



Republic of the Philippines
Department of Education
REGION VII - CENTRAL VISAYAS
DIVISION OF CITY SCHOOLS - TAGBILARAN CITY

**Office of the Schools
Division Superintendent**

DIVISION MEMORANDUM
No. *337*, s. 2021

September 01, 2021

CINEMALAYA PHILIPPINE INDEPENDENT FILM FESTIVAL

To: Chief, CID and SGOD
Elementary and Secondary School Heads
Teaching Personnel and Non-Teaching Personnel
All Others Concerned

1. This Office received a communication from Gemma A. Marco, Officer-in-Charge, Marketing Department, Cultural Center of the Philippines dated August 31, 2021, inviting all interested professionals to the **“CINEMALAYA PHILIPPINE INDEPENDENT FILM FESTIVAL”**. It is currently streaming online at the KTX (www.kts.ph) and Cinemalaya (www.cinemalaya.org) websites until September 5, 2021.
2. This invitation offers an opportunity to implement Gender and Development (GAD) programs, considering that Cinemalaya has a GAD section composed of 15 films that provide access to narratives and experiences that highlight gender issues, which, in turn facilitates the presentation of effective ways to reflect and articulate advocacies, perspectives, and stories in promoting gender quality. In addition, 13 out of 15 short films will compete for the Balanghai trophy, an array of exhibitions of other award-winning films, and other exciting events.
3. Please refer to the attached communications for more details.
4. Immediate dissemination of this Memorandum is desired.

JOSEPH IRWIN A. LAGURA PhD
Schools Division Superintendent
Office of the Schools Division Superintendent *gds*

JIAL/CDC/SGOD/BCL/rdo



Address: Dampas District, Tagbilaran City, Bohol
Telephone Nos.: (038)427-1702; (038)427-2506; (038)422-8177; (038)427-6718; (038)544-2147
Email Address: tagbilarancity.division@deped.gov.ph



DepEd Tagbilaran City Division <tagbilarancity.division@deped.gov.ph>

CINEMALAYA 17 GAD PROGRAM

1 message

*Mr. Irwin MENCH
COMMENT*

Tue, Aug 31, 2021 at 2:34 PM

Cinemataya GAD <cinematayagad@gmail.com>
To: tagbilarancity.division@deped.gov.ph

Dear Mr. Joseph Irwin A. Lagura,

Greetings and wishes of continued health from the Cultural Center of the Philippines (CCP).

We write to you today to introduce the 17th edition of the CINEMALAYA PHILIPPINE INDEPENDENT FILM FESTIVAL, which is currently streaming online at the KTX (www.ktx.ph) and Cinemataya (www.cinemataya.org) websites until September 5.

We are also pleased to offer your agency an opportunity to implement your Gender and Development (GAD) program by inviting your officers and employees to watch Cinemataya's GAD section composed of films that highlight themes on women and gender equality.

Aside from providing them points of reflection and access to narratives that tackle gender issues, thereby benefiting your organization's members, Cinemataya's GAD programming promises to deliver the best visual storytelling to every type of audience!

Please find attached our proposal for your appreciation and consideration. Also attached for your reference are information sheets for the GAD streaming on our two platforms, KTX and Vimeo-On-Demand.

Kindly acknowledge receipt of this email and allow us to follow up with you on our proposal. Should you need more information, please contact Ms. Lei Ganaden at 09166218657 or email leilgls@yahoo.com. We hope to hear from you soon.

Thank you for your assistance and support.

Best regards,

Ritz Garin
Sales Representative
Sales and Promotions Division
Marketing Department
Cultural Center of the Philippines
09983135646

8-238
DEPED TAGBILARAN CITY DIVISION
SDS OFFICE
DOWNLOADED
BY *[Signature]* DATE: 8/31/21



Cultural Center of the Philippines

3 attachments

- DEPED - Tagbilaran City-GAD Cinemataya 2021.pdf
201K
- CINEMALAYA-17-GAD-PROGRAMMING-ON-KTX.pdf
970K
- CINEMALAYA-17-GAD-PROGRAMMING-ON-VIMEO.pdf
947K

August 31, 2021

Mr. Joseph Irwin A. Lagura
Superintendent
DEPED - Tagbilaran City
Tagbilaran City, Bohol

Dear Mr. Lagura,

Greetings from the Cultural Center of the Philippines and the Cinemalaya Foundation!

