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The National Film Archives of the Philippines (NFAP) held the Philippine Cinema Heritage Summit to bring together stakeholders from various fields to discuss pertinent issues and concerns surrounding our cinematic heritage and plan out a collaborative path towards ensuring the sustainability of its preservation. The goal was to engage with one another, share information and points of view, and effectively plan out an inclusive roadmap towards the preservation of our cinematic heritage.

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A BRIEF HISTORY OF ARCHIVAL ADVOCACY FOR PHILIPPINE CINEMA¹ *Bliss Cua Lim*

About the Author: Bliss Cua Lim is Associate Professor of Film and Media Studies and Visual Studies at the University of California, Irvine and a Visiting Research Fellow in the Center for Southeast Asian Studies at Kyoto University. She is the author of *Translating Time: Cinema, the Fantastic and Temporal Critique* (Duke University Press, 2009 and Ateneo de Manila University Press, 2011). Her research and teaching center on temporality, Philippine cinema, postcolonial feminist film theory, transnational horror and the fantastic, and taste cultures. She is currently working on a new book on the crises of archival preservation in Philippine cinema.

She serves on the Advisory Boards of two scholarly journals, *Plaridel: A Philippine Journal of Communication, Media and Society* published by the University of the Philippines College of Mass Communication; and *Camera Obscura: Feminism, Culture, and Media Studies*, published by Duke University Press. Her work has appeared in the journals *Discourse*, *positions*, *Camera Obscura*, *Velvet Light Trap*, *Asian Cinema*, *Spectator*, *Flow*, and *Art Journal*; and in the book anthologies *Film and Literature: A Reader*; *Geopolitics of the Visible: Essays on Philippine Film Cultures*; *Hong Kong Film, Hollywood and the New Global Cinema*; and *Neoliberalism and Global Cinema*.

Let me begin by thanking Benedict “Bono” Olgado, Head of the National Film Archives of the Philippines, and Briccio Santos, Chair of the Film Development Council of the Philippines, for inviting me to speak today.

I am humbled to be delivering a capsule history of archival advocacy for Philippine Cinema in a room full of people who have played pivotal roles in that story, who have been doing this urgent, crucial, and all too often thankless work for decades: whether as archivists, curators, retrievers or restorers of lost or deteriorating films; as filmmakers, scholars, or arts administrators; or as cinephiles who could not bear to lose our cinematic past. The story of our nation’s passionate archival advocacy, some of it within but much of it outside the purview of government institutions, is one that I could not have pieced together without the generosity of a few people in particular who I want to thank here: Vicky Belarmino of the Cultural Center of the Philippines and Mary del Pilar of ABS-CBN, patron saints of my research, lent me, nearly a decade ago now, dog-eared paper files of their early years with SOFIA and SEAPAVAA. It was Vicky Belarmino who gave me my first copy of Clodualdo “Doy” del Mundo Jr.’s important monograph, *Dreaming of a National Audio-Visual Archive* (2004),¹ a clarion call to the urgency of our archive crisis that forever changed the way I teach and think about Philippine cinema. Late last year, I was able to interview key figures in the archive movement who generously shared their experiences with me: Vicky Belarmino, Bono Olgado, Teddy Co, Martin Magsanoc, Cesar Hernando, Briccio Santos, and Ray Edmondson.

In what follows, I sketch a capsule history of the archival advocacy that strove to respond to the impending loss of the Philippines’ imperiled national cinema. The capsule history I present here will be non-linear and interpretive. My goal is not chronology so much as an attempt to grapple with where we are now and how we got here. Walter Benjamin cautions that in writing history, we have to honestly recognize those moments when the past’s horizon of expectations have not been fulfilled by the present. To take stock of the past’s “unfulfilled future” is part of the task of remembering.² What were the dreams and expectations of film archivists of the past, and have our present-day archival efforts fulfilled these?

In talking about the history of Philippine audiovisual archiving, I’m well aware that the history I’ve reconstituted is like the Philippine media archive itself: partial, contested, vulnerable to error. But what I hope this capsule history does is help us better understand the long-term context of how we come to the conversations we’ll be having today. Today’s conference aims to foster a dialogue between members of the archive community and the newly-established National Film Archives of the Philippines, an NFAP that inherits the groundwork and the accomplishments of prior advocacies as well as the uphill battles, the wounds and losses of those earlier generations.

