Nation-Building Act*, 3d sess., 1995, 2.



paraphernalia. The HIV enters into and infects the CD4+ T-lymphocytes which is responsible for the body's immune response. The result is killing of many CD4+ lymphocytes until the body's immunity progressively declines due to the massive destruction of the immune system.<sup>14</sup>

**Kingdom of Heaven** - true religion expressed in holiness and happiness in one and is sometimes termed in the Scriptures as "the kingdom of God." "It is termed 'the kingdom of God,' because it is the immediate fruit of God's reigning in the soul. So soon as ever he takes unto himself his mighty power, and sets up his throne in our hearts, they are instantly filled with this 'righteousness, and peace, and joy in the Holy Ghost'. It is called 'the kingdom of heaven' because it is (in a degree) heaven opened in the soul."<sup>15</sup> It is an insightful moment when a person's ordinary situation is seen in a new light through engaging in an imaginative participation.<sup>16</sup> It is Jesus' conception of the working out of His Kingdom in a person's heart across time and its full realization in eternity.<sup>17</sup>

**Parable** - from the Aramaic word 'Met-aal', embodying a value like a proverb or an example.<sup>18</sup> A story illustrating a complex idea or reality with spiritual meaning but shared in simple everyday term familiar to the audience' context.

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<sup>14</sup> AIDS Society of the Philippines, *Clinical Management of HIV Infection in the Philippines* (Manila: The Philippine National Aids Council, 2002), 5.

<sup>15</sup> Wesley, John, *Sermons on Several Occassions*, ed. Thomas Jackson (Grand Rapids: Christian Classics Ethereal Library, 1872), 67.

<sup>16</sup> Leander Keck, *A Future of the Historical Jesus: The Place of Jesus in Preaching and Theology* (Nashville: Abingdon Press, 1971), 244.

<sup>17</sup> Nahum Levinson, *The Parables: Their Background and Local Setting* (Edinburgh: T. &T. Clark, 1926), 33.

<sup>18</sup> Nahum Levinson, *The Parables: Their Background and Local Setting*, xxv.



**Post-production** - this referred to video/film editing using the AVID machine and audio post-production. It also connoted the chapter in this thesis where a physical copy of the film was viewed and the period in the creative project's cycle that took place after the video/film was delivered.

**Pre-production** - the part or chapter that reviewed and cited films and studies conducted which had bearing on this particular creative thesis. It also referred to the elements of the story in the planning and preparation stage and responsibilities undertaken by the film-maker before the production began.

**Production** - the actual filming on location that showcased the cast, acting out the script, and the crew who did set up and recorded the scenes. It also pertained to the chapter in this thesis that delved with production design and procedures taken by the film-maker. The term applied to the whole film/video project as well in some cases.

**Production Design** - the visual distinction of the physical location where the story was shot.

### **Scope and Delimitations of the Study**

The study was based on the Parable of the Weeds in the Bible. However, the context, the story, and the interpretation of the Kingdom of God that was represented in the film as a pre-evangelism tool did not dwell on deep theological discourse but on initial engagement of practical faith in the midst of struggles and of the reality of a cosmic power being experienced, breaking the dominion of worldly powers. Thus, the study presented a produced film medium that would hopefully relate to and influence the intended viewers.



The study would likewise document the process of pre-production, production, and post-production required for a creative thesis; inclusive of the formal references, firm beliefs, and informal opinions of the researcher in the context of Filipino youth culture.

The medium was created to advocate information that may initiate changes or reinforce behavior but in itself would not delve on the effects of the medium to the intended audience. On the other hand, the overall study and the created medium could be used as a basis of another study on audience and media effects. Like the Participatory Video Project of Lagos Nigeria and the Camara strategies in Mexico, the resulting product was envisioned to be a catalyst in facilitating discussions after the playback of the film/video to build on the knowledge provided by the story to the target audience.<sup>19</sup> So making this story into film/video was only just the beginning in participatory communication in churches and public places.

It featured Filipino cultural backdrop, practices, and modern youth trends to fit into the context of the Philippine audience but it was not in any way an in-depth study on culture. It might represent Asian culture in general but such might only be coincidental as well.

With regards to handling the issue of AIDS in the study, only surface information based on studies and surveys conducted would be used. In this regards, the execution of the story in the study might come short of expectations in terms of the official practice in

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<sup>19</sup> Sanjay Asthana, "Television and Video: Constructing Images of Self and Community," *Innovative Practices of Youth Participation in Media: A Research Study on Twelve Initiatives from Around the Developing and Underdeveloped Regions of the World*, United Nations Educational Scientific and Cultural Organization, (Geneva, 2006), 37.



the medical field even though the researcher took careful considerations on such. One example would be the use of band-aid as symbolic representation of the disease.



## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

The researcher made applied a topical arrangement for this chapter. Local and foreign materials and studies which pertain to the same topic were grouped together.

#### The Bible Story

Out of the five parables from Matthew 13 in the Bible, the researcher selected the Parable of the Weeds for this particular creative work. Theologians like Craig Blomberg saw this parable as a very encouraging promise of survival and growth of seeds even if it had unpromising beginnings.<sup>20</sup> It reflected that despite challenges and problems that threatened and might destroy the wheat, they eventually produced a good harvest. As explained by Jesus to his disciples in Matthew 13: 36-43, no other meaning can be deduced from it in consideration of the first century agricultural context except that God Himself symbolized the wheat sower, the devil represented the weeds sower, and the wheats and the weeds were God's people and his opponents respectively. Jesus used the harvest as a symbol as well of God's Judgement day. Even at the very literal level of the behavior of the farmer, this story made sense. Accounts from ancient sources revealed stories that an enemy of a powerful landowner could try to destroy the landowner's crop

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<sup>20</sup> Craig L. Blomberg, *Preaching the Parables: From Responsible Interpretation to Powerful Proclamation* (Grand Rapids: Baker Academic, 2004), 119.



by sowing seeds of other plants on the field in the middle of the night during planting season. What's not common was letting the wheat and the weeds grow together.<sup>21</sup> This thought though was contradicted by Nahum Levinson who said that women were commonly hired to separate this troublesome weed from the wheat after harvest and threshing. He further surmised that the Greek word identified the weeds as the *darnel* plant which intertwines with the root system of the wheat as it grows so weeding them out prematurely would also destroy the wheat.<sup>22</sup> With this, Jesus is saying in essence to let good and evil coexist side by side, or even intertwine at times. The assumption is that the wheat would indeed survive despite the possibility of the weeds choking it out. Then God's justice would separate them when that time comes.<sup>23</sup>

It was interesting to note that God Himself was symbolically a part of the story. As another theologian Sally McFague, also declared; "Jesus as the parable of God did not tell people about the kingdom but he was the kingdom; and the way his whole life brought people to the kingdom was through a juxtaposition of the ordinary within a startling new context."<sup>24</sup>

Along the lines of what Blomberg and McFague declared, this researcher also accounted John Wesley's view that "the kingdom is among men, God's reign in the hearts

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<sup>21</sup> Blomberg, *Preaching the Parables*, 119-121.

<sup>22</sup> Levison, *The Parables*, 30.

<sup>23</sup> Blomberg, *Preaching the Parables*, 121.

<sup>24</sup> Sally McFague, *Speaking in Parables: A Study in Metaphor and Theology* (Philadelphia: Fortress Press, 1975), 82.



of his people, for where thy presence is displayed is heaven.”<sup>25</sup> As wheats in this ordinary world, the new reign of Jesus in our lives justified us in an instant while we work out the process of being sanctified or made perfect in love even when we are entangled with the weeds for a time being. And when time comes, He himself *as King* (italics supplied) will be the one to judge us in all we think, speak, do when the time comes.<sup>26</sup>

Applying it to our context, Jesus’ story is God’s way of always being with us, as we are, as the concrete temporal beings who have a beginning and an end - who are ourselves stories.<sup>27</sup> The paradox of the kingdom, as Mortimer Arias pointed out, lies in the fact that it is a free gift and work at the same time. It is a revelation of God’s grace and judgment. And it is our experiential presence of God in our midst yet also an ultimate challenge and ultimate hope.<sup>28</sup>

The researcher also pulled a parallel idea of creating a production from the study made by Erlinda Pantaleon who used Creation story found in the book of Genesis but employed creative drama in partnership with the drama team from Philippine Educational Theater Association (PETA). It was also contextualized in the level and culture of Filipino catechists.<sup>29</sup> The script was made out of the creation story and presented by

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<sup>25</sup> John Wesley, *Sermons on Several Occassions*, ed. Thomas Jackson (Grand Rapids: Christian Classics Ethereal Library, 1872), 68.

<sup>26</sup> Kenneth J. Collins, *The Theology of John Wesley: Holy Love and the Shape of Grace* (Nashville: Abingdon Press, 2007), 5-24.

<sup>27</sup> Collins, *The Theology of John Wesley*, 139.

<sup>28</sup> Mortimer Arias, “The Kingdom of God”, *Wesleyan Theological Journal* 23, (Spring 1988): 36-38.

<sup>29</sup> Erlinda M. Pantaleon, “The Use of Creative Drama in the Integration of Faith and Life,” (master’s thesis, Ateneo de Manila University, 1989), abstract page.



Pantaleon as a thesis in a form of a street drama theatre. Her volunteers agreed to undergo a workshop and the audience were involved to gain actual experience in creative dramatics.

Drama theatre as a creative medium has its advantages. For one, it hones creativity and flexibility in doing the performances. On the other hand, it tends to be tedious and expensive as one tries to show them to more audience from one place to another. In this case, this researcher believes that the film medium can achieve far greater reach and cost effectiveness in the long run. The upfront cost may be huge but as it is duplicated and shown simultaneously to larger number of audience, even if separated by space and time, film would be a better alternative.

### **Communication Elements and Symbols**

Basic to the communication process is the presence of such elements like the sender, the message, and the receiver. However, contemporary Christian communicators have faced the rapid change in communication infrastructure and its influence upon contemporary receivers of the message. Charles Kraft emphasized this in his dynamic concept of communication. He said that since communication is not static but dynamic, understanding the medium and the audience of communication is crucial in order to successfully convey the message.<sup>30</sup> By using the film channel which is well accepted by the Filipino youth as the object of the message, the researcher hoped to transmit the

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<sup>30</sup> Charles Kraft, *Communication Theory for Christian Witness*, rev. ed. (New York: Orbis Books, 1994), 139.



message that would spark dynamic communication and usher understanding about their innate search for the cause of prevenient grace.

John Hedberg and Ian Brown stated in their article that the “lack of shared meaning can make oral communication difficult even for people of the same culture.” They argued that “perceptions and practical experience” are important influences.<sup>31</sup> Thus, this implies that environmental factors and cultural considerations surrounding the audience helps shape a meaning familiar to them. This all the more strengthened this researcher’s resolve to make a production of a biblical parable that would translate to the Filipino cultural context and the modern youth subculture in urban places like Manila.

### **The Media Environment**

The researcher attended the presentation of *The Pillar*,<sup>32</sup> a Christian media organization in the Philippines who supports that media is the 8th pillar of society. The group highlighted its responsibility to re-shape the Philippine society into what it should be and curtail if not undo the ill-effects of bad media in the past and present. This researcher strongly believed in the group’s ideals that in his own little way, wished to contribute to it by making the film project. Brad Moore, president of Hallmark Hall of Fame Productions also relates similar belief. When he was interviewed by Holiness Today Magazine, he reiterated that yes we should engage in this industries. “With this pervasive and extremely powerful influences in society, Christians (in media) should help

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<sup>31</sup> John G. Hedberg and Ian Brown. “Understanding Cross-Cultural Meaning through Visual Media,” *Educational Media International* 39, no. 1 (March 2002): 23.

<sup>32</sup> Christian Media Christmas Party and Launching of the Pillar. Campus Crusade for Christ Bldg., Quezon City, Philippines. December 2008.



shape them constructively.”<sup>33</sup> In the course of history, we read in literature, see in visual art, and hear in music the stories that were told to influence and inspire. Jesus himself told stories through his parables. This was one of the ways he used to communicate Truth to listeners.

Moore also explained that:

“In a span of 3-4 generations, the technology of motion pictures, radio, television, and emerging new media multiplied both the reach and the power of story-telling far beyond anything that existed before... Audiences can be transported in time and space to see, hear, and even feel the characters and environments that make the stories come alive... In the so-called “secular media” this combination of story and technology can be used in wholesome, edifying ways. The church can also use the same combination to help convey a specifically gospel-oriented message.”<sup>34</sup>

In the article of Arnold Ytreeide in the same magazine, he said that for those who see media as offensive, the common denominator lies in the fact that stories depict and promote unholy lifestyles. He reiterated though that unless we take out our eyes and ears or hide in caves, we would not be able to avoid objectionable materials.<sup>35</sup> With his view, it is also the belief of the researcher that the bulk of what we see in secular media is a reflection of life. It is a window where we understand how pre-believers view life. We see their fears and insecurities. Sometimes Christians have them too. But with these we begin to have an understanding of how we share the message of hope to them. So in producing this experimental production thesis, the researcher incorporated these fears and

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<sup>33</sup> Brad Moore, “A View from the Trenches,” *Holiness Today*, May-June 2006, 16.

<sup>34</sup> Brad Moore, “A View from the Trenches,” 17.

<sup>35</sup> Arnold Ytreeide, “Beyond Church Walls: Holiness in a Media Culture”, *Holiness Today*, May-June 2006, 14.



insecurities as elements in a series of frames or pictures. It was different though from what the world normally produces since it contained and was patterned after the gospel message.

The researcher also attended the World Trends and Communication Challenges, a seminar in Christian Communication conducted by Viggo Soggaard<sup>36</sup> in January 2009. He was able to lift a collage of ideas, patterns, and images for a short film that brought to life the Parable of the Weeds in the Bible on a popular medium that a particular youth audience can identify with at present time. He pointed out that 70% of communication is sent through non-verbal cues. The film output of the study attempted to minimize the verbal communication elements to highlight the physical and aural communication processes; and closely intertwined with the environmental noise.

The researcher also tried also to incorporate the elemental success of MTV where impressions of issues, as David Hopkins has argued in his article *Everything I Ever Needed to Know About Ministry I Learned from... MTV?*, were reflected by the images and the identity which were meaningful, transitional, and communal in nature, at least to the young target audience.<sup>37</sup>

### Feature Film Influences

The researcher was fortunate to see the movie *Amistad*<sup>38</sup> in 1998. It was a courtroom drama in 1839 about Africans who had been kidnapped from Africa in a slave trade

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<sup>36</sup> *World Trends and Communication Challenges*, by Viggo Soggaard, Philippine Bible Society Auditorium, Manila, January 21-22, 2009.

<sup>37</sup> <http://www.next-wave.org/jun99/MTV.htm>. Accessed on December 9, 2009.

<sup>38</sup> *Amistad*, directed by Steven Spielberg, DreamWorks, 1997.



and their mutiny case over the embarked U.S. ship in Cuba so that they could go home. The captives included adult black males, as well as women and children, many of whom perished in the attempt to free themselves. Directed by Steven Spielberg, the movie showed the legal fight, all the way up to the Supreme Court. Arnold Ytreeide, a media professor at Northwest Nazarene University, was also captured by the character of John Quincy Adams, one of the great American President, jurist, intellectual, scholar, and patriot played by Anthony Hopkins in the film. Adams struck a sensitive truth that failed to let go in his mind. Adams said that; “If we fail to meet the world in its terms, what will we do with those embarrassing documents known as the Gospels? They tell the story of Jesus in the company of the worst sinners like the tax collector and the prostitute. They tell the story of Jesus who enjoys a party and turns water to wine. They tell the story of Jesus having dinner at homes of the worst sinners.” With it, Ytreeide summoned Nazarenes to understand what it means to be in the world, while staying set apart from the world.<sup>39</sup>

This researcher shared this very same view. The community we live in are not devoid of these characters and situations. Dark and light collide; pain ensues in the midst of joy. But for us, in the end good must triumph over evil just like what Jesus has done in the midst of these people and situations. He has involved himself in the community where he walked and lived. So the production tried to show exactly this through the roles of specific characters in the story.

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<sup>39</sup> Arnold Ytreeide. “Beyond Church Walls: Holiness in a Media Culture,” 15.



In October 5, 1985, the Marcos government issued Presidential Decree (P.D.) 1986 and P.D. 1987 creating the MTRCB and the Video Regulatory Board respectively. With its creation, the danger of censorship power lurked for a while.<sup>40</sup> One film that became prey to censorship was *Schindler's List*.<sup>41</sup> But before it became controversial for censorship of “objectionable portions”, the researcher was able to see its advance screening. The censorship though of *Live Show*, the award-winning movie in the Berlin Film Festival was more brutal. Its screening was totally banned from Philippine cinema. One of the online commenter in the IMDB professional movie site said that; “It was a real depiction of the bad situation in the illegal sex trade in the country but the government and religious sector opted not to awaken the awareness of the people about the issue.”<sup>42</sup> On the other hand, the Philippine government seemed to shape up with regards to such socially relevant films. It even promoted to schools the showing of the film, *Tulak*<sup>43</sup>, an advocacy film on drugs, recovery, and dependency. The film was backed by recommendations coming from the Department of Education. It called for a nationwide public and private school viewing through DepEd Memorandum No. 508<sup>44</sup> after it premiered on November 21, 2009 at SM Megamall Cinema 12.

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<sup>40</sup> Sweet Mary J. Cawicaan and Hector Bryant L. Macale, *Press Freedom in the Philippines: A Study in Contradictions* (Quezon: Center for Media Freedom and Responsibility, 2004), 71.

<sup>41</sup> *Schindler's List*, directed by Steven Spielberg, Amblin Entertainment, 1993.

<sup>42</sup> <http://www.imdb.com/user/ur1673376/comments>. Accessed on August 3, 2009.

<sup>43</sup> *Tulak*, directed by Neal Tan, Exogain Production, 2009.