For a decade and a half now, Cinemalaya has remained the vanguard in Philippine independent filmmaking with the mission of discovering, encouraging, supporting, training, and recognizing gifted independent Filipino filmmakers.

Following its online success last year, the 17th edition of the **CINEMALAYA PHILIPPINE INDEPENDENT FILM FESTIVAL** continues to stream online from August 6 to September 5, 2021 through KTX.PH, our new streaming partner. This edition will feature 13 Short Films that will compete for the Balanghai trophy, an array of exhibitions of other award-winning films, and other exciting events.

In the context of Gender and Development (GAD) programs, Cinemalaya has a GAD Section composed of 15 films that provide access to narratives and experiences that highlight gender issues, which, in turn facilitates the presentation of effective ways to reflect and articulate advocacies, perspectives, and stories in promoting gender equality. Attached for your appreciation is the info sheet.

With this in mind, we take pleasure in inviting your agency to be part of Cinemalaya and experience this major cinematic event of the year! We offer you the Cinemalaya GAD Section to be part of your agency's GAD program that will benefit your employees.


- For individual films on KTX.PH, we can give you a 10% group discount with a minimum purchase of 50 tickets and a special assistance on block streaming for easier access to the films that your employees can enjoy watching whether in the office or in the comfort of their homes.
- For the Cinemalaya GAD Bundle on the CCP Vimeo Channel, we offer online access passes at Php1,000, which entitles you to watch 14 GAD-themed films at your convenience within 7 days.

Aside from fulfilling the above-mentioned GAD Program, Cinemalaya promises to deliver the best visual storytelling to every type of audience, and surely there is something that will delight and capture the imagination of your officers and employees.

For more details on how to avail of this offer, please contact LEI GANADEN, our Market Specialist, at 09166218657 or email leilgls@yahoo.com

Thank you for your time and we hope to hear from you soon!

Best regards,


GEMMA A. MARCO
Officer-in-Charge
Marketing Department

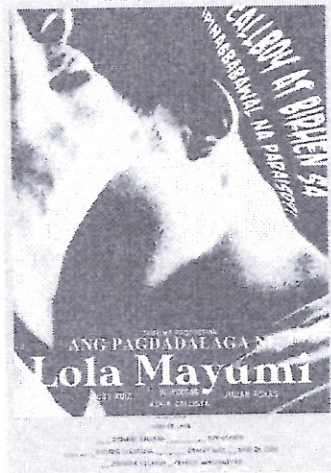
CINEMALAYA 17 PROGRAMMING ON KTX.PH WITH GENDER AND DEVELOPMENT (GAD) THEMES

SHORTS A (Php150)

KTX Streaming Schedule:

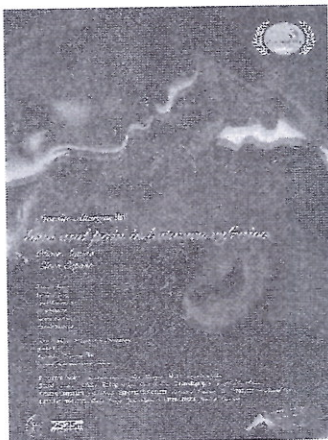
August 25 – 31, 2021 | 10AM (24 hrs screening)

September 1 – 5, 2021 | 10AM (24 hrs screening)



Ang Pagdadalaga ni Lola Mayumi (2021) by Shiri de Leon

Lola Mayumi, known as the “village virgin” books a room in a motel and hires a callboy to change her perspective about men. After years of being teased as the town’s old virgin, Lola Mayumi decides to hire a young callboy who never expected to have an elderly client. When the two meet, an unlikely connection forms between them. After a night of intimacy and vulnerability, Lola Mayumi and the callboy start to question their beliefs. Her belief on how she sees men is tested, are they really all bad? Or are there actually good men out there?



Out of Body (2021) by Enrico Po

Elle, a young model new to the industry, arrives to the set of her first commercial job to discover that the initial idea was scrapped. A mysterious new concept has been developed, but the crew and director keep forgetting to let her know what it is. However, after an afternoon of tight costume fittings, rough prop work, and meetings with creepy producers, Elle begins to suspect something else might be afoot.