Archives don’t just preserve history: archives have a history too, and in the Philippines, various attempts to preserve our audiovisual past have been marked by vicissitude: changing presidential administrations and our fickle political culture. Over the years, this has unwittingly fostered what Briccio Santos rightly calls a state “culture of negligence” towards Philippine culture.³ Decades of state negligence, as we all know, imperiled the precious little that is left of Philippine film history. That is the daunting task the NFAP faces: the task of turning away from a Philippine media culture marked by negligence and ephemerality towards a culture of sustainable preservation.

¹ This is the revised text of a talk of the same title I delivered at the Philippine Heritage Summit on January 25, 2013.



Figure 1. Fred Cortes in *Ibong Adarna* [*Adarna Bird*, dir. Vicente Salumbides and Manuel Conde, 1941], Philippine cinema's only surviving nitrate film print.

The urgency of the Philippines' archival situation is well-recognized: it is estimated that only 37 percent of domestically-produced films survive, whether in whole or in part: 3,000 titles from approximately 8,000 works since the introduction of the cinematograph in 1897. According to a report by archivist Arnulfo "Mack" Junio from 2005, of over 350 films produced before the outbreak of World War II in the Philippines, "less than 10 titles [are] preserved in their original format". As of 2005, only one nitrate film print remained, *Ibong Adarna* (1941).⁴ In addition to *Ibong Adarna*, only a handful of feature-length Filipino films from the pre-war era survive: *Tunay na Ina*, *Pakiusap*, *Giliw Ko*—all from 1938—and *Zamboanga* (1936),

a "lost" film that filmmaker and historian Nick Deocampo discovered at the U.S. Library of Congress some years ago.⁵ In 2009, archival sleuthing by cinephile-collectors Teddy Co and Martin Magsanoc established that footage from two Filipino silent films from 1931, *Moro Pirates* and *Princess Tarhata*, had been re-edited as a single film and released in the U.S. market under the title *Brides of Sulu* in 1934. Co and Magsanoc's efforts have unearthed some of the earliest surviving footage by local filmmakers recovered to date.⁶

The fragility of the Philippine audiovisual archive is all the more ironic when we consider that the Philippines, in partnership with Australia's National Film and Sound Archive (NFSA), pioneered Southeast Asian media archiving initiatives in the early 1990s.⁷ Considering that the Philippines was an early pioneer of the regional archive movement, it is ironic that we became a late implementer of the archive dream. Measured against the 116-year span of our country's audiovisual history, state-funded national film archives have existed in the Philippines for a mere 6 years.

Research on Philippine cinema is thus circumscribed by the acute temporal pressures of archival crisis. A dearth of funding, a lack of political will, and the deterioration of media storage formats conspire against a dwindling number of films. The first national film archive ever funded by the state, the Film Archives of the Philippines (FAP), was established by the Marcos government in 1982 and shuttered shortly after the regime's ouster in 1986.⁸ Not until 2002 did the Philippine government legislate the creation of another Philippine film archive under the incipient Film Development Council (FDCP) of the Philippines; but this one-line archival mandate⁹ was left unrealized for almost a decade, until the founding of a new National Film Archive of the Philippines (NFAP) in 2011.¹⁰ Credit is due to current Chair Briccio Santos for being the first leader of the FDCP to act on their archival mandate, and to the NFAP's recently-appointed Head, Bono Olgado, for prioritizing the long-term sustainability of the recently established national film archive.

In the twenty-five year interval between the founding of the first state film archive and the second, film restoration and preservation languished. The historic and long-awaited establishment of a new national film archive, and the promising pledge of support from the French government,¹¹ however, have not entirely delivered Philippine film history from its predicament. The new NFAP collection is currently housed in a transitory archival storage facility in Cubao. The NFAP has prioritized building up its collection, aided by a presidential decree, Administrative Order 26.¹² The NFAP Annual Report describes in detail the temperature-controlled facility in Cubao and the nature of their fast-growing collection of over 11,300 elements, the majority of which are on celluloid and analog videotape, so I won't rehearse them here.¹³ But I do want to point out that the rapid growth of the NFAP collection—they are already at 70% capacity—means that new acquisitions are far outpacing the NFAP staff's capacity to accession them in a timely manner. The number of qualified archivists must grow as quickly as the NFAP collection grows.