<sup>44</sup> Philippine Department of Education, *Tulak - An Advocacy Film on Drugs, Recovery and Co-dependency*, DepEd Memorandum 508 s. 2009, (Pasig, 2009).



The different fates of these three films strengthened the researcher's belief that film could be a powerful medium shake the foundations of democracy on one hand, and to inform and awaken the heart and senses of the audience to taboo yet important issues of yesterday, today, and tomorrow on the other.

If one happened to see the movie *Changeling*<sup>45</sup> where the character played by Angelina Jolie looks for her son who was kidnapped, it conveyed a new presentation of the story which is not typically Western. In the story, a son was returned to her, only to discover that the boy was not the son she is pursuing. All throughout, there were scenes done in silence but packed with emotions. Joel Cox, editor of *Changeling*, said that you want to let the audience feel what the character feels. So in this cinematic technique, the audience is drawn to the inner being of the character in the film. One particular feature about this that Cox pointed out was the creation of whole flashback sequence: "It started with a kid tapping a ruler on his leg in a police station. This reminded another character at the station of a violent incident from his past. We pushed into the kid's eyes and then launched into a pretty violent flashback sequence with lots of quick cuts where we see and hear the ruler tapping and then see and hear an axe chopping and blood in the air."<sup>46</sup> This researcher thinks that the power of *Changeling*'s silent treatment was comparable to the Korean film entitled; *My Sassy Girl*<sup>47</sup>, based on a series of real-life incidents published on the internet and a personal favorite of Darcy Paquet.<sup>48</sup> And this researcher

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<sup>45</sup> *Changeling*, directed by Clint Eastwood, Universal Pictures, 2009.

<sup>46</sup> <http://www.avid.com/showcase/art-of-editing-changeling.asp>. Accessed on November 15, 2009.

<sup>47</sup> *My Sassy Girl*, directed by Gwak Jae-Yong, Cinema Service, 2001.

<sup>48</sup> <http://koreanfilm.org/info.html>. Accessed on March 15, 2010.



likes the latter film better because of its authentic Asian feel and drama while it silently builds on excitement for what will happen next.

Chase scenes in action films sometimes have low dolly movements to highlight an important character or image in the story. The Christian film *Facing the Giants*<sup>49</sup> in 2006 which was produced by Sherwood Baptist Church in Albany Georgia had crawling and tackling scenes that capitalized on this camera movement as it dealt with faith and perseverance in the context of amateur football. The film was a great story that dealt with faith issue without directly being preachy or overtly being Christian. This researcher saw it as a practical faith context in film-making worth emulating.

The movie *Edward Scissorhands*<sup>50</sup> portrayed an out of this world imagination that the researcher liked. It depicted two different worlds in one, contrasted by the play of colors - green oozing with life, and gray for dangerous, different, and eerie world. Such was inversely proportional with feature film, *The Chronicles of Narnia: The Lion, The Witch, and the Wardrobe*<sup>51</sup>, where the interesting adventure and characters was on the other side of the unnatural. Nonetheless, Felix Gonzalez Jr. of DVD Review said that it is at par with other fantasy classics like "The Wizard of Oz" and "The Lord of the Rings" in making an amazingly believable fantasy world. Narnia showcased an epic battle between good and evil. Liam Neeson voiced the noble lion Aslan, the creator of Narnia, who plans to lead the battle against the White Witch. Neeson's voice symbolized authority and

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<sup>49</sup> *Facing the Giants*, directed by Alex and Stephen Kendrick, Sherwood Pictures, 2006, ending scene.

<sup>50</sup> *Edward Scissorhands*, directed by Tim Burton, Twentieth Century Fox, 1990.

<sup>51</sup> *The Chronicles of Narnia: The Lion, The Witch, and the Wardrobe*, directed by Andrew Adamson, Walden Media, 2005.



decency, giving the entirely computer-generated character what it needs to stay believable. The picture offered rich, deep blacks to highlight the night scenes. The day scenes on the other hand featured living colors and sharpness with overly saturated skin tones, oozing with fantastical splendor.<sup>52</sup> Symbolisms were everywhere, depicting reality in a fantasy world. The researcher also wished to emphasize that in real life, fantasy characters exist. The Bible, particularly in Ephesians 6:12, even talked about our struggles against powers and principalities of the air.<sup>53</sup> So the researcher also believes that a constant battle between good and evil on earth is beyond physical. It encompasses the spiritual realm that co-exists among us. It is characterized by elements comparable to those we see in the fantasy world, elements that the researcher included in his production.

Confusion in time and space due to a state of dual reality that comes back and forth was one of the intriguing elements of the movie thriller *Vanilla Sky*<sup>54</sup>. David Aames, the character played by Tom Cruise was treated into a roller coaster ride of his life where shocking dreams and awakening interchange as reality that sent his world out of control.

### **Filipino Culture and the Story**

The youngest general in Philippine history wrote in his *Kartilla*<sup>55</sup> that “Life which is not consecrated to a lofty and sacred cause is like a tree without a shadow, if not a

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<sup>52</sup> <http://dvdreview.com/reviews/pages/2270.shtml>. Accessed on January, 10, 2010.

<sup>53</sup> Eph. 6:12 NIV (New International Version).

<sup>54</sup> *Vanilla Sky*, directed by Cameron Crowe, Paramount Pictures, 2001.

<sup>55</sup> The *Kartilla* was developed in 1896 by General Emilio Jacinto as guiding principles. It was the thirteen teachings of the Katipunan, a revolutionary arm that fought against the Spanish colonizers for the re-establishment of the freedom of the Filipino people.



poisonous weed”.<sup>56</sup> This statement from one of the noble heroes of the Philippines fitted perfectly with the parable production that this researcher conceptualized.

Filipinos are happy and hospitable people. The Philippines even is known as the social community capital of the world. Yet many times such hospitality could be abused by bad influences.<sup>57</sup> So, in the story, a park bench represented a house in a community that illustrated the feeling of openness to influences of the immediate world around.

The Balete tree became a favorite home and representation of bad spirits intermingling in human affairs or vice versa since Balete trees in Philippine folklore were said to be a haunting ground of evil spirits. They were said to carry the secret to a mythical kingdoms that the naked eye could not see. There was even a stretch of road called Balete Drive where a line of Balete trees were planted. It is believed to be a place where *diwatas* (fairies), *dwendes* (Philippine elves), *kapres* (giants usually puffing a big cigar), and *malignos* (monsters) live. Balete Drive ghost stories form part of local folklore. Since time immemorial, Filipinos see the wholistic interplay of the spiritual and the physical world.<sup>58</sup> It was exemplified by the award-winning film *Hiwaga sa Balete Drive*<sup>59</sup> - a horror movie based on a ghost story along Balete Drive in Quezon City Philippines. The fight between good and evil is also a common theme in Philippine culture. As expected by a common Filipino, good must triumph over evil in the end.

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<sup>56</sup> Rolando M. Gripaldo, *Liberty and Love: The Political and Ethical Philosophy of Emilio Jacinto* (Manila: De La Salle University Press, 2001), 10.

<sup>57</sup> Ako ay Pilipino Creative Team, *Ako ay Pilipino: Noon at Ngayon* (Manila: The Intercessors for the Philippines and Within Reach Global, 2009), 103.

<sup>58</sup> <http://www.philippinesinsider.com/myths-folklore-superstition>. Accessed on October 10, 2009.

<sup>59</sup> *Hiwaga sa Balete Drive*, directed by Peque Gallaga and Lore Reyes, Robbie Tan Productions, 1988.



This phenomenon is best exemplified by the predictable happy endings not only in horror flicks like this but also in every Philippine movie.

If one looks also into the prime time on local television which is around six o'clock to nine o'clock, one can observe that dramas like *Tayong Dalawa*<sup>60</sup> and *Dahil May Isang Ikaw*<sup>61</sup> draws a huge and avid following. These dramas are being followed by audiences every night not only to be entertained but also to draw out life lessons out of them. It is said that the moralistic bent of the Filipinos pulls them into this craving for dramas. Filipinos intuitively recognize truth in concrete situations through this make believe *tele-seryes*. In this light, the researcher selected drama as the platform treatment of the *Weeds* story. As pointed out by Evelyn Miranda-Feliciano, "drama as an art form was a possession of the religious before it ever became the property of the entertainment world."<sup>62</sup> As the late President Jose P. Laurel puts it; "What we need as a people is a renovation of our sense of values, a re-awakening of our moral sensibilities, a turning back to the old but simple Christian principle of caring for the welfare of others."<sup>63</sup>

### **Of HIV/AIDS and Call Centers**

Around the second week of July, 2009, the researcher made a script out of an HIV/AIDS interview transcript from Papua New Guinea. It awakened a curiosity in him

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<sup>60</sup> *Tayong Dalawa*, ABS-CBN 2, 2009.

<sup>61</sup> *Dahil May Isang Ikaw*, ABS-CBN 2, 2009.

<sup>62</sup> Evelyn Miranda-Feliciano, "Of Songs and Words and Gestures: Rethinking our Liturgy in the Light of Indigenous Art Forms," in *Filipino Values and Our Christian Faith* (Mandaluyong: OMF Literature, 1990), 117.

<sup>63</sup> Ako Ay Pilipino Creative Team, *Ako Ay Pilipino: Noon at Ngayon*, 240.



on the topic of HIV/AIDS<sup>64</sup> transmission that led to a series of small researches on the topic. Henrylito D. Tacio wrote in his article on Sunstar that AIDS does matter! He said that in 2005, when the population of the Philippines was already about 88 million, there were 12,000 people living with HIV/AIDS. 28% of those cases occurred among women with ages ranging from 15 to 49 years old. Around 1,000 people died due to AIDS that year. In 2008, Filipinos inflicted with AIDS have increased despite efforts of the government to institute preventive measures. Dr. Francisco Duque, the head of the Department of Health (DOH), said that "Although the Philippines remains to be a low prevalence country, it should not be a reason to be complacent as statistics and trends show that the number of those infected are on the rise," since from 20 cases per month recorded in previous years, it climbed to 29 cases per month since 2007. The report cited that 88%, the leading mode of transmission, is through sexual intercourse.<sup>65</sup>

Hans Rosling, a social researcher said that in one sexual intercourse, the risk of infection if you are in good health, is 1:1000, but it goes down to 1:100 if you are in an unfavorable situation. He argues then that it is only by stopping transmissions, by prevention and not drug treatments, that the world will be able to end the world's deadliest diseases: HIV/AIDS.<sup>66</sup>

Dr. Suniti Solomon, who detected the first HIV case in India in 1986 said that in India, a new AIDS threat is rising in numerous call centers, where young staff are

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<sup>64</sup> <http://www.ashastdwebstore.org/what-you-need-to-know-about-hiv-aids.html>. Accessed on July 29, 2009.

<sup>65</sup> <http://www.sunstar.com.ph/static/dav/2008/09/09/feat/hiv.aids.cases.increasing.html>. Accessed on July 29, 2009.

<sup>66</sup> [http://www.ted.com/talks/hans\\_rosling\\_the\\_truth\\_about\\_hiv.html](http://www.ted.com/talks/hans_rosling_the_truth_about_hiv.html). Accessed on Nov. 6, 2009.



increasingly having unprotected sex with multiple partners in affairs developed during night shifts. "They have all the money. They huddle together in the night. They are young; they are sexually active, so naturally they start". She added that each week at least three or four call center staff visit her clinic to get tested for HIV because they are worried after having unprotected sex. If this is happening in India, it is very possible that it is happening in the Philippines as well. The country has mushrooming call centers and those who are working in call centers are young and sexually active.<sup>67</sup> This is an emerging youth subculture. As of last count, the call center directory of the Philippines posted a total of 981 call center and business process outsourcing companies operating 24/7.<sup>68</sup> Multiple sexual encounters were prevalent as stories and experiences were translated personally to the researcher by friends and family who are in the call center industry.

The advocacy behind the production partly came from a study conducted in the Philippines for young adults by the University of the Philippines Population Institute.<sup>69</sup> The youth represent a vulnerable stratum in terms of sexual behaviors, reproductive health, and the spread of sexually-transmitted diseases including HIV/AIDS in society. The primary target audience was therefore the youth ages 15 - 27. The 2002 data sheet about youth sex and risk behaviors in the Philippines paints a stark reality. Four million

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<sup>67</sup> <http://www.sunstar.com.ph/static/dav/2008/09/09/feat/hiv.aids.cases.increasing.html>. Accessed on July 29, 2009.

<sup>68</sup> <http://www.callcenterdirectory.net/call-center-location/Philippines/directory-2-page-1.html>. Accessed on November 20, 2009.

<sup>69</sup> University of the Philippines Population Institute and Demographic Research and Development Foundation, *Survey of the Filipino Youth: 2002 YAFS Datasheet*, (Quezon, 2002).



of Filipino youth had engaged in pre-marital sex<sup>70</sup> which this researcher indirectly tried to address as well.

### Experimental Short Films

The researcher's experimental influences came from the short film genres such as *The Black Hole*<sup>71</sup>, an NFB and Short Film Corner Competition entry last May 2009 featured a light but deep reality in man. It was a silent film where the main character's boredom changed into an interesting craving for meaning and satisfaction or lack of it. A simple black circle on photocopying paper became a real doorway to incentives and damnation. It instilled in the researcher a window for playing with symbolisms to share Gospel Truths with less verbal cues. This was comparable to the narrative short film done by Amy Sanderson entitled *Her Closet*<sup>72</sup> where the character was brought to another dimension on the other side of the closet. This researcher also remembered the days of *Barkada Trip Chibibotoons*<sup>73</sup>, the first Filipino-made animated interstitial shown in the local UHF Channel 23 television. It depicted a series of cartoon episodes that touches on good, and bad values. The episodes were 3-5 minutes long, with four episodes per month. Written, produced, animated and scored by Brando de Leon and Regina Bengzon, they were introduced in a different light, literally funny and light. Even the commercial adverts were incorporated in an experimental way. It was something new and something

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<sup>70</sup> Reynaldo H. Imperial & Diana G. Mendoza, *Safe Sex and the Media In South East Asia: Sex, Church, & A Free Press* (Quezon: AIDS Society of the Philippines, 2004), 4.

<sup>71</sup> *The Black Hole*, directed by Phil and Olly Actor, Virgin Media Shorts, 2009.

<sup>72</sup> Amy Sanderson, "Her Closet: Narrative Short Film" (master's thesis, University of New Orleans, 2005), iv.

<sup>73</sup> *BarkadaTrip Chibibotoons*, Studio 23, 2003.



that has not been seen before. Such twist of newness in the researcher's experimental production was the challenge he met in the production design even though the production piece was not a cartoon animation.

Part of going experimental was the cost consideration. The researcher used what was available in nature. The set was bare as possible that employed minimal special effects. It reflected the bare essentials common in most communities in the Philippines, how and where people live, and their interaction to the society. This was inspired by the *Camera Cafe*<sup>74</sup> set, wherein one location set was used all throughout the series. *Camera Cafe*, a short program series shown on GMA channel 7 and channel Q11 in the second quarter of 2009 featured this same one location concept. Actors gather in front of stationary camera to talk about common office happenings and dilemmas.

*Kaldero*<sup>75</sup> - a film thesis written by Nathalie Adlawan and Priscilla Lindo, on the other hand, played with the title itself to symbolize the mixture of personalities in the basic institution of the home. This idea also fitted into the mix of titling this researcher's own production. Rianne Hill Soriano also made a rich concoction of symbolisms to drive a prevalent family issue in her first narrative film thesis entitled, *Karsel*.<sup>76</sup> It received the Kodak Film Award and Best Film Thesis 2003 at the University of the Philippines Film Institute. The researcher got some parallel ideas in Soriano's short film in the use symbolic story-telling. Advocating a social issue was also seen in the short film thesis

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<sup>74</sup> *Camera Cafe*, QTV 11, 2009.

<sup>75</sup> Nathalie B. Adlawan and Priscilla F. Lindo, "Kaldero" (B.A. thesis, University of the Philippines, 2000), 6.

<sup>76</sup> Rianne Hill Soriano, "Karsel" (B.A. thesis, University of the Philippines, 2003), abstract.



*Rescue in F Minor*<sup>77</sup>, a master's thesis of Jonah Lim at Chapman University. The film was about a young man who was persecuted by guilt in accidentally killing his younger brother. He was able to recover with the help of a physically abused boy that he met in the fastfood joint where he worked. The film was in the official selection of the 2001 CineManila International Filmfest. It also got the Jury Citation for Short Fiction during the 2001 Eksperimento Film and Video Fest. Hence, it was regarded also as an experimental advocacy film.

The researcher intertwined the combination of elements from the Bible story interpretation, the communication factors and symbols, the media environment, feature film influences, Filipino culture, AIDS and call center, and experimental short films to come up with a production study that he wished to also share to the MACC program and to different institutions that he could reach.

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<sup>77</sup> Jonah Lim, "Rescue in F Minor" (master's thesis, Chapman University, 2001).



## **CHAPTER THREE**

### **METHODS AND PROCEDURES**

#### **Objectives**

Herewith are the objectives of the film:

1. To create a contextualized film presenting the Gospel of the Kingdom of God today.
2. To help the Filipino youth integrate Christian faith with ordinary life through a parable story.
3. To create awareness on the problem of HIV/AIDS.

#### **Techniques**

The researcher planned the shoot of the film in consideration of the technical accessibility to in-kind resources, equipments, and facility.

The natural mysterious look of the Balete tree was utilized. The night shots were added with cold light effect to characteristically depict death. Eerie smoke effect was added by employing a manual smoke machine.



*Camera Cafe*<sup>77</sup> was the bar of the researcher for the wide shots he implemented in his short narrative film. For such, a tripod was used to produce steady master shots. On the other hand there were portions in the story where the researcher opted for special shots like the worm's eye view. These were applied in the medium, close-up, and extreme close-up shots in the scenes.