SHORTS B (Php150)

KTX Streaming Schedule:

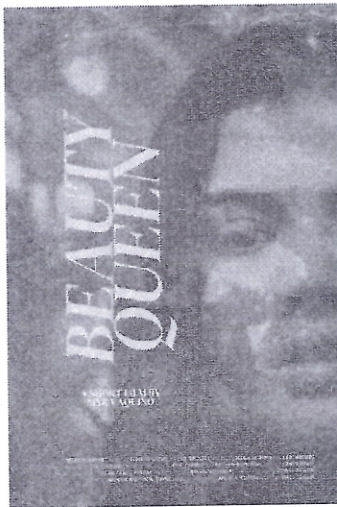
August 25 – 31, 2021 | 10AM (24hrs. screening)

September 1 – 5, 2021 | 10AM (24 hrs. screening)



Namnama En Lolang (Grandma's Hope) (2020) by Jonnie Lyn Dasalla

A grandmother and her grandson find solace with each other as they face the harsh realities of the pandemic. Entirely shot using a mobile phone, the film depicts life during the quarantine. It focuses on the story of Lolang Keyag who lives in isolation with her baby grandson Eli, as she was left to take care of him during the lockdown period. Despite the difficulties faced in this trying time, she tries her best to be hopeful for her grandson.



Beauty Queen (2021) by Myra Aquino

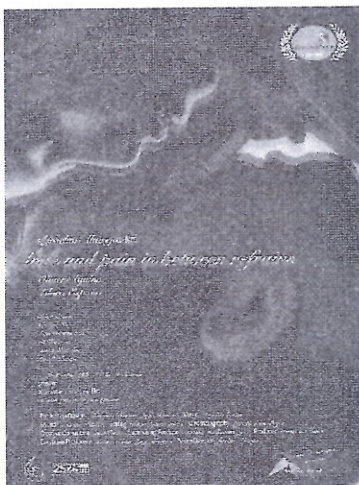
A young woman struggles to find herself after losing her father during the Second World War in the Philippines. Set in Pampanga in 1940, Remedios Gomez is a classic woman through and through, and she has the town's beauty pageant crown to prove it. But when the Empire of Japan invades the Philippines, plunging the country into unmitigated chaos and violence, her quiet provincial life is completely overturned. After her father is tortured and killed by the Japanese for his refusal to obey them, Remedios runs to the mountains with her brother Oscar to join the Hukbalahap resistance and find renewed purpose in the war. Once she arrives in the thick jungle encampment, however, she discovers that not only does being a woman limit her options in the resistance, but her suppressed grief over her father's death continues to persist. She must grapple with both obstacles as she tries to find the strength to be who she needs to be for her country, while still unapologetically being herself.



Ate O.G. (2021) by Kevin Mayuga

Elle, a young model new to the industry, arrives to the set of her first commercial job to discover that the initial idea was scrapped. A mysterious new concept has been developed, but the crew and director keep forgetting to let her know what it is. However, after an afternoon of tight costume fittings, rough prop work, and meetings with creepy producers, Elle begins to suspect something else might be afoot.

PREMIERES (Php250)



Love and Pain In Between Refrains (2021) by Joselito Altarejos

Love and Pain In Between Refrains is a neo-noir film dealing with the tragedy that feeds on love and codependency, and the cycle of abuse and violence.

KTX Streaming Schedule:
August 22 – 28, 2021 | 10AM (48 hrs screening)

DOKYU PROGRAM A (Php150)



A House in Pieces (2020) by Jean Claire Dy and Manuel Domes

A war between government and ISIS-affiliated jihadists forced hundreds of thousands to flee from Marawi, Philippines. Displaced couple Yusop and Farhanna and their children yearn for freedom, income, and comfort after returning to their city. But even to return to normalcy is already a struggle. Nancy, a once wealthy woman, has to cope with her loss of home in an evacuation shelter where she will have to remain for years. A driver with striking insights shuttles back and forth between places and stories around a deformed city. The film follows the protagonists for two years through fear, worry, and hope, towards a new beginning on their long journey.

