

episode in *Halimaw* (Monster), 1986; Joe Clemente for *Tiyanak* (The Changeling), 1988; and Joe Climaco for *Shake, Rattle and Roll Part II*, 1990. As in other fields of filmmaking, sound direction in Philippine movies is characterized by kinship among its practitioners, as in the case of Reyes, de Santos, and Clemente.

For purposes of upgrading their craft and profession, the sound engineers banded themselves together into the Sound Technicians Association for Motion Picture (STAMP) under the Film Academy of the Philippines in 1981. • N. Cruz and J. David. With notes from P. de Castro III, B. Lumbera, N. G. Tiongson

## STUDIES AND TRAINING

**Film training** is the acquisition of skills from apprenticeship in commercial filmmaking or hands-on participation in workshops. **Film studies** refers to the pursuit of a degree in film in academic institutions. The subject of film training is regarded in the Philippines as something practical; film studies, on the other hand, is something theoretical. It is said that one has to go to the film industry for the former and to academe to learn the latter.

Many Filipino filmmakers are largely self-taught. No diploma is required of applicants in the film industry except, perhaps, a high-school certificate and a desire to learn and practice an aspect of moviemaking such as directing, editing, or cinematography. Most movie production studios provide a kind of informal training in the work required of a talent. In mainstream cinema, the important considerations are the person's track record, experience, and exposure to the craft. Outstanding Filipino directors learned filmmaking as the proteges of their predecessors: Ishmael Bernal from Lamberto V. Avellana, Eddie Romero from Gerardo de Leon, and Lino Brocka from Eddie Romero.

Although a formal film course does not guarantee automatic admission into the industry, film courses have been quite popular in colleges and universities since the late 1960s. In Europe, the movement called the **new wave** or **nouvelle vague** was sweeping across France at this time. It would in time reach other countries where it would provide the impetus to make film not only a commercial but a cultural undertaking.

In the Philippines, there were sporadic activities related to film appreciation, such as the formation of an arts club at the Ateneo de Manila University and the lecture series organized by the Salaguinto Film Society at the San Miguel Auditorium. The people behind Salaguinto—Virginia Moreno, Bibsy Carballo, Romy Vitug, Hilario Francia Jr—would later figure in the

organization of the University of the Philippines Film Center (UPFC). They believed that film training should take place not only in movie production studios and TV broadcasting companies but, ideally, right in school by way of a formal course on film and related disciplines.

When the UPFC was established in 1976, it became a haven for young filmmakers who wished to learn the mechanics of film through ways other than those already available in mainstream cinema. In the late 1970s, UPFC workshops fostered the use of film for individual expression. The "Cinema-as-Art Workshop" was conducted in Diliman, Quezon City. "Cinema Direct on Ethnic Film" went on location to the various regions of the country; in 1985 the workshop was conducted in UP Baguio by the Paris Varan director and anthropologist Alain Martenot. At another time it was held in Los Baños, Laguna. The "Experimental Film Workshops" was conducted by the Germans Ingo Petzke and Christoph Janetzko. In these workshops student and professional filmmakers, art critics, university professors and lecturers, film archivists and historians, theater managers, print media entertainment editors, producers as well as mainstream cinema guild members discuss questions on filmmaking in the country. Among UPFC's outstanding workshopers are Nick Deocampo, Raymond Red, and Amable "Tikoy" Aguiluz VI. Aguiluz's *Mount Banahaw, Holy Mountain*, made possible through a grant from the Council of Living Traditions, won a silver medal in an international short film festival held in Teheran, Iran. Dubbed then as the "Young Filmmaker of Asia," Aguiluz had a taste of mainstream cinema when he made *Boatman*, 1984, which was first shown at the Manila Film Center (MFC) before its commercial release.

In 1977, a filmmaker from Baguio City who called himself Kidlat Tahimik, gained international recognition when he won the International Critics' Prize at the Berlin Film Festival with his entry, *Mababangong Bangungot* (Perfumed Nightmare). The film made it to international critic J. Hoberman's list of the ten best films shown from 1977 to 1980, which included Brian De Palma's *Dressed to Kill* and Martin Scorsese's *Raging Bull*. With this feat the once unknown Kidlat Tahimik (real name: Eric de Guia) caused a stir among his fellow Filipinos in his attempt to elevate an alternative form of filmmaking in his country.

A number of institutions from both government and the private sector have served to bridge the gap between film studies in academe and film training in mainstream cinema through the holding of lectures, workshops, film festivals, and film competitions.