A point-of-view shot was thought of in the scene where a mother walked toward her son who was the protagonist in the story. It got inspiration from a thriller movie entitled *The Blair Witch Project*<sup>78</sup>. The scenes in that movie were most if not all shot in this manner.

Silence in itself amidst the noise is a powerful communication tool that the researcher incorporated in his film/video like that cinematic effect in *My Sassy Girl*<sup>79</sup>.

The researcher was able to model from *The Chronicles of Narnia: The Lion, The Witch, and the Wardrobe*<sup>80</sup> the symbolisms in sharing Gospel messages and color contrasts of two realities that was also depicted in *Edward Scissorhands*<sup>81</sup>.

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<sup>77</sup> *Camera Cafe*, QTV 11.

<sup>78</sup> *The Blair Witch Project*, directed by Daniel Myrick and Eduardo Sanchez, Haxan Films, 1999.

<sup>79</sup> *My Sassy Girl*, directed by Gwak Jae-Yong.

<sup>80</sup> *The Chronicles of Narnia: The Lion, The Witch, and the Wardrobe*, directed by Andrew Adamson.

<sup>81</sup> *Edward Scissorhands*, directed by Tim Burton.



There was a camera movement employed by the film-maker wherein the characters in focus were walking out. The distance of the characters in view was maintained while the background seemed to move away. Much of these could be seen on MTV style productions.

The researcher toyed with the interplay of wide shot, medium shot, and zoom camera movements in a film that highlighted emotions without dialogue yet delivered a thousand words. He saw it in *Rescue in F Minor*<sup>82</sup>.

A low dolly camera movement like a crawling scene from *Facing the Giants*<sup>83</sup> was also employed in the film/video.

### **Procedures**

The general structure of the creative output incorporated the three general processes of film-making namely: pre-production, production, and post-production.

#### ***Preproduction***

Pre-production contained the making of the synopsis, treatment, script, and storyboard, together with schedules and budget for the shoot. It was the preparation for the whole project and regarded as the most important process. Then researcher dealt with the process longer than the other two processes.

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<sup>82</sup> Lim, "Rescue in F Minor."

<sup>83</sup> *Facing the Giants*, directed by Alex and Stephen Kendrick.



On May 4, 2009, the researcher's Thesis and Approval form was granted. So he started the process of drafting a script. At the end of May 2009, this researcher was able to draft four different stories. He presented it to his adviser and director friend Mr. Jonah Lim for selecting the best story to pursue. When the Weeds story about Diego was selected, the researcher moved on to drafting the whole script intended for 10 minutes. It was typed using size 12 of the American Typewriter font. It had gone through at least four revisions until it was approved again.

The researcher then made a storyboard. He made use of actual photos instead of hand drawings to depict the needed shots. In this regard, he requested his classmates on the thesis writing class to pose as artists in the photo shoot. Last August 3, 2009, the researcher scheduled the photo shoot on location. His classmates enjoyed volunteering and were treated for breakfast as a token of appreciation for their participation.

Out of this, on September 10, 2009, the researcher prepared a shot list separating the day scenes and the night scenes. The wide shots were also given priority before the medium and close-up shots because of the limited number of video camera to be used come shooting day. He also made a shot log form also to be used on the actual production shoot.

The researcher also made some preparations on requesting and pooling talents as early as July 31, 2009. His contacts at the Victo Rio Productions,



Events and Artist Management Agency were tapped for the roles. He made a request on August 3, 2009 from Jojo Victorio, the agency manager, for this purpose.

Requests for production equipment, editing facility, and volunteer crew were also made by the researcher. It was sent to WM Communications Asia-Pacific, the media ministry where he is working and was granted on July 30, 2009. On the first week of September 2009, the researcher also requested the president of Asia Pacific Nazarene Theological Seminary for approval of the use of Nazareth hall and the immediate outdoor location for the shoot. Then an initial production meeting was held for the cast representative and the crew around August to share the story and the roles of each volunteer

This researcher proved to himself that the preproduction phase was a tedious but a fun experience to behold.

### *Production*

Production encompassed the actual location shoot itself. The cast and crew was scheduled for the required call time. With a short narrative like this film, it took two days of shoot which primarily depended on the condition of the weather since the location of the film was outdoors which was non-negotiable. Secondly, the availability of the cast and crew who volunteered,



both from professional and non-professional fields were taken into consideration.

*Day 1 (September 19, 2009).* On the first day of the shoot, the researcher was excited to what the production would bring. The crew came and helped set up the camera and equipment needed for the day. Props were prepared according to the needs in the script. At around 9:00 am, the cast arrived. The set was ready then. Full introduction of the crew and staff ensued followed by a brief final production meeting. A short prayer was uttered for everyone before commencing the actual shoot. It happened at the Nazareth Hall where all crew and staff were housed for the entire shoot. Daniel Pape, the researcher's co-director of photography made suggestions on additional lighting treatments. At 10:00 am the camera rolled at the researcher's command. Scenes were already arranged according to the script specification so there was no trouble encountered in starting the shoot. Master wide shots were made first before commencing with the tight shots. Day scenes were shot first as well before the night scenes. The opening shot needed to establish the story's location was done by 10:15 am. Scene six was the last take for the morning schedule before the researcher called for a lunch break. All were treated with ample serving of good food and free-flowing drinks. It was one of the perks that this researcher was able to offer. Actually, his good wife Calm, was the one who coordinated the whole food and beverage department. The shoot resumed



at 1:00 pm. At about 1:30 pm when scene two was almost done, heavy rain poured down. Since the location for the whole project was outdoors, beneath the Balete tree specifically, the cast and crew had to pack up. It was an abrupt downpour so the cast and crew scampered to save the lights, camera, and audio equipment. All stood by inside the Nazareth hall and waited for the rain to stop. The sky cleared up at 4:00 pm so the whole crew re-established the set. By that time, night scenes were already lined up. The cast and crew were determined to finish the night shots. All stayed until 11:30 pm. The researcher made a quick recapitulation of the shoot that day reviewed the schedule with the cast and crew for the remaining day scenes.

*Day 2 (September 21, 2009).* The second day started at around 10:00 am. The crew was able to set up the location easily. Unfortunately, rain poured down again that prompted everybody to take a break, including the equipment. One of the major talent was not able to come back as well due to fever. The researcher was already jittery and contemplated if they could finish the shoot for the day. At 3:30 pm, finally all were able to resume the shoot. The story had to be adjusted a bit to accommodate the absence of one major cast who was doing the double for the role of Diego. The researcher called it a wrap come 5:30 pm. The cast and crew were elated to here that we all finally made it. The researcher, after ensuring the completion of the shot list invited everybody for dinner. Words of appreciation to all after dinner time at 7:00 pm were uttered



by the researcher for all the participants of the *Weeds* project. The researcher also made a prayer of thanksgiving to God, the author and finisher of it all.

### *Post-production*

After the new year celebration for 2010, the researcher looked ahead for post-production work on *Weeds*. In post-production, non-linear editing with an AVID machine was used. This entailed digitizing of the mini DV tapes into the AVID bins of a video editing computer. Musical scoring started after laying-out the rough cuts. Special effects, transitions, sound effects, and narration was done in post as well. On February 15, 2010, a major setback happened to the project after making a rough edit. The AVID machine where the project is located crashed. The entire file cannot be retrieved anymore. It was the researcher's dark moments. He temporarily lost the drive to finish the film, together with the other editing work that he was making at that time. He took a break and bailed out of the country to attend his sister's wedding and to erase the painful experience. After coming back from a needed break, the researcher gained enough strength and fresh determination to finish the project out of something that were already done. He was thankful that a couple of low and medium resolution rough edits were saved somewhere on the server. He and Lenmark Santos, his friend sound engineer and musical scorer started laying down the music tracks for the medium resolution version. The musical score



were selected from Samba music resources that WM Communications Asia-Pacific pay the rights for their use on an annual basis. They were laid out in the Adobe Audition time line in multiple tracks and re-mastered into stereo at 44.1 kHz. The researcher re-edited the music back to Avid and tried to re-use the medium resolution video clips. It was laid out on the timeline of Avid together with title effects and closing credits. Hopefully when final editing was finished, a product acceptable for DVD authoring procedure could be created. The final output of the film/video in DVD was shown to the group of WM staff for further comments. It would then be submitted for viewing of the final defense panel.

### **Schedule**

The original time frame was set for six months. Preproduction would be on the first and second month. On the third month, production and equipment request commenced. On the fourth and fifth month, formal documentation of the process would be transferred to the thesis structure, together with digitizing the shots. Then post-production would be done on the sixth month.

However, the researcher took more time than necessary due to unpredicted variables and challenges. It took the researcher two more months in re-structuring the printed requirement. Two more months were also added to the editing process. All in all, the project consumed 10 months in the making.



### Budget

**Table 1: Cost of Production (In Kind and Actual Cash out)**

ITEM	RATE	ACTUAL CASH OUT	IN KIND	TOTAL
Principal talent	1000/day	200	1800	4000
Supporting Talent	500/day	600	5400	6000
Primary Crew	1000/day	100	1900	2000
Production Assistants	300/day	0	2100	2100
<b>Salaries Total</b>		<b>800</b>	<b>11200</b>	<b>14100</b>
Food	2000/day	4000		4000
Photocopies	600		600	600
Office Supplies	600	600	1000	1600
Miscellaneous	1200	1200		1200
Location Fees	500/day		1000	1000
<b>Production Dept. Total</b>		<b>5800</b>	<b>2600</b>	<b>8400</b>
Props	500	500		500
Wardrobe			1000	1000
Make up/Hair			500	500
<b>Art Dept. Total</b>		<b>500</b>	<b>1500</b>	<b>2000</b>
HD camera	8000/day	0	16000	16000



ITEM	RATE	ACTUAL CASH OUT	IN KIND	TOTAL
Camera Accessories (headphone, tripod, etc.)	1000/day	0	2000	2000
Grip and Electronic (ARRI Kit, Flags, Gels, etc.)	2000/day	0	4000	4000
<b>Camera/Lighting Total</b>		0	<b>22000</b>	<b>22000</b>
Shotgun mic and Boom pole	1000/day		2000	2000
<b>Audio Total</b>		0	<b>2000</b>	<b>2000</b>
MiniDV tape	400/unit		1200	1200
<b>Tape stock Total</b>		0	<b>1200</b>	<b>1200</b>
Avid Editing machine	5000	0	5000	5000
Editing Software	10000	0	10000	10000
Audio Transfer	2000	0	2000	2000
Blank DVD media	35/pc.	0	70	70
Music Recording	2000	0	2000	2000
Dubbing	2000	0	2000	2000
Music Rights	5000	0	5000	5000
<b>Post-production Total</b>		0	<b>26070</b>	<b>26070</b>
<b>GRAND TOTAL</b>		<b>7100</b>	<b>76417</b>	<b>83347</b>



### **Location**

Only one location was required by the story. The location shoot selected was an open space at the back of Nazareth Hall inside the Asia Pacific Nazarene Theological Seminary in Kaytikling, Taytay, Rizal. One cannot miss the big Balete tree that was planted there like a landmark.

### **Equipment**

A word processing program called Pages in a Macintosh laptop was used for format and content with regards to all the required paper works. This included the script, storyboard, shot list production budget and schedule, concept and story pitch. Forms like the shot log and evaluation form were made available also using Pages. Letters of permission, invitations and other pertinent communications were either made online through the use of the researcher's email account or through printed copy, on the basis of need.

Camera and lighting requirements were provided by WM Communications Asia - Pacific. Three Mini DV tapes and a Sony HVR-Z1U HD camera set into the NTSC system were used. The camera was set also to Cineframe 24 to mimic the 24 frames per second (fps) standard for 24p motion film. This part was experimental in nature since this setting was the first time for both the researcher and the camera. A Manfrotto tripod was the standard seat of the HD camera during the recording of master shots.



For the dialog of the characters and for recording the ambient sound, a Sennheiser MKH-60 Shotgun microphone with lightweight carbon pole, XLR cable, and Rycote 'Softie' was used. Its XLR cable was attached directly to the HD camera. Since the location was outdoors, unintended noise was not successfully controlled so an option to dub the dialogues in a recording studio became available.

With mystical scenes, especially during the night sequences, there was the need to differentiate the colors and hues from the day scenes. For this, a set of 2K and two sets of 1K barn lights, together with two other portable ARRI studio lights were made available. A car's headlight was also used as back-up light resource. Playing with light gels to achieve the mystic effect added credence to the night scenes.

Additionally, a makeshift smoke effect from burning tissue papers and dry leaves highlighted an eerie and spiritual ambiance. The production also shot some scenes that intended for closing billboard or credits that were added at the end of the film.

Digitizing the mini DV tapes from the HD camera player to an AVID workstation started the workflow of post-production. So a computer with installed AVID Express Pro was used. For the musical score and sound track, and for some needed narration or studio dubbing for voices, an audio control



room with Adobe Audition and Protools installed was used. Studio microphones and a keyboard were also in place.

### **Personnel**

The researcher was able to get new talents from Victo Rio Production, Events, and Artist Management Agency. Casts with minor roles came from the Church of the Nazarene. The cast were as follows:

<b>Diego</b>	casted by Van Hernandez and Mehran Kheladi
<b>Beth</b>	casted by Gen Dela Vega
<b>Aling Susan</b>	casted by Shalimar Tamayo and Emily Bolinas
<b>Jay</b>	casted by Joshua Hernandez
<b>Dan</b>	casted by Paulo Burro
<b>Dina</b>	casted by Annalyn Atanacio
<b>Barkada</b>	casted by Calm Mijares
<b>Little Girl</b>	casted by Sofia Dei Mijares

The crew who made up the production team came from family, friends, and fellow staff of the researcher. Designations were as follows:

<b>Screenplay and Direction</b>	Jay Mijares
<b>Directors of Photography</b>	Jay Mijares and Daniel Pape
<b>Production Designer</b>	Jay Mijares



<b>Screenplay and Direction</b>	Jay Mijares
<b>Camera men</b>	Noni Sales and Jay Mijares
<b>Film Editor</b>	Jay Mijares
<b>Musical Scorer and Audio Engineer</b>	Lenmark Santos
<b>Production Managers</b>	Calm Mijares and Jay Mijares
<b>Senior Production Assistants</b>	Karl and Priscilla Mayshle
<b>Gaffer</b>	Bryan Dela Rosa
<b>Production Assistants</b>	Calm Mijares, Bien Migel Mijares, Rober, Arlene Fabros, and Sherwin Gomez

### **Strategy**

The researcher would schedule a premier showing in partnership with the Generation Congregation, a youth church of the Taytay First Church of the Nazarene.

The resulting film would be made available to churches by developing DVD copies and distributing them to Metro Manila Nazarene churches. It would also be advertised by the researcher through his network, on facebook, e-mail, and other contacts for the use of other denominations and institutions.

The film would also be posted on the researcher's website:

[www.journey2hope.com](http://www.journey2hope.com) for a wider audience reach. Follow-up and comments on those who wish to get a copy through the site would be processed.



If opportunity presents itself, the researcher would submit the film as an entry as well in one of the local short film festival. This would be made after some more improvement on the post-production side.



## CHAPTER FOUR

### CONCEPT

#### Story

The film represents two parallel stories of Diego who just learned that he has HIV/AIDS as he interacts with people in his secluded world. The daily grind takes its toll on Diego who battles depression and the pangs of death with the disease. One eventually dies and one saw the hope to live.

*Weeds* as a story had one simple plot. Diego, the central character, present in two lifetimes became entangled in different levels of relationships. He was a student who just graduated from college in the city. The said character who had a long-time call-center agent girl friend who secretly had HIV/AIDS, he applied for a call-center job after graduation in her company. Diego unexpectedly discovered that he had HIV/AIDS before he even started working, and tried to make sense on how he got it, why him, and was embattled with depression and longing for deliverance. The issue of HIV/AIDS was tackled in connection with the choices in life that the main character had made. In the film, it was their physical and moral deterioration among others, that



pushed the characters to experiment and commit consequential acts outside the bond of marriage.

When a person has been undressed with tragedy, the automatic response was to sulk in depression. But as dictated by Filipino reality on faith, the main character would also immediately look around for hope as part of his wholistic being, combining the physical and the spiritual. The wheat, represented by the good people around him would show concern and tried to snatch him back from the forces of darkness by witnessing and building a healthy relationship. In the end, the main character saw grace and salvation.

Interspersed in the movie was the similar situation encountered by another Diego character but did happen on a previous and separate time. He contracted HIV/AIDS in the same manner and tried to understand his grim predicament but was lost to the eternal. It depicted a cycle that needed to be stopped soon or else another tragic cycle would begin.

### **Style and Treatment**

Symbolisms abound in the film. Characters and things represented the wheat, the weeds, and life's consequences. The short film though focused on a small portion in the life of the main characters. It only showed a significant milestone in the life of the wheat represented by Diego who was choked-up by



the weeds but one got a chance to see the reality of his status and of those around him, and would live to tell his story.

Another symbolic character and cultural element in the story was the Balete tree which represented the spirit world, the dark spiritual haven in the urban jungle where evil characters emanated and mingled in the affairs of man like regular human beings. Such was represented by beautiful personalities, not ugly ones like what was usually portrayed in horror flicks. The researcher believed that this coincided with a biblical perspective about spirits and devils adorned with beauty and cunningness. The researcher showcased the darkness of night, including an eerie feeling brought about by the smoke effect, and the brightness of a fresh day which heightened the two spiritual dimension of the film.

Under the tree was the house of the main character represented by a bench. It symbolized the openness and hospitality of Filipinos. The immediate surrounding represented the community where the main characters lived, full of noise and distractions that also compete with each other. The AIDS disease also was represented by plasters or band-aids. It was a symbolic bridge to both Diego's hopelessness and freedom — naively present and yet lethal. Diego's disease symbolized his own will and deviance from the Truth: that he was in fact wheat who was intertwined more closely with the weeds more than being



with his fellow wheat. And as a consequence of Diego's choices, — the band aid on his body became the ticket to knowing the real wheat from the weeds.