KTX Streaming Schedule:

August 26, 29, and 31, 2021 | 10AM (48 hrs. screening)

September 2 and 4, 2021 | 10AM (48 hrs. screening)

INDIE NATION – SHORTS PROGRAM C (Php150)



Pugon (2021) by Gabby Ramos

Thrown into the pawnshop slavery to pay the debt of her poor parents, Sonia, a 14-year old girl full of dreams from a fishing village. A village where pawning their children is the norm. Forced into labor for a sum their parents get is an abuse the kids need to face every day. Her baptism of fire begins when she is brought to a bread factory along with other children while witnessing acts of abuse by their employer, Mang Rey (Soliman Cruz). Ten months of servitude, then will be their time to finally get back home. Shock and dismay welcomes her back as she learned that her father had died. This leads to her mother pawning her again to pay for the expenses on account of her father's funeral. Homeless and in debt once more, like the rest of the child-laborers from the Bread Factory, a question waits to be answered:

When will this cycle of debt bondage end? To Sonia, is a bright future even possible? How will she deal with her fate?"

KTX Streaming Schedule:

August 25, 28, and 30, 2021 | 10AM (48 hrs. screening)

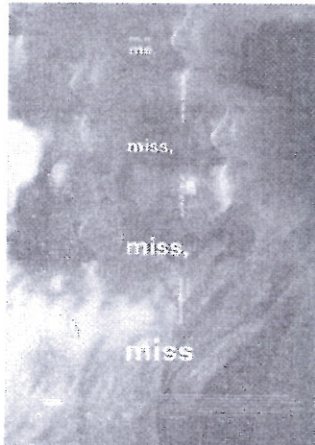
September 2, 2021 | 10AM (48 hrs. screening)

CINEMALAYA RETRO - 2020 WINNERS (Php150)

KTX Streaming Schedule:

August 25 - 27, and 29 - 31, 2021 | 10AM (48 hrs. screening)

September 1 - 3, 2021 | 10AM (48 hrs. screening)



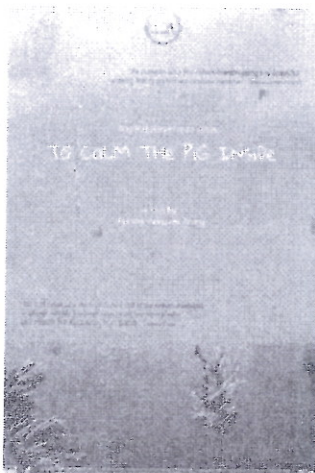
***Excuse Me, Miss, Miss, Miss* (2020) by Sonny Calvento**

Vangie, a miserable contractual sales lady, is about to lose her job. But in her desperate attempt to convince her boss not to sack her, Vangie uncovers the ultimate jaw-dropping secret to regularization. “Excuse Me, Miss, Miss, Miss” is a social satire about the plight of contractual workers in the Philippines.



***Quing Lalam Ning Aldo* (2020) by Redeen Fajardo**

Upon learning that their son is coming home after 15 years, Budang and Georgia, transgender farmers from Pampanga, decided to surprise Janjan by renovating their neglected kitchen and gather ingredients so they can cook their favorite dish “con saleng manuk” but things will not work as planned.



***Ang Pagpakalma sa Unos* (2020) Joanna Arong**

“To Calm the Pig Inside” contemplates on the effects a typhoon leaves on a seaside city. Myths are woven in to try to understand how people cope with the devastation and trauma. A girl’s voice divulges bits and pieces of her own memory of her grandmother and mother to tie in the experiences she felt visiting this ravaged port city.



Living Things (2020) by Martika Escobar

Kints and Charles have been together for almost a decade. One day, Kints wakes up and discovers that her lover has changed, literally. Although troubled at first, she eventually understands that what happened is a natural phenomenon. Through this, she is reminded that people change all the time, and love can change people.

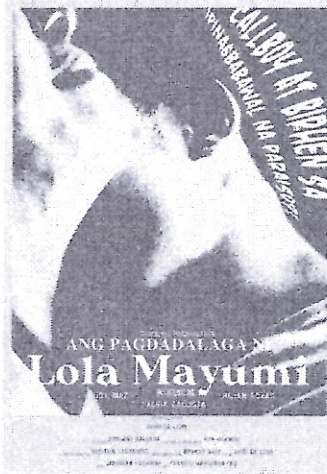


Tokwiji (2020) by Carla Pulido

As Limmayug carries firewood back to his home village, something falls from the sky—a 1950s television with a hysterical showbiz star, named Laura Blancaflor, trapped inside it. The frightened man saves the television—nay, saves Laura—from the flames of the impact. Worlds apart in their language and methods, the two try their best to engage each other. But for Limmayug, an indigenous man from an off-the-grid mountain town, Laura's TV talk seems too contrived and finds her even uncontrollably tactless during commercial breaks.