The Annual Short Film Festival sponsored by the Experimental Cinema of the Philippines (ECP) boosted independent filmmaking. Though short-lived, the ECP (1982–1985) served its purpose of developing new and gifted filmmakers in the Philippines. Through the ECP Short Film Festival competitions, it stimulated great interest in short filmmaking, mainly by offering incentives to winners in four categories—experimental, short feature, documentary, and animation—by way of cash prizes and a Haribon trophy that symbolized the creativity of these filmmakers.

ECP's annual competitions and the offering of film courses in such colleges and universities as the Ateneo, De La Salle and UP infused new vigor into independent cinema in the 1980s, giving rise to a batch of new and talented filmmakers. Aside from Kidlat Tahimik, Tikoy Aguiluz, Nick Deocampo, and Raymond Red, the more notable artists in the first batch included Alfred Yuson, Louie Quirino, Nona Ocampo, Joseph Fortin, Rochit Tañedo, Cynthia Estrada, and Alan Rivera.

When the ECP was closed down in the wake of the EDSA revolt in 1986, the Cultural Center of the Philippines (CCP) stepped in to fill the void with the establishment of the Coordinating Center for Film. CCFilm was to oversee an annual independent cinema and video competition. Cash prizes were given to winners in the feature, experimental, animation, and documentary categories for film and in experimental, feature, and documentary categories for video. More importantly, winners were provided regular venues at CCP and MFC at various times throughout the year. The film screenings were likewise made available to the general public. CCFilm later extended its activities to other regions of the country, networking with different art councils through CCP's outreach services, bringing noteworthy films to the provinces, organizing and conducting workshops, lectures and seminars. Under the aegis of CCFilm, a new batch of independent filmmakers emerged. This included Noel Lim, Roxlee, Vicky Donato, Mel Bacani III, Cesar Hernando, Regiben Romana, Yam Laranas, and Michael Plana.

The Mowelfund Film Institute (MFI) constitutes one of the 14 guilds of the Film Academy of the Philippines (FAP) and is at least five years older than the FAP, which was established only in 1981. Since the late 1970s, MFI has been espousing the cause of film education and training, sponsoring seminars and workshops, and sending film scholars abroad with subsidies for travel, tuition, and other expenses. In close liaison with the Ateneo, it has established film courses and specialized studies for film students.

In 1984 the first academic degree program in the country opened at the UP College (then Institute) of

Mass Communication. Titled bachelor of arts in communication, major in film and audiovisual communication, the program had five majors enrolled during its first semester and graduated one major in 1988. • L. Pareja and J. David. With notes from P. de Castro III, B. Lumbea, N.G. Tiongson

## TAXATION

Film taxation is the imposition of levies on film production, importation, and exhibition. In the Philippines, film taxes are levied on film producers, importers, distributors, exhibitors, and moviegoers.

As early as the 1950s, producers were beginning to feel the burden of onerous taxation. Vicente Salumbides' book, *Motion Picture in the Philippines* (Manila: V. Salumbides, 1952), carried an illustration of a chicken (representing the local film industry) weighed down by stones and unable to fly to greater heights because of government taxes.

In a study conducted by Carlos J. Valdes and Company for the Philippine Motion Picture Producers Association (PMPPA) and the Film Fund based on the 1977 Annual Report of the International Federation of Film Producers, it was revealed that Filipino producers pay the highest rate of film taxes to their government (a total of 42%, including the amusement tax of approximately 30%), compared with what film producers pay in 14 other countries. In Finland, amusement taxes are collected only from pornographic and violent films in an amount corresponding to 25%. It is also interesting to note that from 1955 to 1977 the amount of taxes paid by movie industries in other countries to their governments declined, while the exact opposite happened in the Philippines.

At present, payment of taxes for Filipino film production begins with the importation of the raw material which is not available locally, the cinematographic film. The popular brands of film stock used extensively by local producers are Eastman Kodak from the United States, Agfa from Germany, and Fuji Film from Japan. The amount of specific tax for raw film varies with film size (35mm or 16mm) and length (per linear meter). Specific taxes are also paid on imported film equipment, accessories, and materials used for movie production. The compensating tax alone on landed cost of the merchandise sometimes reaches up to 100% or more compared with its actual cost at the time of purchase abroad. In addition, the ad valorem or sales tax is levied on these materials before they are released or withdrawn from Customs.

Film producers, actors, and directors are liable for payment of the privilege tax before they can exercise