The underlying theme that framed the experimental narrative was that cross-road in the journey of young Diegos in this world, to choose to accept or reject the opportunities, personalities, and contradicting forces set before them by the Divine being and the lord of the air. Often, people are born, they live, and they die in the same line of belief traditionally shown to them by their ancestors, parents, or friends. However, in contemporary times, young people are bombarded by choices. They live in the fast lane and do what they want in exchange for short term rewards without considering the long term consequences. The reality of love and lust, happiness and sadness, ecstasy and curse, good and evil, doom and redemption haunted the main characters in the cross- road of choices.

The researcher though created two separate but parallel stories to highlight the cycle that will make the disease active, and will continually affect person to person in the community where both good and bad thrive. Images were presented with this sense of parallel experiences but different results through flashbacks. The audience would then be pushed to the point of making sense in the interchanges of characters in time.

Production as well was limited to one location only.



The researcher also made use of call center as the occupational backdrop in the story, a phenomenon prevalent in urban Philippines. Good influences were planted within Diego's surrounding as well as the bad. Day shots or light promoted the proliferation of good while night shots or darkness symbolized the rule of evil. Employment of dream-like and gray colors of flashbacks depicted danger or death.

Unlike the usual happy endings in Filipino movies, the production was complicated mixture of sad, happy, and a beginning of a dangerous cycle.

The sexual ploy as a major cause of AIDS transmission was sugarcoated in the story to depict the hard truth in the film but it was artfully done suggestively without dwelling on the obscene.

### **Script**

Below is the copy of the script for the film:

#### **WEEDS** (AN EXPERIMENTAL FILM PROJECT)

**FADE IN:**

1. EXT. PARK BENCH. NIGHT.

VO (DIEGO): Ako si Diego at dito sa isang sulok ng kalungsuran ang mundo ko. Ito ang istorya ng di malilimutang yugto ng buhay ko. Isang sikreto mula sa dilim ang iniwasang pag-usapan, ngunit pilit na naghahanap ng liwanag. Kagagraduate ko lang ng college nun, nang...

(I am Diego. This is a story of an unforgettable moment in my life. It is a dark secret that people usually avoid to put in the open but always strives to seek the light. It was right after my college graduation when...)



DIEGO GARCIA, 22, a fresh college graduate walks into the scene and sits on the bench. Diego is already anticipating a visitor as someone approaches. A similar situation featuring another Diego flashes back as it also happens again at present.

BETH VALDEZ, 21, a girlfriend working at a call center, walks towards the back of Diego on the bench. She kisses beso-beso and whispers to his ear.

BETH (HUSSHING)

Hi Hon. Congrats sa pag-graduate mo ha. Ngapala, Nilalakad ko na ang application form mo sa office na pinapasukan ko. So mas mapapadala ang pagkikita natin. (Hi honey. Congratulations on your graduation! By the way, I am already working on your job application in our office So...that means we will see each other more frequently already!)

Beth walks toward the camera, gets a lipstick and applies it on her lips. She comes back to the bench and sits close to Diego (Montage)

The two starts making out. Beth's hand is seen going into Diego's shirt. She sticks a band-aid on his body. Montage and flash back interchanges (background music fades in).

They sit exhausted and close to each other on the bench. Beth prepares to leave (background music fades out).

DIEGO

...Teka hon... (Wait hon!)

BETH

Oh? (Hmm)

DIEGO

..wag ka na munang pumasok ngayon. Isa pa... (Can you be absent from work tonight? Let's have one more...)

Beth puts her point-finger in front of Diego's mouth.

BETH (HUSSHING)

Shuss shss... babalik din ako kaagad honey... (Don't you worry... I'll come back as soon as possible.)

DIEGO

Sus...

Diego just looks at Beth as she leaves with anticipation on their next encounter. Flashback. Beth walks toward the balete tree and disappears.



FADE OUT

2. EXT. PARK BENCH. DAY

Diego is reading a magazine while on the bench.

Siblings DAN (DOCTOR) and DINA REYES (MEDTECH), 22 and 25 years old respectively, Diego's kababata in the neighborhood comes. They approached Diego who sits up to talk with his friends.

DAN

Congrats Bro!

DIEGO

Salamat. (Thank you.)

DAN

Sabi ng nanay mo sa min nakagraduate ka na. (Your mother told us that at last you were able to graduate already.)

DIEGO

Oo nga e. (Yes...)

DAN

Sa wakas daw dininig din ng Diyos ang dasal para sa 'yo hehe. Ibig sabihin may pagkakataon na tayong magkasama sa gimikan ulit. (At last God answered her prayers for you. That means we have a chance again to be with you in our youth gathering.)

DIEGO

Siyempre naman. (Sure.)

Dina gives a gift to Diego.

DIEGO

Salamat. Matagal na nga rin pala tayong hindi nagkakasama no? Kasi naman e para akong nasusunog pagka kasama kayo eh. (Oh thank you for this. Right, we haven't been together for a time already. Because you know what? I feel like I'm set on fire when I'm with you.)

DAN (Laughs)

Hehe

DINA

Ikaw talaga, palabiro ka pa rin. Pero sureness ha, nakakamiss 'yung dati nating samahan Diego. (Hey you haven't changed, You're still fond of making jokes. But you know what? I really miss the old times when we're always together Diego.)



DIEGO

Oo nga eh. Ngapala, meron daw kayong bagong bukas na clinic? Baka pwede akong makagpa-medical dun. Kelangan kasi sa trabaho eh. (Yes that's true...By the way, I heard that you have your own clinic already. Is it possible for me to have a medical check up? I just need it for my job application.)

DAN

No problem bro. Yang si Dina naman ang medtech namin dun eh. (No problem my friend. Actually, Dina is the medical technician in my clinic.)

Talking and praying montage (background music fades in and out).

The two bids goodbye and walks out as Diego nods in agreement.

FADE OUT

3. EXT. PARK BENCH. NIGHT.

JAY GASTON, 22, a barkada, carrying a couple of beer, comes from the balete tree and approaches DIEGO on the bench.

JAY (HIGH FIVES)

Kamusta! (How are you?)

DIEGO

O, Jay. (Hey, Jay.)

JAY

Pare I heard, ipinasok ka daw ni BETH dun sa tech support department namin ah. Lakas mo! This calls for a celebration! (Dude, I heard that Beth is processing your application in our tech support dept. You're the man! This calls for a celebration!)

Flashback occurs.

DIEGO (LAUGHS)

Syempre, anlupit ko kaya dun sa interbyu! (Of course! I passed the interview without a sweat!)

Drinking and talking montage interchanges with flashback until Jay bids goodbye (background music fades in and out).

FADE OUT

4. EXT. PARK BENCH. MORNING.



Diego is sleeping on the bench.

ALING SUSAN, 40, Diego's mother, dressed with a duster approached Diego on the bench. Flashback happens again to establish the past.

ALING SUSAN (TAPPING DIEGO)

Diego! Diego anak, gising na. Di ba't ngayon yung pa-medical mo sa clinic? (Diego, Diego my son! Hey you have to wake up already. Today is your scheduled check-up isn't it?)

Aling Susan approaches the camera and gets a plate of food for Diego. Diego stretches a little bit as his mother brings him food.

ALING SUSAN

Kumilos ka na! Pagkatapos mong mag-almusal, maghanda ka na. Baka naghihintay na sila Dina sa 'yo dun sa clinic nila. (You have to prepare already. You go right after breakfast, maybe Dan and Dina are already waiting in their clinic.)

Aling Susan hands the plate to Diego, waking him again. Diego's mind is still half asleep when her mother taps him.

ALING SUSAN

Huy! (Hey!)

DIEGO (A BIT UNEASY)

Opo 'nay. (Yes mom.)

Aling Susan goes toward the camera and reaches out for a basket.

ALING SUSAN

Oh, d'yan ka muna ha? Mamamalengke pa 'ko. (Alright, I'll go ahead. I need to go to the market now!)

Diego eats his breakfast with bare hands with one foot up on the bench. Mother exits.

FADE OUT

5. EXT. PARK BENCH. DAY.

Diego goes in front to get drinks for his visitors.

Dina and Dan came to visit and hand-carry Diego's medical result. The two eventually sits on the bench as Diego welcomes them.

DIEGO

Dadaan na sana ako sa clinic nyo bago pumunta sa call center eh. O, hinandcarry 'nyo pa talaga 'yang ano ah. Nagdo-door to door rin kayo



ngayon? hehe (I intended to go to your clinic before heading to the call center. But I guess you already hand carried it. Are you into door-to-door delivery as well?)

Dan and Dina looks worried about how Diego will hold up with their bad news.

DINA

Ah, parang ganun na nga Diego, kasi... (Sort of, Diego. Because...)

DIEGO

Bakit, may tama ba? (Why? You found something bad?)

Dina tries to hold back the medical report but Diego was able to get it anyway and opens it hurriedly.

DIEGO

Anong ibig sabihin nito? (What's the meaning of this?)

Dan holds Diego on his shoulder. Dina sits while her head is bowed-down and hands clasped.

DAN

Bro, sorry... AIDS positive ka! (Bro, you have AIDS.)

DINA

Di bale Diego, ilalaan ko ang ilang panahon ko sa pag-monitor at pag-aalaga sa 'yo. (Don't worry Diego, I intend to spend time in monitoring and taking care of you!)

Talking and praying montage.

The two bids goodbye and walks out as Diego looks afar in a state of denial. Holding a medical report in hand showing an AIDS TEST result, he contemplates about his situation (Montage).

FADE OUT

6. EXT. PARK BENCH. NIGHT.

While alone, Diego changes his sitting position several times as he worries. Flashback occurs. (Montage.)

Jay, Beth, and a friend come in from the balete tree and approaches Diego in excitement. A friend goes directly in front to get some beer.

JAY

Pare, let's celebrate! May sorpresa kami sa 'yo! (Hey dude, let's celebrate! We have a surprise for you!)



Beth announced a big surprise to Diego. Diego looks disoriented and rattled but is trying not to show it. Flashback occurs

BETH

Yes, alam mo ba kung ano yon? Honey, pasok ka na sa call center na pinapasukan ko! Yeah, ito pa, sabi ng boss ko magsa-start ka na sa Monday, kelangan nalang natin ng medical mo. Well done. Ah because of that, let's drink! (Yes, you know what? You're already hired! And there's more... My boss said you can start on Monday. You just have to bring your medical result.)

ANONYMOUS FRIEND

Congrats pare!

Diego receives a glass of wine and gave a faint smile. Jay approaches the camera, gets a needle and paraphernalia from a backpack and prepares an injectable drug.

Jay throws a piece of rubber to Beth, and she ties it around Diego's arm. Jay comes back to the bench to join them. Flashback occurs interchangeably.

JAY (WALKING BACK TO THE BENCH)

Pare, welcome to the club! Tusok mo na yan, hahaha. (Dude... Welcome to the club! Come on, you have to inject it already. Go...)

ANONYMOUS FRIEND

Yeah, heaven...

JAY (WALKING BACK TO THE BENCH)

Hhmmm, sarap sa party yan tol...(It's good for parties like this, dude.)

ANONYMOUS FRIEND

Sige go, go! (Come on,go,go!)

Diego plays along as he tries to forget his problem. Beth puts a band aid on Diego's arm as she ties the rubber band to him. (Everybody claps) Then, Diego and Jay grimaces as drug is injected in their arms respectively. Flashback occurs simultaneously.

ALL (CLAPPING)

Huhh!

Montage of drug injection and drinking (with grim musical score as background)



Beth turns on the boombox. (Music changes to party mood). Boombox music changes to digital mix). Montage of Jay and Beth sweet-talking with each other while dancing.

FADE OUT

7. EXT. PARK BENCH. EARLY MORNING.

Jay is crawling away from the bench, going out, while Beth and a friend slowly stands up and exits toward the balete tree. Diego is seen wasted on the bench with a syringe on hand, without a shirt and full of band-aid all over his body. Bottles and other paraphernalia scatter around. Aling Susan, Dan and Dina comes in. Aling Susan holds Diego's hand and shakes it as she begins to cry. Another flashback happens interchangeably as Diego from another lifetime eventually dies.

ALING SUSAN (CRYING)

Huhuhuhuhu... Diego, anak, anong ginawa mo? Pinagtapat na sa 'kin nila Dan at ni Dina ang problema mo. Di ka sana nawalan ng pag-asa. Sana nagtiwala ka sa taas anak... Heto nga't sila Dina nangakong mag-aalaga sa 'yo eh. Hhuhu... (Diego my son, what have you done? Dan and Dina already told me your situation. You shouldn't have lost hope... You should have trusted God, my son. And your true friends here are also willing to take care of you...)

Dan comforts Aling Susan as she cries while Dina prays (Music background starts from sad). Diego moves a finger and shows a sign of life. Diego's eyes awaken a little bit (Music changes to triumphant scoring). Dan puts Diego's arm on his shoulder and pulls him up. All walks toward the front as Dina and Aling Susan quietly rejoices.

Jay, Beth, and others are stuck in tree roots extending their hand towards the front. Bench is deserted now except for some pieces of band aid on it.

ALL (SHOUTING)

Diego, Diego... pare, 'wag mo kaming iwan! (Diego, dude... don't leave us...)

FADE TO BLACK

8. EXT. TREE AT THE BACK OF PARK BENCH. DAY.

FADE IN

A child approached the bench from the balete tree, looks around, and sits on the bench.



VO (DIEGO): Alam kong isa lamang ako sa maraming Diegong sumibol dito sa mundong aking kinalakhan. Ilang tulad ko kaya ang minalas na mahulog karimlan at tuluyan nang binawian? Kung hindi natin yayakapin ang liwanag, patuloy ang pagdating ng sugo ng karimlan, at sisingil ng buhay hanggang sa mga susunod na Diegong isisilang. (I know that I am only one of several Diegos on this place where I grew up. I wonder how many Diegos out here got unlucky and fell into darkness, and died. If we will not embrace the light. Armies of darkness will take more lives as the next Diegos grow on this ground...)

While nobody is watching, the child grabs pieces of band aid on the bench and plays with it. She roars as she heads back to the tree. Deserted bench and the tree remains.

FADE OUT

FADE IN TEXT:

23% of young people aged 15-24  
have engaged in sex before marriage

FADE OUT

FADE IN TEXT:

73% believe there is no chance of them getting HIV/AIDS.

YAFS - Philippine Study

FADE OUT

JULY 28, 2009  
TAYTAY 1920, RIZAL

## Storyboard

*Fix It In Pre*, an article in an online magazine of creativecow.net<sup>84</sup>

showed a practical way of doing story-boarding. Instead of actually doing the

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<sup>84</sup> <http://magazine.creativecow.net/article/fix-it-in-pre-workflow-starts-before-the-shooting-does>. Accessed on October 15, 2009.



drawing and sketches, it suggested a pictorial shot of the scenes needed in and applied in the story-board below:

**SCENE: 1 - Congrats Diego**

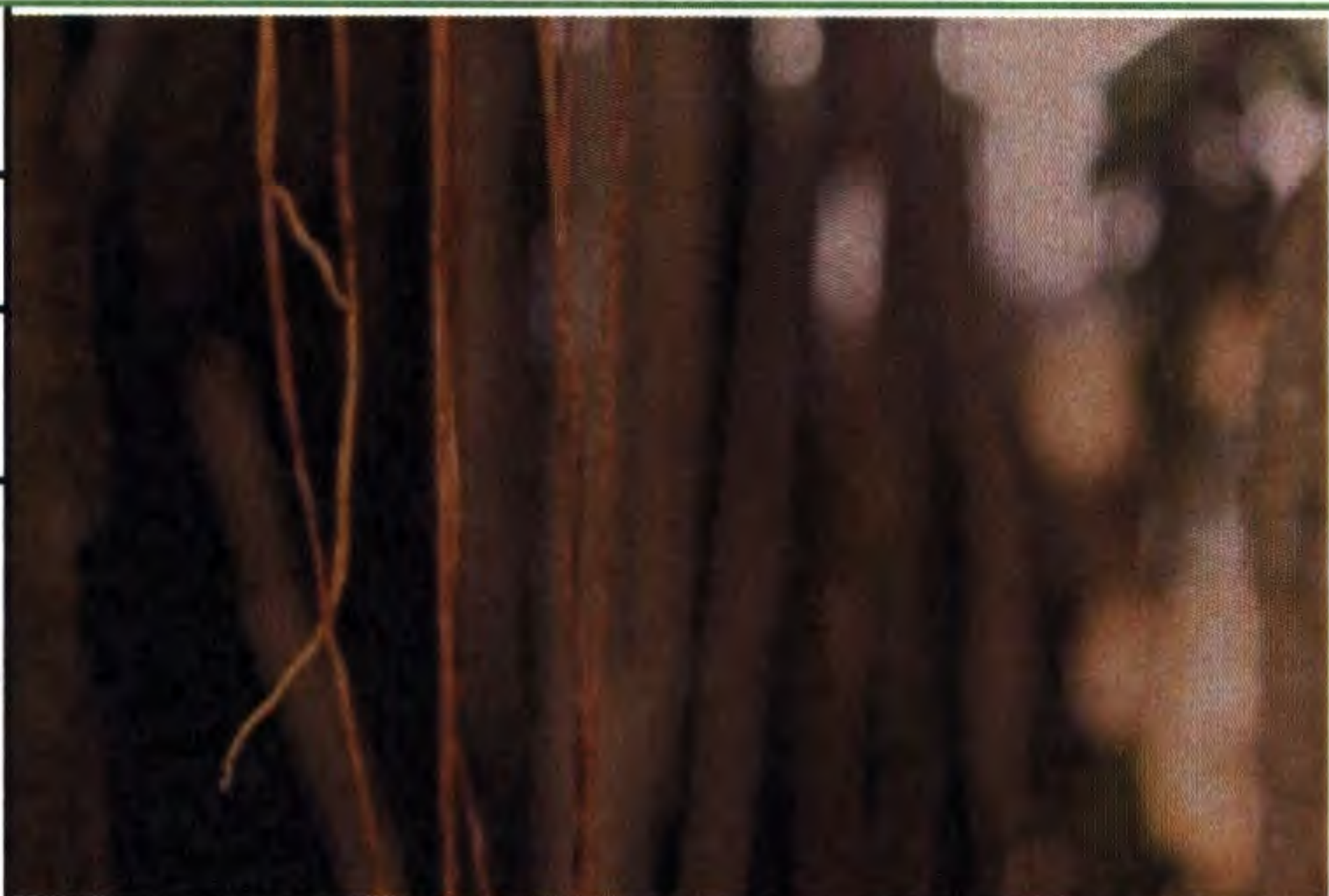
Project: "Weeds"