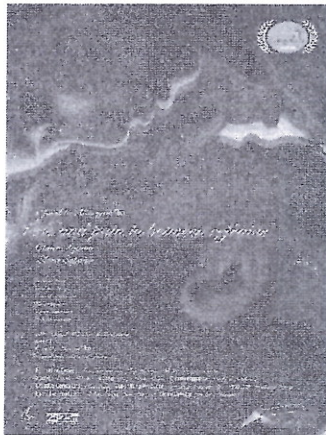
**CINEMALAYA 17 PROGRAMMING ON VIMEO (7 DAYS STREAMING)
WITH GENDER AND DEVELOPMENT (GAD) THEMES**

SHORTS A (Php150)



***Ang Pagdadalaga ni Lola Mayumi* (2021) by Shiri de Leon**

Lola Mayumi, known as the “village virgin” books a room in a motel and hires a callboy to change her perspective about men. After years of being teased as the town’s old virgin, Lola Mayumi decides to hire a young callboy who never expected to have an elderly client. When the two meet, an unlikely connection forms between them. After a night of intimacy and vulnerability, Lola Mayumi and the callboy start to question their beliefs. Her belief on how she sees men is tested, are they really all bad? Or are there actually good men out there?



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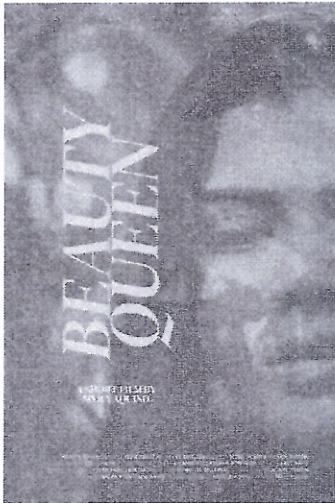
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SHORTS B (Php150)



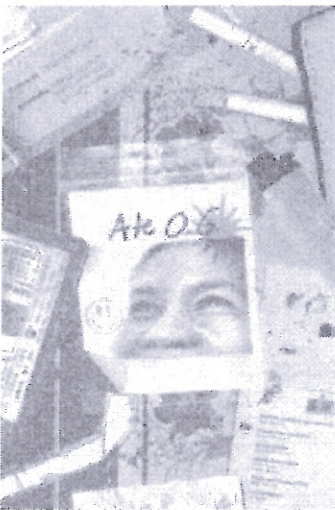
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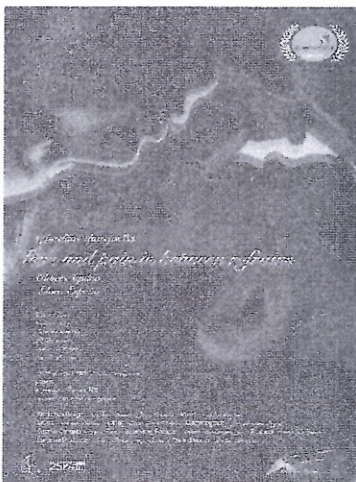
A young woman struggles to find herself after losing her father during the Second World War in the Philippines. Set in Pampanga in 1940, Remedios Gomez is a classic woman through and through, and she has the town's beauty pageant crown to prove it. But when the Empire of Japan invades the Philippines, plunging the country into unmitigated chaos and violence, her quiet provincial life is completely overturned. After her father is tortured and killed by the Japanese for his refusal to obey them, Remedios runs to the mountains with her brother Oscar to join the Hukbalahap resistance and find renewed purpose in the war. Once she arrives in the thick jungle encampment, however, she discovers that not only does being a woman limit her options in the resistance, but her suppressed grief over her father's death continues to persist. She must grapple with both obstacles as she tries to find the strength to be who she needs to be for her country, while still unapologetically being herself.



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DOKYU (Php150)



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A war between government and ISIS-affiliated jihadists forced hundreds of thousands to flee from Marawi, Philippines. Displaced couple Yusop and Farhanna and their children yearn for freedom, income, and comfort after returning to their city. But even to return to normalcy is already a struggle. Nancy, a once wealthy woman, has to cope with her loss of home in an evacuation shelter where she will have to remain for years. A driver with striking insights shuttles back and forth between places and stories around a deformed city. The film follows the protagonists for two years through fear, worry, and hope, towards a new beginning on their long journey.

