SINEGINTO: THE GOLDEN FILMS OF PHILIPPINE CINEMA, A CASE STUDY OF PARTNERSHIP FOR ARCHIVAL ACCESS AND ADVOCACY
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Introduction

Sineginto is the brand name of the yearlong telecast special featuring the golden films of the Philippine Cinema from 1939-1970. This project was undertaken jointly by the Society of Film Archivists (SOFIA) and the Advertising Foundation of the Philippines, the aim of which was to promote wide appreciation for value-oriented and outstanding/restored films that form part of the country’s heritage and generate funds for SOFIA’s film search and restoration effort as well as the Foundations Philippine Advertising Library.

The project worked on the underlying assumption that the burden of finding adequate funding and expanding support base rest with the custodial institutions. To facilitate the work of custodial institutions, a favorable public opinion climate on the programme would have to be created to serve as moral ground for the target markets to contribute and or support the programme in whatever way may be appropriate.

The Sineginto project implemented an integrated communication marketing plan using television as the main media to communicate the programme with the print media serving as support.

Description

A year-long telecast special featuring select, outstanding and/or restored Filipino movies from 1939 to the 70s. Each film mirrors Filipino innovativeness and creativity, cherished values, people’s aspirations and ideals against a tapestry of the rich Philippine culture.

Sineginto included a 10-minute educational segment in which the programme host facilitated a panel discussion among invited guests on the significance of the film in terms of the country’s film heritage, the history of film cinema, value education, audio-visual archiving, the film’s technical execution and other human interests stories.

Prior to its telecast, feature articles on significant Filipino films, restoration work, the programme, as well as print ads on the telecast schedule were published on major Philippine broadsheets, namely, the Philippine Daily Inquirer, the Philippine Star, and the Manila Bulletin.
It was first implemented by NBN on pilot basis in November, 1999 with four films included and shown in primetime, namely: Tunay na Ina (1939), Noli Me Tangere (1961), Geron Busabos (1964), and Maala-ala Mo Kaya (1954).

The regular season for the telecast special started April until December, 2000 with 20 films programmed for viewing. It was shown once a month on primetime from 8 to 10 PM on select Monday evening under the NBN Philippine Box Office Weekly Programme.

The project secured an endorsement from the Department of Education for nationwide student’s viewing.

Implementation Arrangements

The project was implemented by the Advertising Foundation of the Philippines (Ad Foundation) and the National Broadcasting Network (NBN) on co-production basis, with the assistance of the Society of Film Archivists (SOFIA), the Philippine Information Agency (PIA) and the multi-sectoral members of the Foundation for nationwide student’s viewing.

SOFIA provided all the substantive inputs to the print publicity campaign and the television scripts. It arranged with film owners the letter of agreement for special release waiver.

The Philippine Information Agency programmed the film for telecast and supplied the films to NBN. It served as the project coordinator on behalf of SOFIA.

NBN provided the primetime airtime, creative production costs, facilities, equipment, and technical staff/crew for the edited broadcast materials and the monthly telecast requirements.

AD Foundation took care of developing the Social Marketing Plan, the print advertisement and publicity campaign, and costs of telecine, audio-video enhancement/ transfers, dubbing, supplies and miscellaneous coordination expenses.

The organizers designated Silverstar Productions, Inc. as the project’s marketing arm.

Project Outcome

1. Audience Feedback
   Many televiewers gave immediate feedback on the program, such as the following:
The organizers were congratulated on the programme;

Old film afficionados said they felt nostalgic about the films they saw and requested for more films of those types to be aired;

Some said they were keeping some old films in a bodega or abandoned theater which might be of interest to the organizers;

A few callers inquired if their films could still be repaired; and,

Other TV stations requested to cover/feature on television the process of film restoration.

2. Project Sponsorships
The project has the following sponsors and donors who provided support to the projects either in kind or in cash:

In kind sponsorship
Manila Bulletin: P1 M worth of ad spaces based on the publication’s commercial rates, an equivalent total of 8 full pages;

Philippine Star: 2 full-page ad spaces (used for the Sineginto launch ad sustaining ad) in exchange for Sineginto TV spots and credits up to December 2000;

Philippine Daily Inquirer: 2 full page ad spaces (used during the launch and sustaining print ads) in exchange for Sineginto TV spots and credits up to December 2000;

Cash sponsorship
Proctor and Gamble Philippines, Inc- P 500,000, with corresponding media values/commercials;

Nestle Philippines, Inc- P 350,000 with corresponding media values/commercials;

3. Project Completion
The project was not able to sustain the programme for one year as initially intended. It was on air for 9 months, three months short of the plan. While it was able to generate resources, this was not enough to cover out of pocket cost to sustain the programme for one year. Two main reasons accounted for this:
a) prevailing business downturns and its impact on the advertising industry;

b) NBN’s relatively poor TV rating compared to other stations.

Summary and Conclusion

The project just described demonstrated the following:

1. The archivists, as represented by SOFIA could be effective advocates for AV Archiving as shown here by virtue of their having been able to establish partnerships of such commitment with the advertising industry,

2. Sineginto which used television as the main platform for the promotion of the project’s message with the print media as support, was very effective as a tool for public access, education and advocacy as shown in the kind of feedback and effects generated.

3. The inclusion of the 10-minute panel discussion on the films’ significance accounted for the project’s effectiveness as a tool for education, instilling appreciation, and advocating for action;

4. The project’s effectiveness as a vehicle for fundraising has only been partially achieved. More work may have to be done to make this project work. With the limited funds available for advertising as a result of the economic downturn, most advertisers would opt to place ads in relatively high rating TV programmes.