Location: Park Bench


CAST	WARDROBE	PROPS
Diego	Casual3	toga & cap, magazine
Beth	Casual	lipstick, band aid

WS Preferences:

- ES - Tilt cam, top to bottom of baletre tree
- (Alt) - Out of focus WS of area, then slowly focus on baletre tree



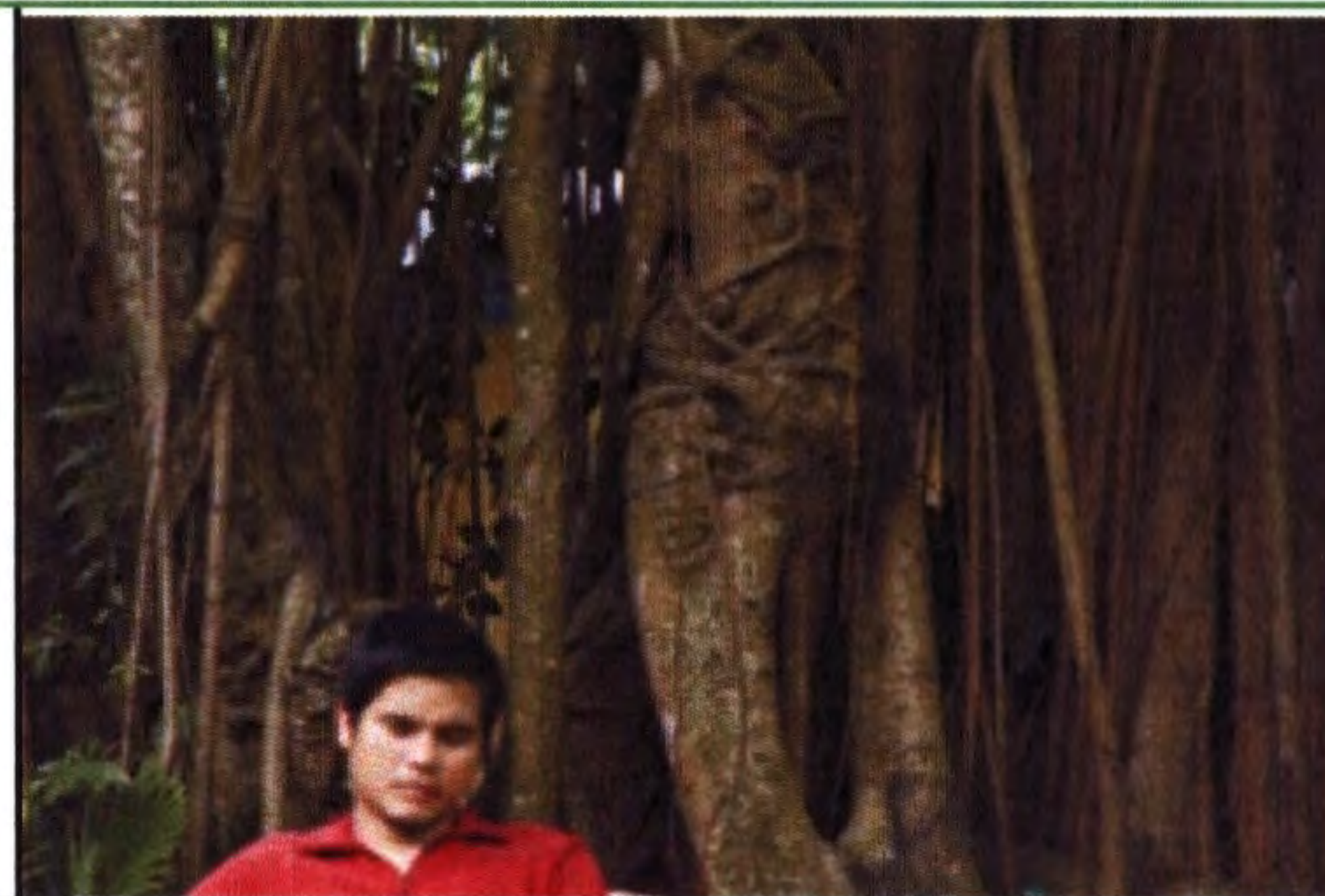
WS Preferences:	
<ul style="list-style-type: none"> <li>• zoom out to standard WS to see bench</li> </ul>	

WS Preferences:	
<ul style="list-style-type: none"> <li>• Refocus on Diego coming in and follow-through</li> <li>• WS of Diego sitting and smiling</li> </ul>	
MS-XCU Preferences: (additional shots)	
<ul style="list-style-type: none"> <li>• CU shot of Diego putting down his toga and reading a magazine</li> </ul>	



WS Preference:

- Diego sitting on the side of the bench then change focus on the balete tree



WS Preference:

- Beth appears from behind the balete tree



WS Preference:

- Beth comes in, greets and kisses Diego



WS - CU Preference:

- Beth comes in front of cam to put on a lips-tick





MS - XCU Preference:

- MCU of Beth kissing Diego's hand



MS - XCU Preference:

- MS of Beth and Diego's body



WS Preference:

- Beth kisses Diego's neck while Diego tilts back his head



MS - XCU Preference:

- XCU of Beth's hand getting a band aid from her palm and putting it on Diego's stomach





WS Preference:

- Beth and Diego sitting close to each other exhausted



MS - XCU Preference:

- XCU of Beth's hand hushing Diego



WS Preference:

- Diego sits exhausted still as Beth leaves and goes back to the balet tree




WS Preference:


- Diego sits exhausted as Beth vanishes






**SCENE: 2 - 'Tol, pa-request ng medical exam**

CAST	WARDROBE	PROPS	
Diego	casual 2	slippers, coke sakto	
Dan	office1	longsleeves, stethoscope	
Dina	uniform	med uniform, dailybread	
WS Preferences:			
<ul style="list-style-type: none"> <li>• Focus on Diego relaxing on the bench then welcoming his visitors</li> <li>• Focus on Diego in front of cam getting 2 glasses</li> </ul>			


MS-XCU Preferences: (additional shots)	
<ul style="list-style-type: none"> <li>• CU shot of Diego putting down his toga and reading a magazine</li> <li>• MS of Dan assuring to help Diego</li> <li>• CU of Dina's face as she talks</li> <li>• XCU of Diego's eyes</li> <li>• XCU of Dina's hand starting to hold Diego's hand</li> </ul>	

WS Preferences:	
<ul style="list-style-type: none"> <li>• Shot of Dan and Dina bidding goodbye to Diego</li> </ul>	
MS-XCU Preferences: (additional shots)	
<ul style="list-style-type: none"> <li>• Worm's eye view shot of Dan and Dina talking and bidding goodbye - play from out of focus shot to focused shot</li> </ul>	




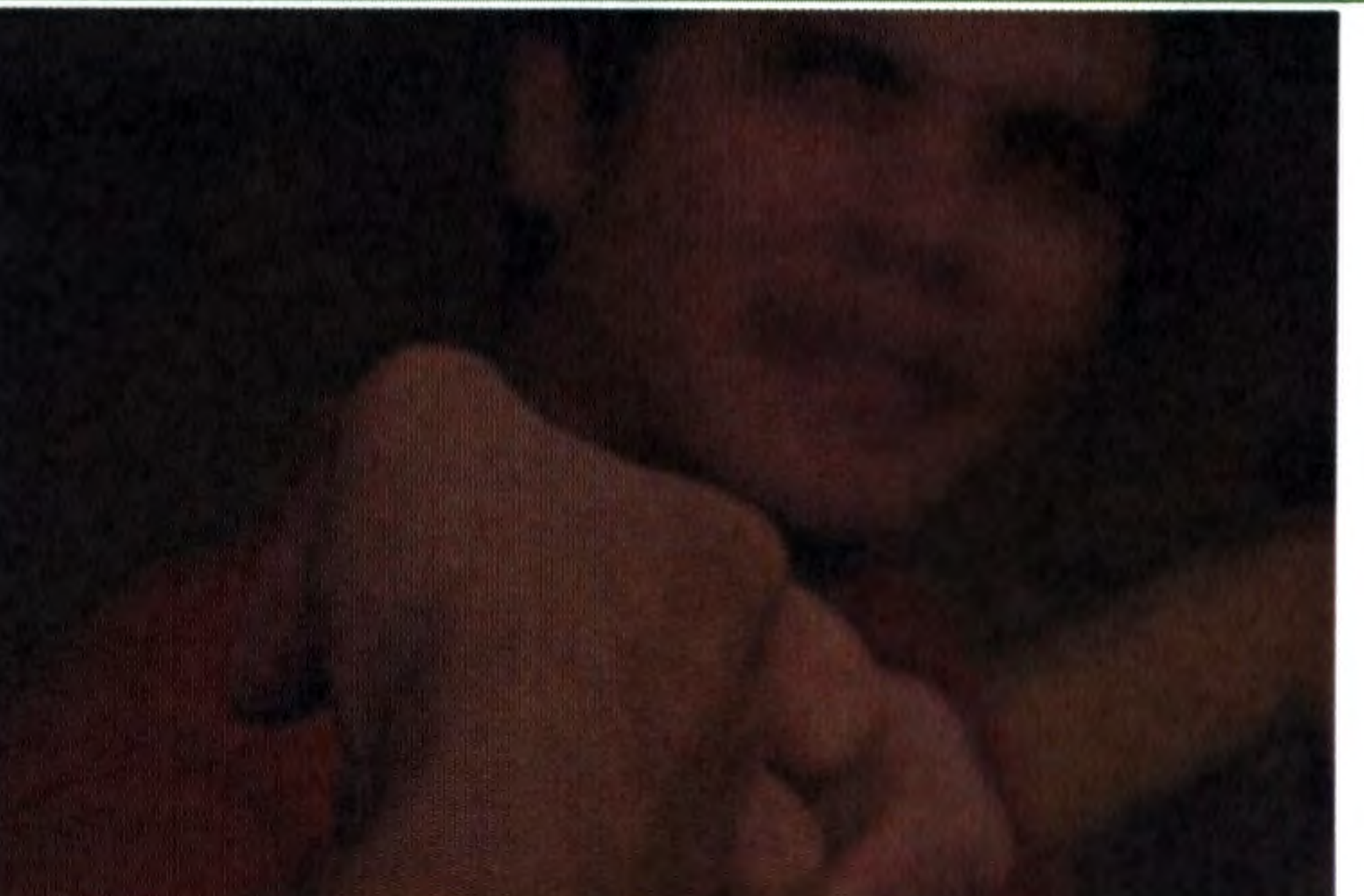
**SCENE: 3 - Pagdalaw ng barkada na si Jay**

CAST	WARDROBE	PROPS
Diego	casual4	cigarette, 2 beer bottles
Jay		backpack, cigarette
		magazine
WS Preference:		
<ul style="list-style-type: none"> <li>Diego sits alone reading a magazine</li> </ul>		



WS Preference:	
<ul style="list-style-type: none"> <li>Jay appears behind as Diego reads a magazine</li> </ul>	

WS Preference:	
<ul style="list-style-type: none"> <li>Jay and Diego greet each other</li> </ul>	

MS-CU Preference:	
<ul style="list-style-type: none"> <li>Hands of Jay and Diego with the greeting gesture</li> </ul>	



CU Preference:

- Hand holding a beer bottle



XCU Preference:

- Drinking beer's last drops



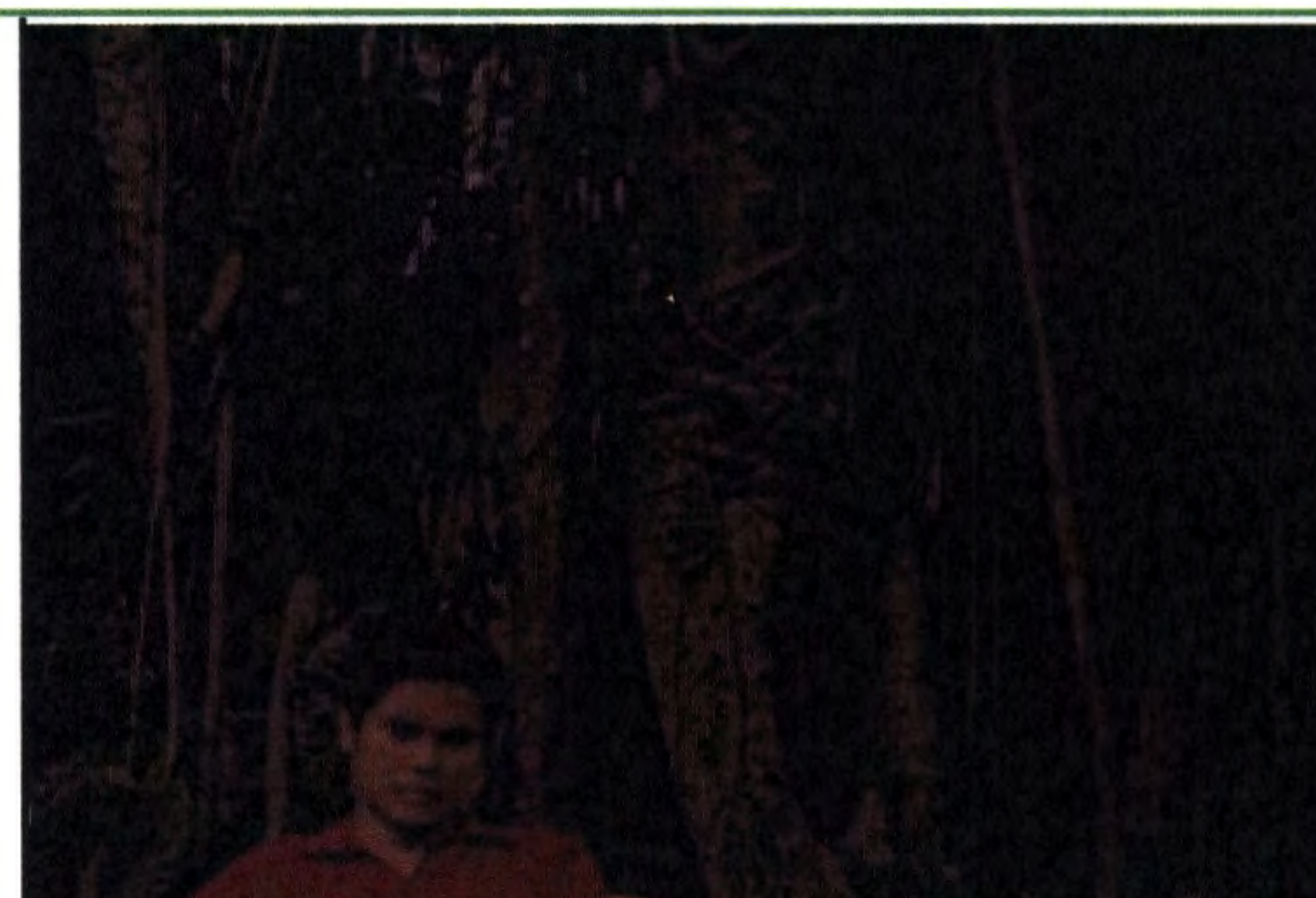
XCU Preference:

- Jay making cigarette bubbles



WS Preference:

- Jay leaves and disappears






**SCENE: 4 - Gising na Diego**

CAST	WARDROBE	PROPS
Aling Susan	duster	Duster, basket, plate of tuyo/rice
Diego	casual	pajama pants, coat, comb

WS Preferences:

- Aling Susan waking Diego up




WS Preferences:

- Focus on Aling Susan going in front of camera to get tuyo and rice for Diego



MS-XCU Preferences: (change angle)

- MS of feet (low shot) stepping onto the grass
- MS of Diego stretching arms and yawning
- MCU of Diego getting hand of mother for a "mano" while the other hand receiving the plate of food




MS-XCU Preferences: (additional shots)

- MS of Diego lifting one foot to the bench and preparing to eat
- CU shot of Diego eating with bare hands






<p>Nanay: Teka mauna na muna ako sa 'yo para makapamalengke ng maaga. Bahala ka na dine hane...</p> <p>MS-XCU Preferences:</p> <ul style="list-style-type: none"> <li>• Aling Susan going towards the cam to get a basket and exiting to the side</li> </ul>	
--	---