INDIE NATION – SHORTS (Php150)



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INDIE NATION - FULL LENGTH (Php200)



Don Filipino (2021) by Tim Muñoz ***

A remote village is gripped with fear. Its residents are going missing one by one. Now a young nurse is in town to care for an ailing Don Filipino. Will he be the next victim?

CINEMALAYA RETRO - 2020 WINNERS (Php150)



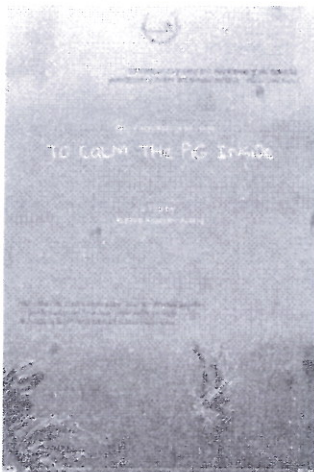
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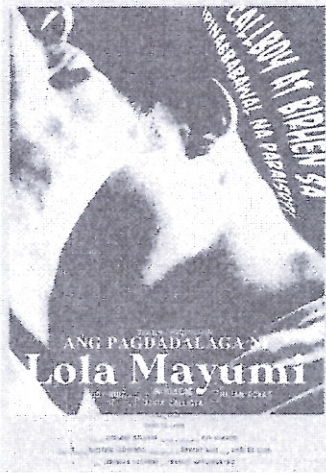
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*** Programming may change without prior notice. Titles that may not be included in this bundle on the CCP Vimeo-On-Demand channel may still be purchased individually on www.ktx.ph.

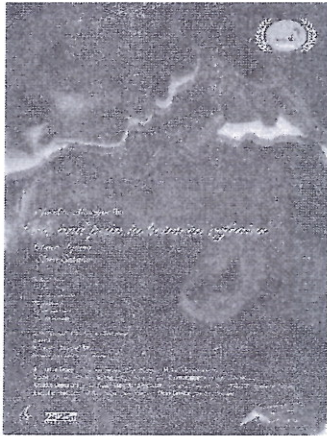
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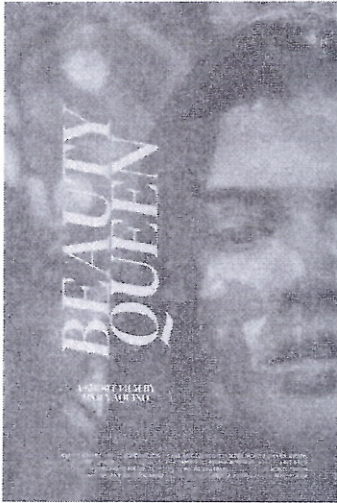
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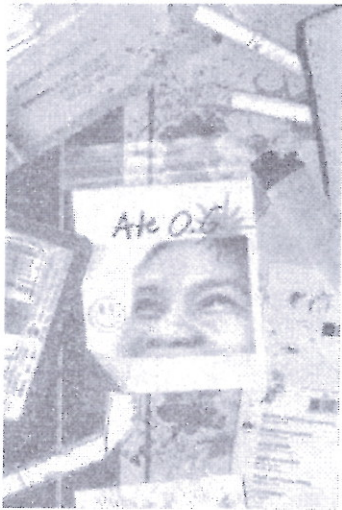
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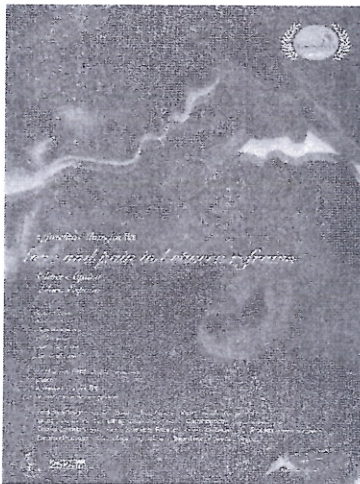
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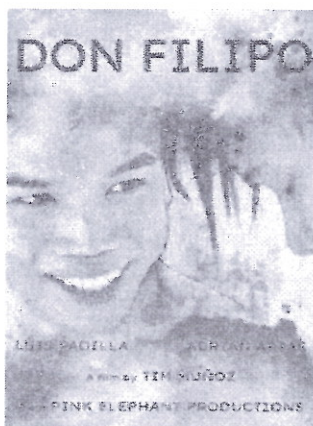


***Pugon* (2021) by Gabby Ramos**

Thrown into the pawnshop slavery to pay the debt of her poor parents, Sonia, a 14-year old girl full of dreams from a fishing village. A village where pawning their children is the norm. Forced into labor for a sum their parents get is an abuse the kids need to face every day. Her baptism of fire begins when she is brought to a bread factory along with other children while witnessing acts of abuse by their employer, Mang Rey (Soliman Cruz). Ten months of servitude, then will be their time to finally get back home. Shock and dismay welcomes her back as she learned that her father had died. This leads to her mother pawning her again to pay for the expenses on account of her father's funeral. Homeless and in debt once more, like the rest of the child-laborers from the Bread Factory, a question waits to be answered:

When will this cycle of debt bondage end? To Sonia, is a bright future even possible? How will she deal with her fate?"

INDIE NATION - FULL LENGTH (Php200)



Don Filipino* (2021) by Tim Muñoz **

A remote village is gripped with fear. Its residents are going missing one by one. Now a young nurse is in town to care for an ailing Don Filipino. Will he be the next victim?

CINEMALAYA RETRO - 2020 WINNERS (Php150)



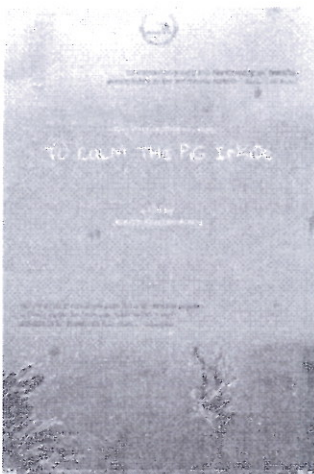
***Excuse Me, Miss, Miss, Miss* (2020) by Sonny Calvento**

Vangie, a miserable contractual sales lady, is about to lose her job. But in her desperate attempt to convince her boss not to sack her, Vangie uncovers the ultimate jaw-dropping secret to regularization. “Excuse Me, Miss, Miss, Miss” is a social satire about the plight of contractual workers in the Philippines.



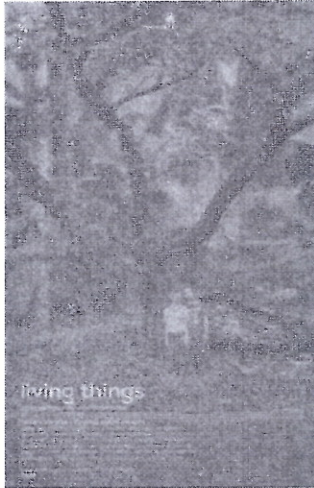
***Quing Lalam Ning Aldo* (2020) by Redeen Fajardo**

Upon learning that their son is coming home after 15 years, Budang and Georgia, transgender farmers from Pampanga, decided to surprise Janjan by renovating their neglected kitchen and gather ingredients so they can cook their favorite dish “con saleng manuk” but things will not work as planned.



***Ang Pagpakalma sa Unos* (2020) Joanna Arong**

“To Calm the Pig Inside” contemplates on the effects a typhoon leaves on a seaside city. Myths are woven in to try to understand how people cope with the devastation and trauma. A girl’s voice divulges bits and pieces of her own memory of her grandmother and mother to tie in the experiences she felt visiting this ravaged port city.



Living Things (2020) by Martika Escobar

Kints and Charles have been together for almost a decade. One day, Kints wakes up and discovers that her lover has changed, literally. Although troubled at first, she eventually understands that what happened is a natural phenomenon. Through this, she is reminded that people change all the time, and love can change people.



Tokwif (2020) by Carla Pulido

As Limmayug carries firewood back to his home village, something falls from the sky—a 1950s television with a hysterical showbiz star, named Laura Blancaflor, trapped inside it. The frightened man saves the television—nay, saves Laura—from the flames of the impact. Worlds apart in their language and methods, the two try their best to engage each other. But for Limmayug, an indigenous man from an off-the-grid mountain town, Laura’s TV talk seems too contrived and finds her even uncontrollably tactless during commercial breaks.

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