<p>WS/CU Preferences:</p> <ul style="list-style-type: none"> <li>• Diego examines self in the mirror</li> <li>• Diego sits on the bench and waits for his visitors</li> <li>• Diego entertains his visitors</li> </ul>	<p>PHOTO is not available since the establishment of this scene was added later while on location shoot.</p>
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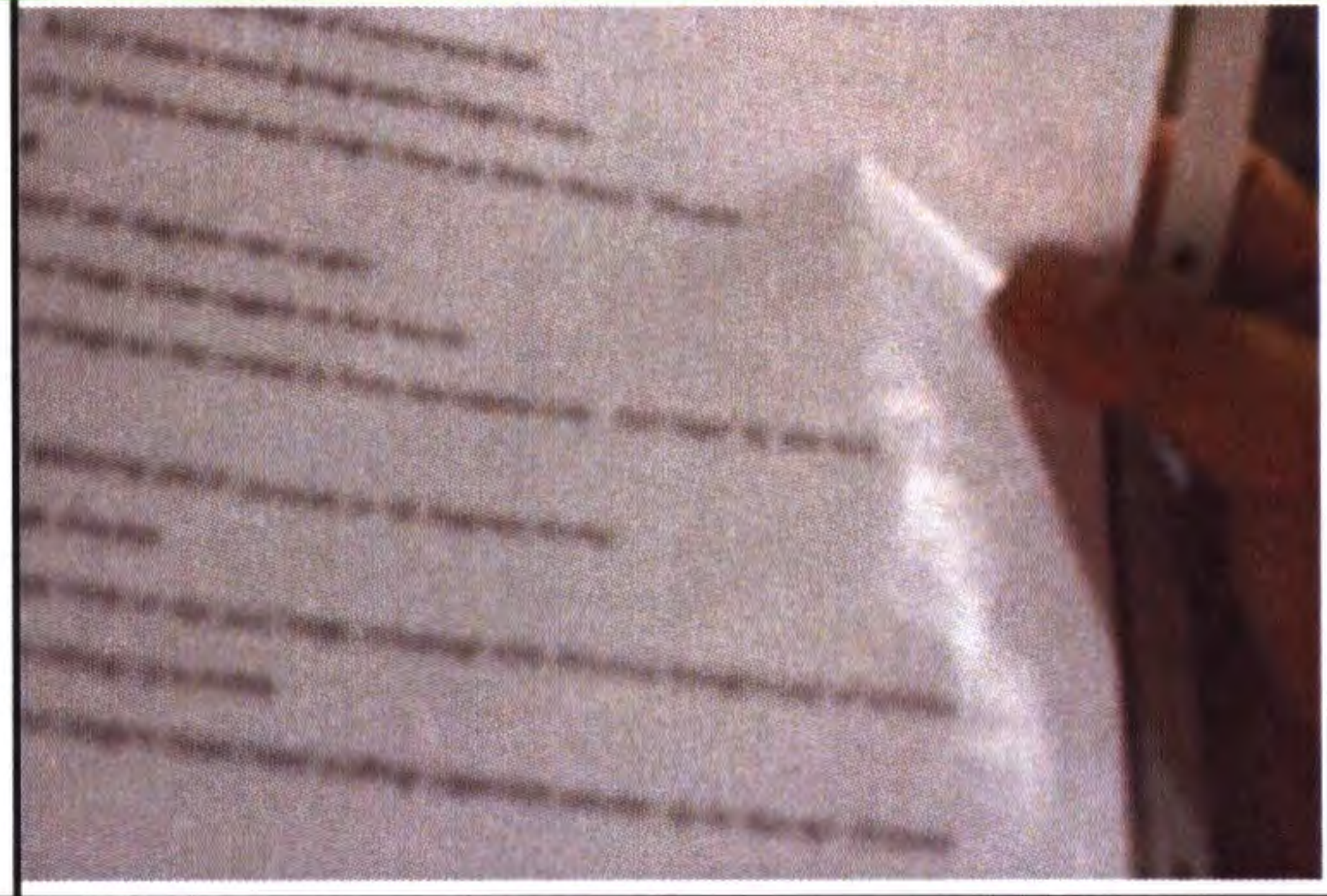
#### SCENE: 5 - Resulta ng Medical Exam

CAST	WARDROBE	PROPS	
Dina	uniform	white medtech uniform	
Diego	casual	long sleeves, necktie, envelop	
		medical report, bandaid	
<p>WS/CU Preference:</p> <ul style="list-style-type: none"> <li>• Diego in front of cam getting a necktie and wearing it as Dina and Dan come in</li> </ul>			



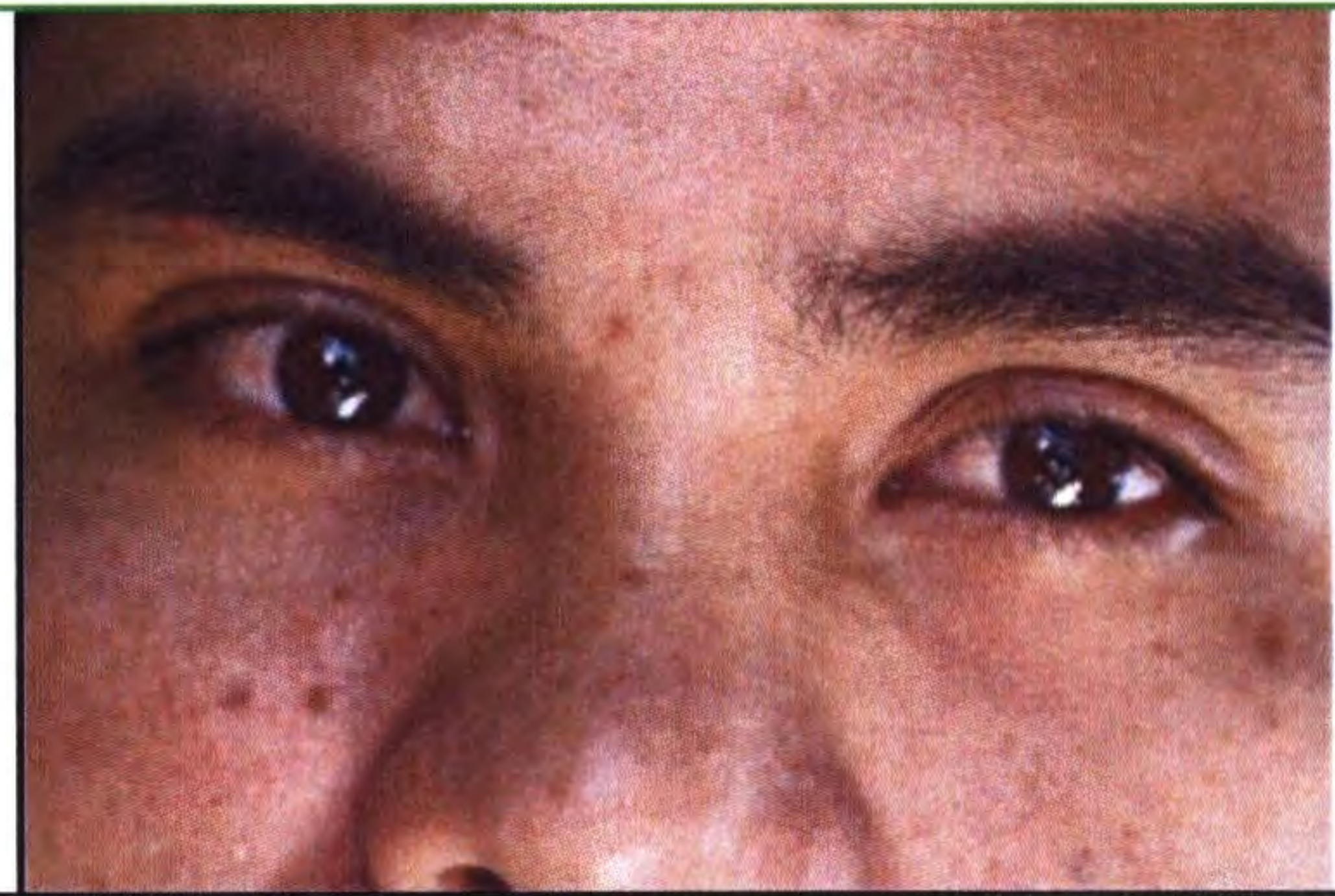
MS-XCU Preferences:

- MCU of Diego opening the envelop and reads the report
- XCU of "AIDS POSITIVE" on the report



MS-XCU Preferences:

- XCU of Diego's eyes stunned by the report



MS-XCU Preferences:

- XCU of Dina's hand about to hold Diego's hand to show support



MS-XCU Preferences:

- XCU of Dina's mouth, while talking "...di bale Diego..." with tears



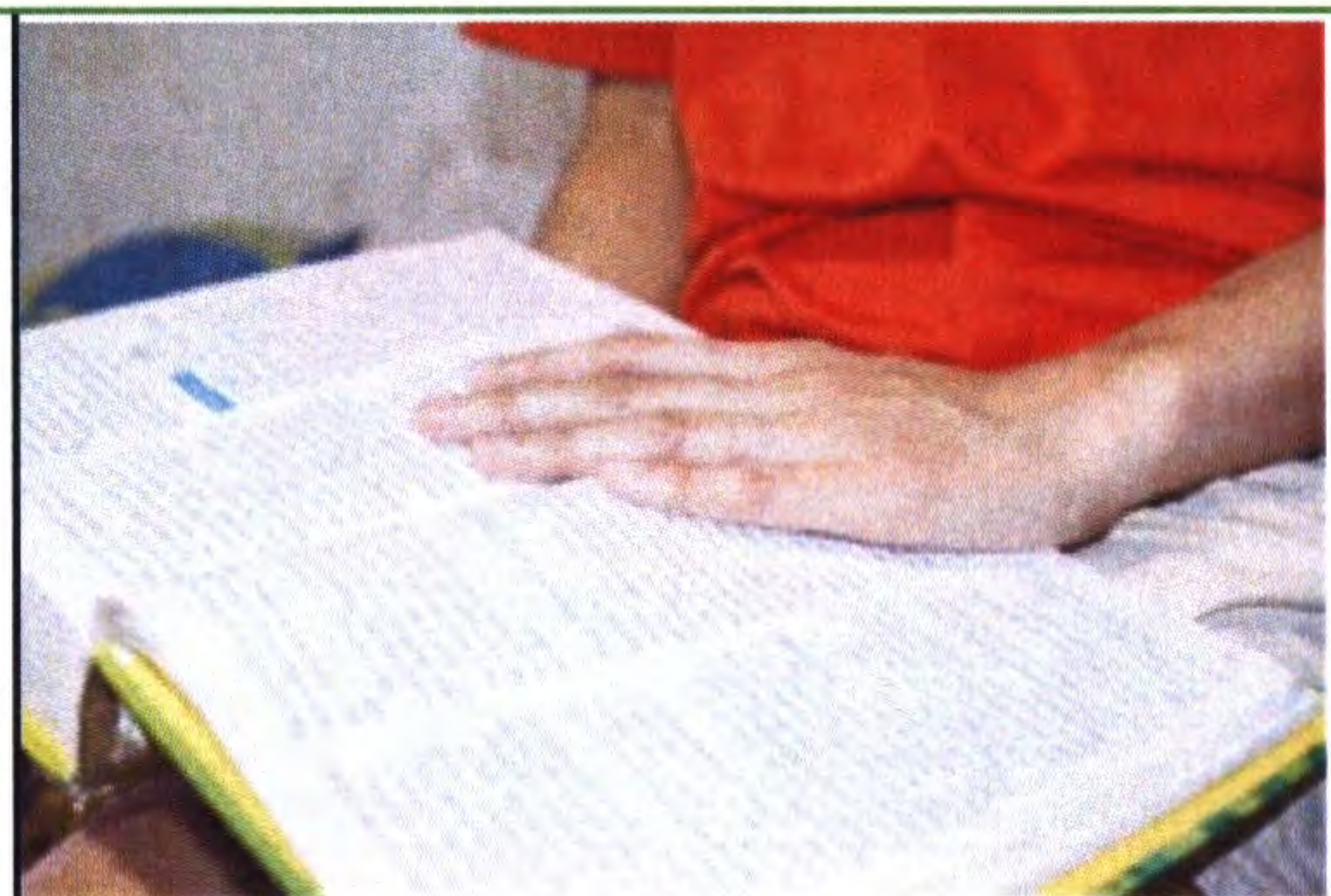


WS Preference:

- Montage of the three talking

MS-XCU Preference:

- MS/Worm's eyeview of the three



MS-XCU Preference:

- Bird's eye view of praying montage
- MS pan of praying montage
- XCU of praying hands



MS-XCU Preference:

- CU of Dina's face praying with some tears
- XCU of Diego's eyes full of tears

WS Preference:

- Dan and Dina exits, saying goodbye





WS Preference:

- Dan and Dina saying goodbye and exiting
- Diego contenplating and wiping his tears



WS Preference:

- Diego changing position on the bench

XCU Preference:

- XCU of Diego's mouth saying " bakit..."
- XCU of tears dropping from his eyes with the head bowed



**SCENE: 6 - Panandaliang Limot**

CAST	WARDROBE	PROPS
Diego	casual5	slippers, band aid, club musicd
Beth	casual2	band aid, cigarette, boombox
Jay	casual2	bag, syringe, rubber
Barkada 1	casual1	wine, wine glasses



WS Preference:

- Diego on the bench

WS Preference:

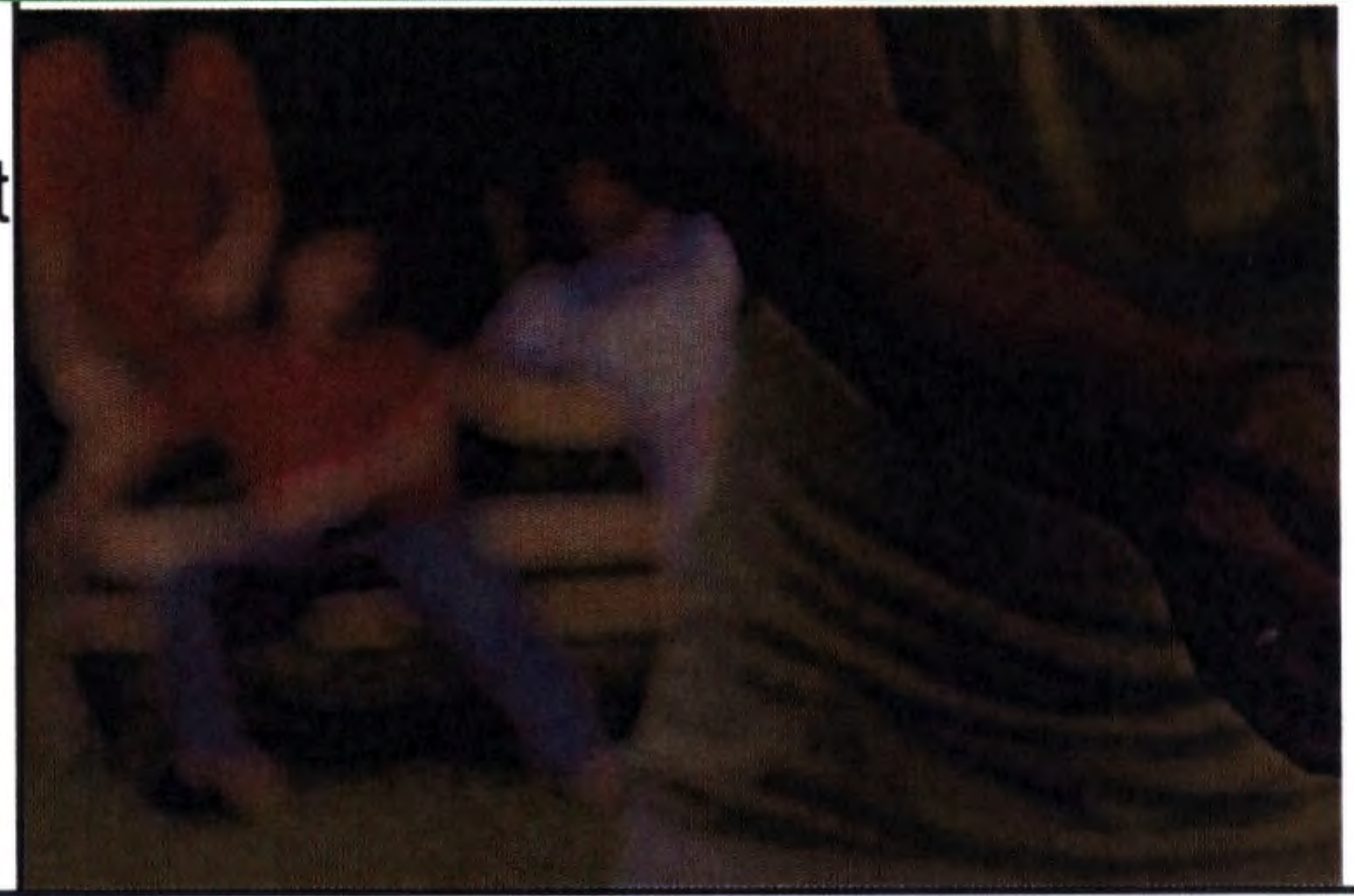
- Beth, Jay and barkada appears after Diego holds/freezes on a particular position





WS Preference:

- Barkada 1 comes towards the cam to get wine bottle and wine glasses



WS- CU Preference:

- Jay comes to the front to get a syringe

XCU Preference:

- Change focus to syringe being pressed to spill some contents



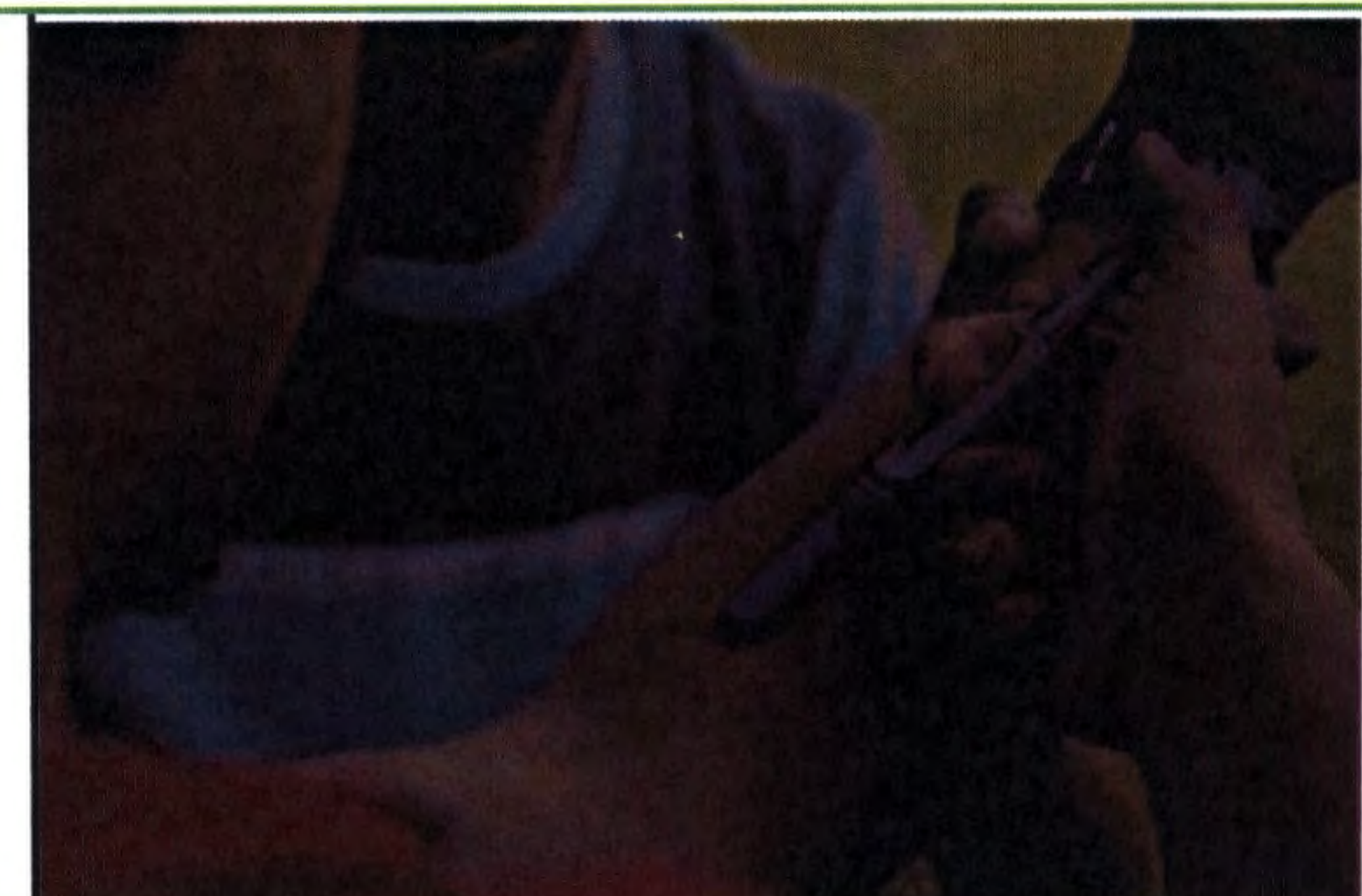
MS - CU Preference:

- MS of Jay throwing a rubber band to Beth
- XCU of Beth tying the rubber to Diego's arm



CU - XCU Preference:

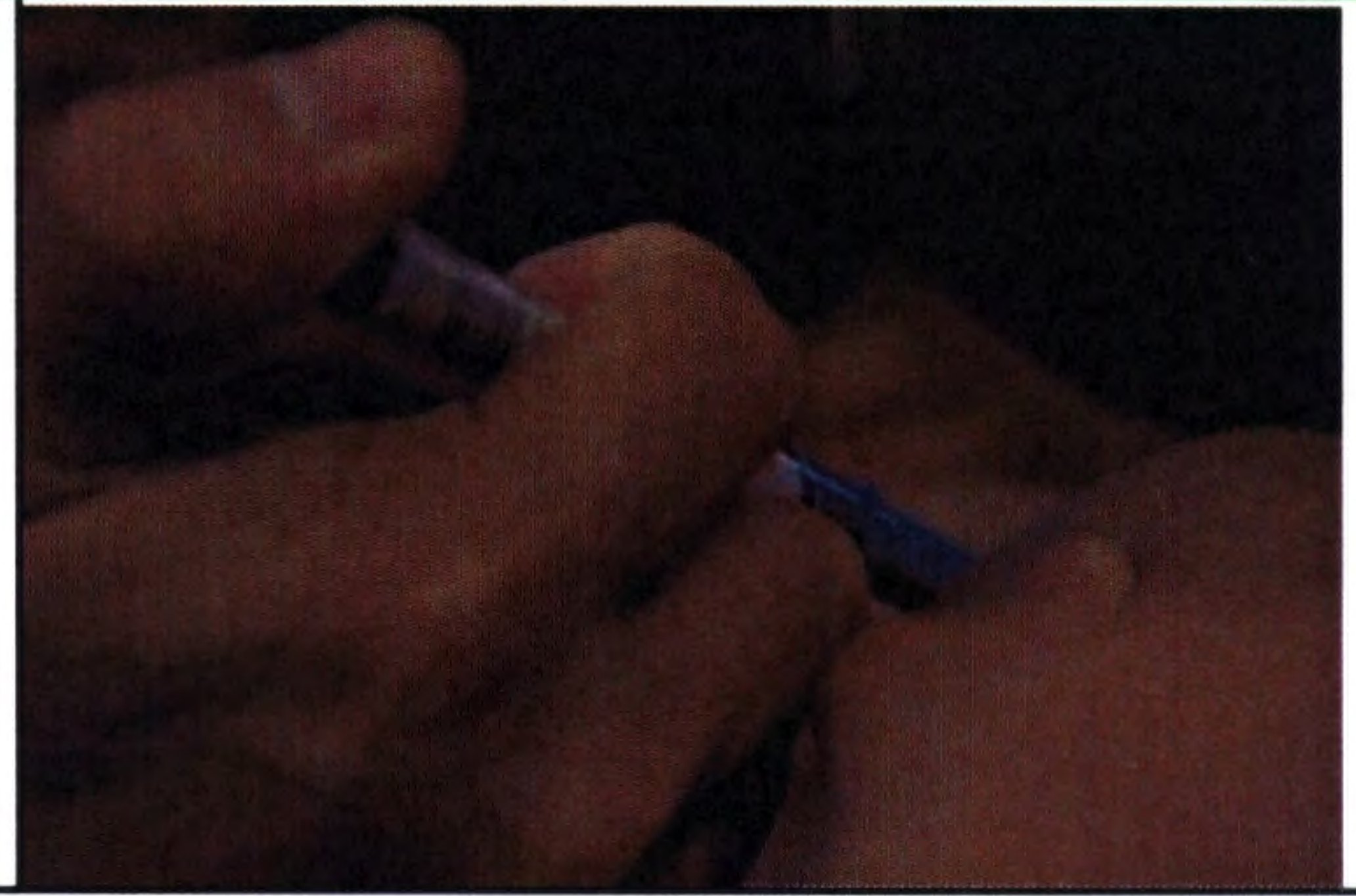
- Jay injecting a drug to Diego's veins
- Jay injecting himself afterwards





CU - XCU Preference:

- XCU of thumb pushing the syringe plunger
- XCU of hand putting band-aid on Jay's arm



WS - CU Preference:

- Jay receives the syringe
- Beth going to the front of cam to start boombox music

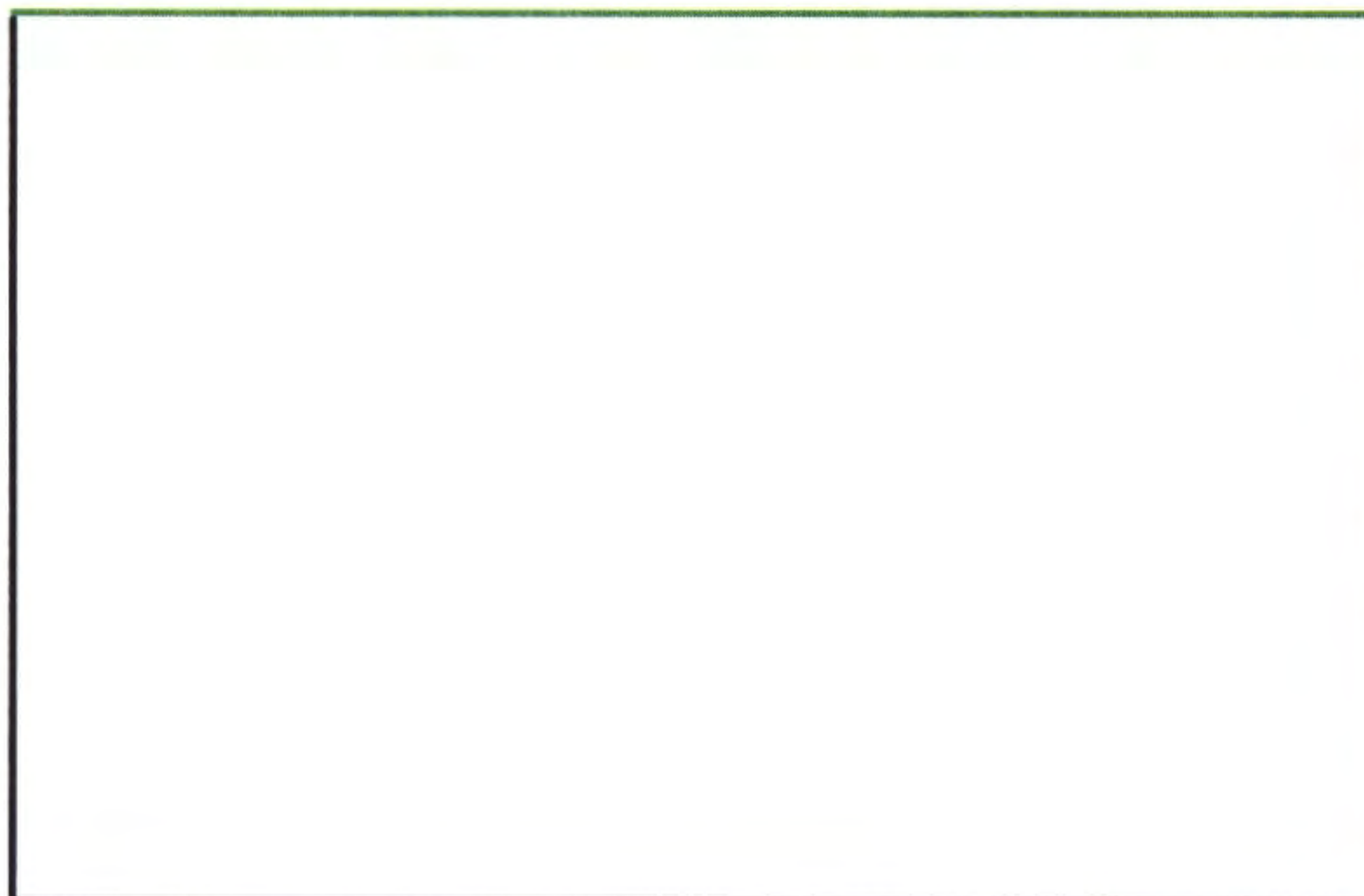


CU - XCU Preference:

- Jay and Beth showing endearments while drinking

WS Preference:

- Dancing people





WS - CU Preference:

- People dancing and drinking



**SCENE: 7 - Pagdating ng Liwanag at Saklolo**

CAST	WARDROBE	PROPS
Diego	casual1	band-aid, slipper
Jay	casual1	syringe, rubber
Beth & barkada 1	casual1	wine bottles, 4 wine glasses ecstasy (opt. 2)



WS Preferences: (dim cam to show dawn)

- Do an establishing/pedestal shot of the balete tree
- Do the WS first from beginning to end of a scene

MS-XCU Preferences:

- Do the MS-XCU from beginning to end on the next takes of a scene
- XCU of spent wine bottles





MS-XCU Preferences:

- Do a manual / wormview dolly shot of Jay



WS Preferences:

- Change and follow focus to the exiting characters



WS Preferences:

- Follow through focus on the balete tree / or zoom in a little
- Return focus to the main character / or zoom out to main character



WS Preferences:

- Make a last shot without the other characters but with the main character maintaining the same position.





WS Preferences:

- Maintain focus on Diego while other characters are entering (Dan, Dina, Aling Susan)
- (Alt) First person reference/eyewitness shot while walking towards Diego



MS-XCU Preferences:

- Worm-view MS of Diego shirtless, showing hand with syringe/ ecstasy pill



MS-XCU Preferences:

- XCU of Diego's hand



WS Preferences:

- Focus on Aling Susan

MS-XCU Preferences:

- Make a CU shot of Diego's face as additional alternative





## MS-XCU Preferences:

- XCU of Diego's hand with a syringe
- (Alt) XCU of Diego's hand with Ecstasy tablet
- Make a CU shot of Diego's face as additional alternative



## MS-XCU Preferences:

- MCU of Aling Susan's face then shift focus to Diego's face



## MS-XCU Preferences:

- CU shot of Aling Susan's face kissing Diego's hand
- XCU of a finger starting to move
- XCU of Aling Susan's face with tears of joy (from sadness to gladness) then kissing the hand again several times



## MS-XCU Preferences:

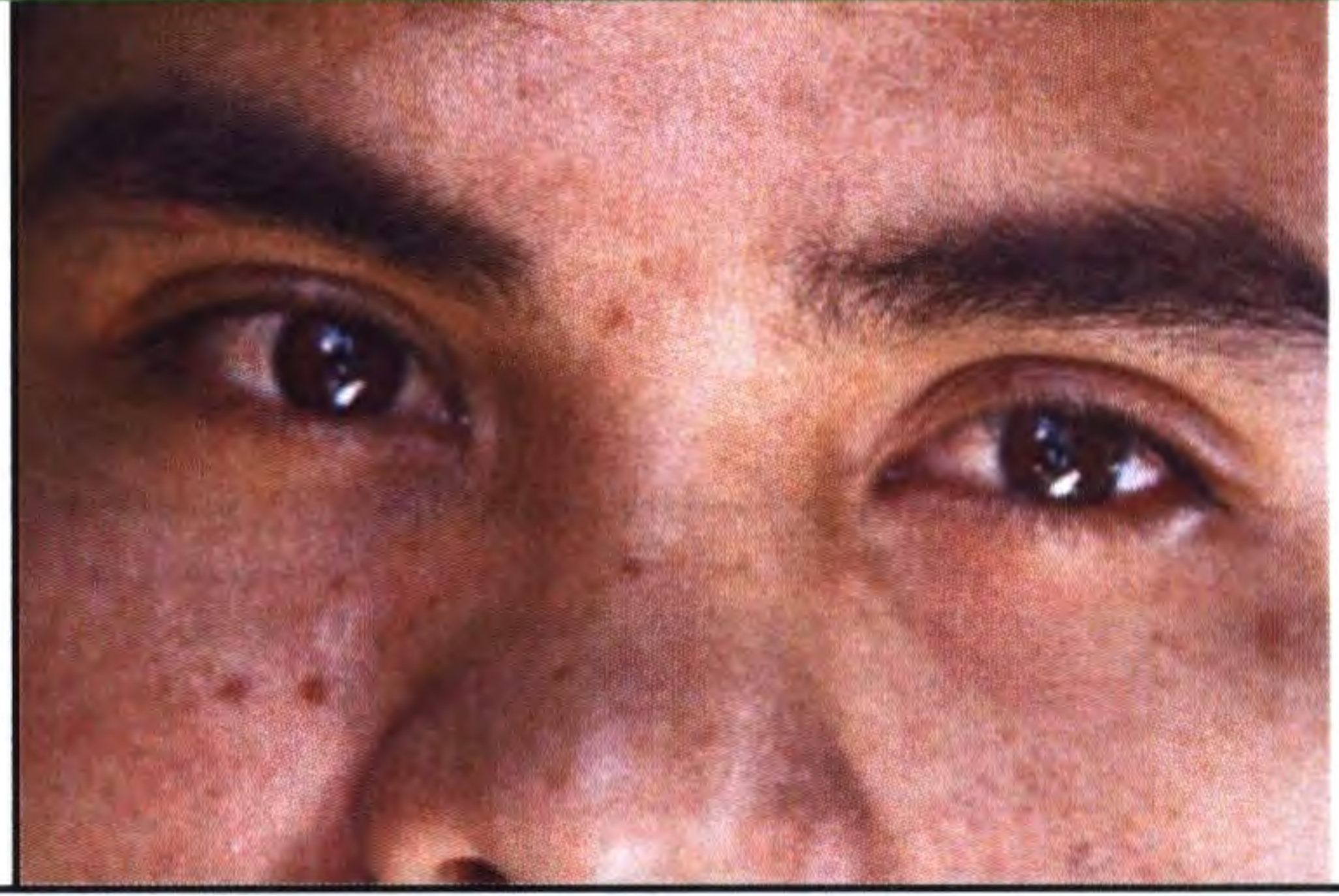
- MS/bird's eye view of Dina with praying hands
- MS of Dan comforting Aling Susan by rubbing her back





## MS-XCU Preferences:

- XCU shot of Diego's eyes opening



## WS Preferences:

- Dan pulling Diego up and partially carrying him by the shoulders while Dina helps out
- Dina helping Aling Susan stand up as she wipes her tears



## WS Preferences:

- All walking towards the cam, zoom out slowly while adjusting focus on the characters
- Take up to 3 shots with different degrees of over-exposure



## WS Preferences:

- Dan pulling Diego up and partially carrying him by the shoulders while Dina helps out
- Dina helping Aling Susan stand up as she wipes her tears
- All walking towards the cam, zoom out slowly while adjusting focus on the characters





**NOTE: Alternative Closing Shot (Scene 8-Day): A small girl coming from the balete tree and picking up some band aid on the bench.**

**23% of young people  
aged 15-24 have  
engaged in sex before  
marriage**

**73% believe  
there is no chance  
of them getting HIV/  
AIDS**

**-YAFS - Philippine Study**



**CHAPTER FIVE**  
**EVALUATION OF THE PROJECT**

**Thesis Evaluation**

Collated herewith is the verbatim evaluation of the production by the four-member defense panel:

Student's Name: Jay Mark Cruz Mijares

Date: March 30, 2010

Production Thesis Title: WEEDS: A SHORT EXPERIMENTAL FILM

Category/Genre: Experimental Film

Running Time: 15 minutes

Language: Contemporary Filipino

Subtitles (if any) English

Original Format: mini DV tape

Presentation Format: DVD

**Strengths**

“The thesis is important for others who are and having been, staying in the dark.”

“Good visuals, interesting story”

“Pace sometimes fast which is good”

“Good camera shots”



“Good character actors chosen”

“Good storyline”

“The project is creative.”

“Proper cinematography elements were present”

“I found the effects (smoke...) very powerful.”

“Very good review of the films produced along the researcher’s topic”

### **Weaknesses**

“Some images are not so clear (blurred quality).”

“Jump cuts - it works for some, doesn’t work for some”

“Some parts are slow but acceptable pace.”

“Higher production quality for the DVD needed”

“A place or two where transition is too abrupt”

“Possibly needs a stronger opening to draw in the audience”

“The out-takes at the end were good, but almost seemed to detract from the serious message.”

“The thesis paper has many weaknesses - source, proper formatting - need improvement.”

“The pictures in the storyboard - I was expecting the same characters in the film itself.”



### **Content/Message**

“Powerful, especially to youth”

Maybe the message could be stronger or clearer - it seems perhaps too open-ended, not bad at all but maybe needs something.”

“Again maybe the credits at the end detract from the message itself and sends a ‘fun-type’ private message that the production was fun to do, but this seems counter to the primary message.”

“Observation: The intervention of parents only come after the ‘sin’ is done. Is this the concept of the writer - depicting Filipino context?”

“Message is clear.”

“Info about AIDS and STD was clear in the end.”

### **Areas of Improvement**

“Add english subtitle for longer potential audience.”

“For the written thesis, add english translations and explanations through out.”

“Subtitles must be included for foreign audience.”

“Have a better quality of the video.”

“Change title: narrative? experimental? experimental narrative?”

“This paper - format, footnotes, color quality in chapter 4”

“Subtitle - english would be better”

“Those that had been pointed out during the defense.”



## **CHAPTER SIX**

### **SUMMARY OF THE PRODUCTION, CONCLUSION, AND RECOMMENDATION**

#### **Summary**

In the process of evaluating the digital film, it was noted that: 1) the project was creative and proper cinematography elements were present; 2) the effects were very powerful based on very good review of films on the topic; 3) visuals were good and the story was interesting; 4) the pace was sometimes fast which was good; 5) the camera shots were good along with the good choice of actors and story line.

Although there were weaknesses on the project, some of which include quality of images and the presence of jump cuts, the absence of subtitles for a wider audience, these were all considered by the researcher which resulted in producing a better output. The written thesis itself was also improved based on comments and recommendations from the panelists during the thesis defense.



## **Conclusion**

The researcher therefore concludes that film could be used to re-create timeless stories with eternal values. Furthermore, a production thesis is a medium that could be honed to come up with more practical and more relevant pieces of scholarship that carries a potential to be distributed more widely among the churches and other institutions. The digital film was hoped to become a window and a laboratory for expressing a communication researcher's desire to produce a film that would speak about God's truth applied in the Filipino youth context. A testament to this was a defense panel remark that the thesis offers importance to those who are, and have been, staying in the dark.

The process was not perfect, and challenges abound, but the experience brought invaluable learning as well to the researcher.

## **Recommendations**

Based on evaluation results generously given by panelists, the digital film was found to be a viable medium that needs to be honed for Christian communication type thesis. One can produce Christian messages on film without being preachy. This researcher recommends that Christian Communication students should 1) do more digital film type productions to make use of the technology available today; 2) produce either short or full-length digital film that embodies Christian values; 3) encourage other believer artists in media to participate in the projects; 4) use more



visual media to connect to the young generation of today in churches and other public places; 5) contextualize more bible-based stories that has eternal messages; 6) improve this craft of digital film making, even in the realm of thesis writing.



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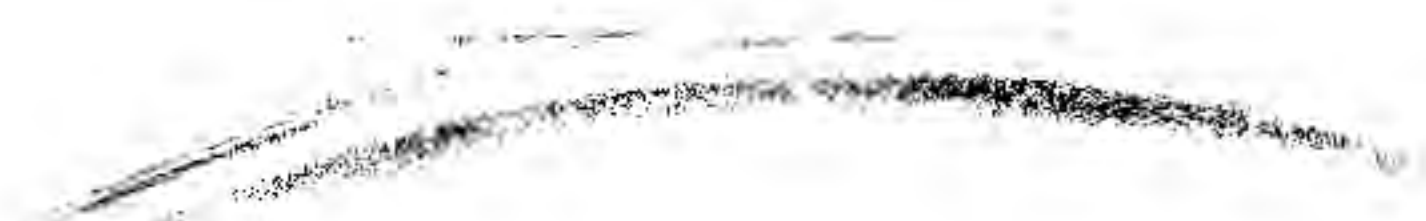
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**APPENDIX A**

**DVD Film (Attached)**





## APPENDIX B

### Casting Letter

From: Jay Mijares <jmijares@pac.net>  
 Subject: Parasite Film Project  
 Date: July 31, 2009 11:02:38 AM GMT+08:00  
 To: wckedone101@yahoo.com



30 July 2009

Vico Rio Talento  
 Acting Workshop 109

Dear Classroom,

It's been a while since we got acquainted. Finally, I've written a new script entitled "Wicked", an experimental narrative film, and part of the Parasite Film Project that I am making for YouTube who will be the producer and distributor of the parasite film project compilation.

This will also be my selected production theme for my EMCC program at Asia Pacific Nazarene Theological Seminary (APNTS). It will be the first filmed film/video production theme in the program. As required by the program, I will be the writer, producer, and director of the said experimental short film/video but I will be requesting your help as cast for the film.

This is a story of Diego who just learned that he has HIV/AIDS as he interacts with people in his excluded world. The daily grind takes its toll on Diego who battles the pangs of death with the disease. He tries to share his secret to people around him and will eventually know who his true friends are.

There's only one shoot location that I selected. It will be at the APNTS Compound, Origas Ave. Extension, Tandang Tayag, Rizal. The shoot is initially scheduled sometime in August for two consecutive Saturdays only. Final casting and rehearsal will be done on the first Saturday as well.

These are the casts I needed. They may not be the same age but could look like one:

Diego Garcia - 17 y.o., a 2nd year college student, polite, good looking, intelligent.  
 Beth Velez - 40 y.o., a girlfriend, beautiful, good dresser, works at a mall cashier  
 Aling Susan - 40 y.o., Diego's mother, wearing a diaper  
 Jay Gustin - 18 y.o., Diego's school mate, bad boy looking, bad influence, punkish, always wearing a backpack  
 Dan Reyes - 17 y.o., Diego's neighbor in the neighborhood, brown again character, goes to church, good boy  
 Gene Reyes - 18 y.o., Dan's older sister, beautiful, brown, bad a-catch up things, brown again character, goes to church  
 2 Girl Characters - 18-40 y.o., bad influence, beautiful, hundreds of boy and Diego  
 1 Boy Character - 18-40 y.o., bad influence, good looking, hundreds of boy and things

I wish to solicit your talent and skills in these areas of your expertise. Kindly express your interest in a particular area stated above according to your availability and willingness.

Your names will be placed in the credits and in my thesis, and you will receive a short copy of the film as part of your portfolio and other parking gifts as an expression of my appreciation. Of course, free food will be served during the shoot. :)

I wish to send a copy to an actor as courtesy. If you have his email address, please send me his info.

Thank you very much for your support.

God bless.

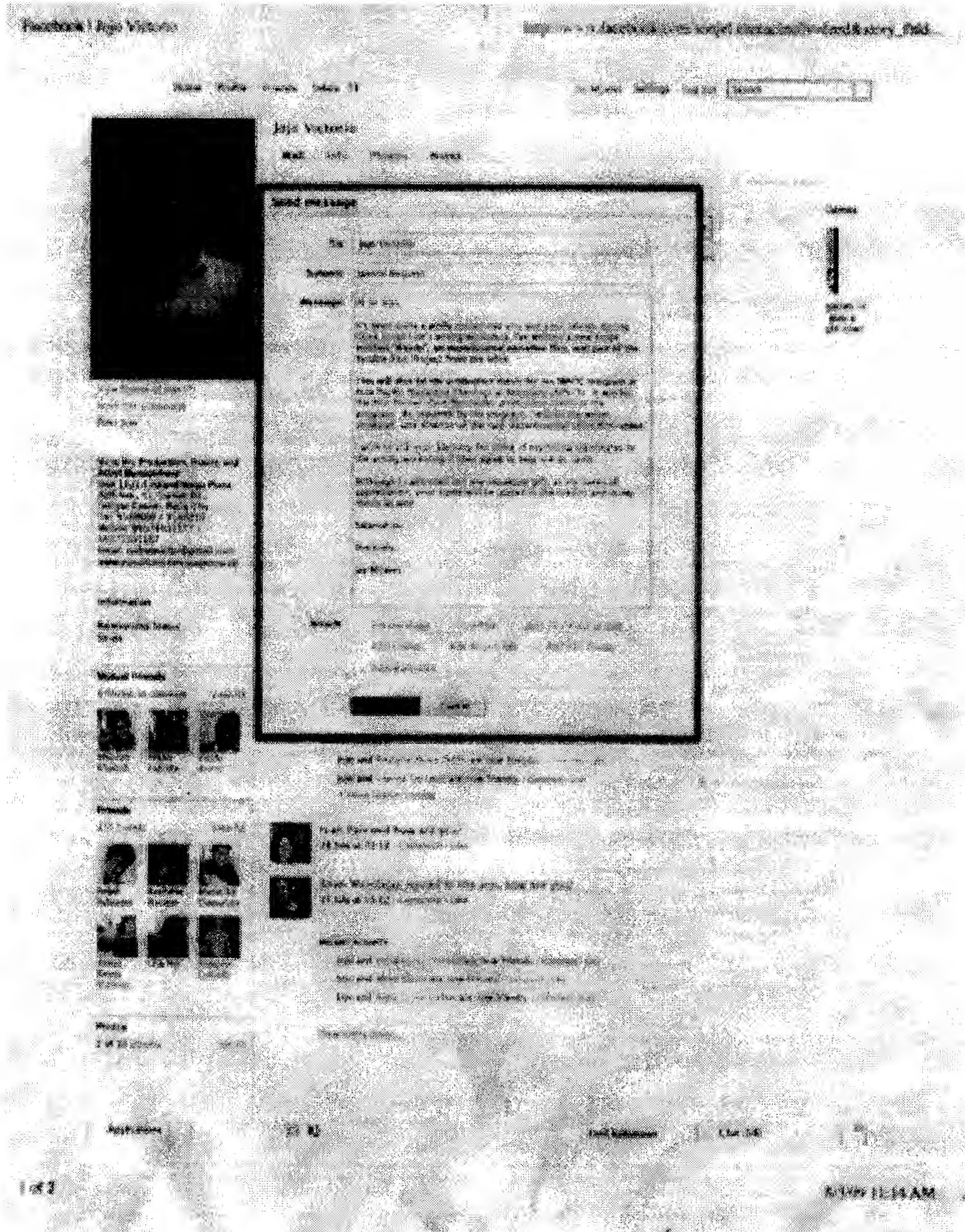
Sincerely,

Jay Mijares



# APPENDIX C

## Agency Request Letter





# APPENDIX D

## Actor Release Form

### ACTOR RELEASE

For a considerable sum, the receipt of which is hereby acknowledged, I (the undersigned) do hereby confirm the contract heretofore given you with respect to shooting and photographing me in connection with your motion picture that I voluntarily accept, with the working title of:

\_\_\_\_\_ and I do hereby grant to you, your successors, assigns and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which you may make of me or of my voice, including the right to substitute the voice of another person or persons for my voice and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation, or any other use in all media of such motion picture or recording. Further I grant these same rights to use my likeness and voice as captured by still, film, and video cameras to the Parable Film Project for the purposes of "The Making of the Parable Film Project" (working title) and publicizing the Film Project. I am fully aware that this motion picture production is not signatory to any entertainment industry union or guild.

name (signature) HERNANDEZ, LION  (date) \_\_\_\_\_

name (print) \_\_\_\_\_

address 379 TRANQUILITY ST PALS PARC CITY

wickedone101@earthlink.net 09163778852

(e-mail) \_\_\_\_\_ (phone) \_\_\_\_\_



## CURRICULUM VITAE

Jay Mark Cruz Mijares

NATIONALITY  
Filipino (born in Marikina, Rizal)

EMAIL  
[journey2hope@gmail.com](mailto:journey2hope@gmail.com)

### Profile

*The researcher is dedicated to a lifetime pursuit of knowledge, training, and leadership development in the professional field. His skills and career development started from group dynamics and team-building facilitation in school. His first job after graduation focused on assisting in training/workshops and consultancy for multinational corporations in the central business district of Makati and writing/editing training manuals. He organized, written, and conducted service training modules for a global car company. He has ample experience in business presentations; customer service; news writing and photojournalism for both school and job environments; technical writing which ranges from company handbook, ISO manuals, yearbooks, training manuals; and scriptwriting for both radio and video. His post-graduate studies ushered several management and technical work experiences in media production & communication for regional and international audience.*

### Experience

HEAD WRITER (VIDEO DEPT.) AT WM COMMUNICATIONS ASIA-PACIFIC - JANUARY 2009 TO PRESENT

- Networks with NGOs and churches for educational, advocacy, and visual media production partnerships
- Writes and edits scripts for video production
- Manages and coordinates on-location shoot for video productions
- Acquires interview footages and b-rolls
- Interviewer and line-producer for documentary productions
- Edits video materials with the use of Avid and i-movie non-linear editing tools
- Graphics design (adobe photoshop, indesign, powerpoint presentation)

ORG. DEV'T. MANAGER AT WM COMMUNICATIONS ASIA-PACIFIC - JANUARY 2003 TO JANUARY 2009

- Networks with NGOs and churches for educational, advocacy, and visual media production partnerships
- Conducts team-building modules for staff
- Writes technical manuals for corporate system
- Sets-up a communications system for the whole company
- Conducts culture-fair tests, interviews, and hires production staff
- Writes scripts and edits radio programs
- Writes news and ministry articles for web and print application
- Acquires and edits photos
- Designs print and e-news letters using Photoshop and Indesign
- Coordinates regional training modules
- Manages & coordinates construction of new media center project (2004)

SALES EXECUTIVE AT CARSAVERS/BATHALA MARKETING INDUSTRIES - APRIL 2000 TO JUNE 2002

- Provides customer service for wide array of clientele
- Coordinates vehicle accident claims and manages insurance requirements
- Markets fleet service packages for automotive repair & maintenance
- Markets rust-proofing services to clientele

DEPARTMENT TRAINER AND PARTS COORDINATOR - JANUARY 1997 TO JANUARY 1999

- Develops and formats warehousing and parts service manuals
- Conducts parts department training for dealerships nationwide



- Coordinates and manages fast-moving auto parts
- Writes reviews, and installs ISO systems manuals for Parts Department

TRAINING ASSOCIATE SUPERVISOR PARTS APRIL 1995 TO 1996

- Coordinates and assists in the conduct of in-house and public training
- Lays-out and designs training manuals
- Helps in planning and preparation of corporate training materials
- Researches and writes training modules

FIELD INTERVIEWER AT MWSS - 1993

- Conducts inspection on water services to consumers of MWSS
- Maps water service routes and gathers consumer data
- Analyzes, determines, and reports illegal water connections

## Education

MASTER OF ARTS IN CHRISTIAN COMMUNICATION

Asia Pacific Nazarene Theological Seminary  
Completing a masters thesis, candidate for graduation on April 2010

GRADUATE DIPLOMA IN CHRISTIAN COMMUNICATION

Asia Pacific Nazarene Theological Seminary - 2002/2005

MASTER OF PUBLIC MANAGEMENT COURSES

University of the Philippines (Open University) - 2002

MULTIMEDIA TECHNICIAN COURSE

San Pedro Technical School - 1996/1997

BACHELOR OF SCIENCE IN PSYCHOLOGY

Trinity University of Asia - 1991/1995

ASSOCIATE IN ARTS

Centro Escolar University - 1987/1989

## Recent Involvements

- Delegate to disaster management and child protection workshop
- Editor-in-chief (Asia Pacific Nazarene Theological Seminary yearbook)
- Managing editor (WM Communications newsletter)
- Official delegate to 16th AMIC International Communications Conference (Singapore)
- Official delegate to the 1st World Journalism Congress (Singapore)
- Press Conference delegate (Miriam College)
- 168-hour international filmfest crew
- News writing trainer (Re-Written)
- Production manager for Korean international broadcast documentaries (Munhwa Broadcasting Corp.)
- Cultural Orientation facilitator for foreign missionaries
- Powerpoint Presentation trainer
- Personality Assessment Psychometrician
- Writer, director, and producer of advocacy film for creative thesis
- Christian Writers Workshop delegate

## Certifications

- Fellow (Institute of Asian Church and Culture)
- Photography certification
- Certified Member (Phil. Association of Communication Educators - 2007)
- Certified CWC Facilitator (Asian Center for Mission - 2006)
- Certified Instructor for Step-up Computer Literacy (Microsoft)
- Certified Instructional Manager (DepEd Alternative Learning System)
- Civil Service Eligibility (Career Service Professional - 88.65% rating)
- Trainers Training on Training Evaluation Certificate (1997)
- Trainers Training Certification (Automotive Industry Board - 1996)
- Civil Service Eligibility (Career Service Subprofessional - 90.42% rating)