The first major film project undertaken by the NFAP, the restoration and repatriation of Manuel Conde's 1950 film *Genghis Khan*, was completed last year. Other ambitious restoration projects are underway, notably *Maynila sa mga Kuko ng Liwanag*, the 1975 film by Lino Brocka that heralded the dawn of what Joel David calls "the Second Golden Age" of Philippine Cinema.¹⁴ A new dynamism is palpable in Philippine film archiving. To understand the continuing urgency of a full realization of the Philippines' archival mandate, however, we need to go back to what happened in the long years before the establishment of the NFAP.

The dismantling of the first FAP in 1986 and the eventual opening of a new NFAP in 2011 left an institutional vacuum, a yawning 25-year gap that has been filled with terrible stories. Doy del Mundo recounts that in 1994,

LVN, a major studio in the forties and fifties, decided to discard films by other production companies that had long remained unclaimed in its storage vaults. Only a handful of production outfits retrieved their films upon being notified of the purge; the rest of the films – over a thousand rusting cans of celluloid comprising 72 titles – were dumped in the studio’s open basketball court, exposed to months of sun and rain.¹⁵ The desperation that seized Filipino film and media archivists in the 1990s, in the absence of a state-funded national archive, led to an era of cooperation and collaboration in a decentralized archival advocacy among the largest remaining audiovisual archives in the country. These stakeholders were composed of “government and academic institutions”, chief among them, the Cultural Center of the Philippines (CCP), the Philippine Information Agency (PIA), the University of the Philippines Film Institute (UPFI), and the National Commission on Culture and the Arts (NCCA), which funded several collaborative restoration projects. Among the “private and industry-based institutions”, the significant players are the Mowelfund Film Institute, the film studios, LVN Pictures and Sampaguita Pictures, and the broadcasting corporation, ABS-CBN, which has the premiere temperature-controlled archival storage facility in the Philippines, though critics rightly note that the profit motives of a commercial TV network inevitably constrain the nature of their archival efforts.¹⁶

The third group of stakeholders include nongovernmental organizations and private individuals; in this category, the most important organization by far is SOFIA, the Society of Filipino Archivists for Film, which has functioned as the lead nongovernmental “coordinating body” in media preservation and restoration projects to date.¹⁷ Incorporated in June 1993, SOFIA’s 8 founding members were drawn from the prime movers of the archive community at that time: Agustin “Hammy” Sotto (CCP), Belina “Bel” Capul and Mary del Pilar (PIA), Annella Mendoza (UP Film Center), Josephine “Jo” Atienza; Ricky Orellana and Violeta Velasco (Mowelfund); and Renato (Sonny) San Miguel.¹⁸ Perusing the documents of SOFIA in the 1990s, the first decade to see an organized though decentralized advocacy emerge in the Philippine film community, my impression is that of a passionate, fledgling archive movement whose clear priorities and palpable foresight were hampered by insufficient political will and inadequate funding.¹⁹ I will first sketch the efforts of SOFIA before revisiting also the important contributions of other private individuals to Philippine film archiving.

Galvanized by the disastrous emptying of LVN’s storage vaults, SOFIA in 1994 authored a “Draft of a Master Plan to save the Philippines’ Film Heritage”; I will highlight three of those initiatives here and trace the eventual implementation of those plans in turn. First, the creation of a systematic inventory or “master list” of surviving Filipino films; second, the reproduction and restoration of 19 designated masterpieces of Philippine cinema;²⁰ and third, the dream of establishing a national audiovisual archive.²¹ As to the first task, an unpublished master inventory was drafted in 2005, a ground-breaking effort by SOFIA and the NCCA. Undertaken between 2002 and 2005, the inventory was conducted by three seasoned archivists, film historian Doy del Mundo, Jr. and the chief film archivists of the CCP and LVN Pictures, Vicky Belarmino and Mack Junio, respectively.²² The authors engaged in a painstaking reel-by-reel and tape by tape inspection of the various media formats of existing archival holdings in the Philippines: “35mm, 16mm, Super-8; Betacam, Betamax, VHS, S-VHS, U-matic, disc.” The master inventory lists 3,738 titles in various conditions ranging from excellent to good to “vinegar syndrome 2-3”, plus a number of unlabeled reels in an advanced state of decay.²³ Of the second task of restoration and reproduction of canonical Philippine films: of those 19 films prioritized for restoration by PIA and SOFIA in 1997, selected for their “high heritage value”, 13 have been restored to date, 12 of which were positive to positive prints, while the last title, *Manila by Night: City After Dark*, was restored as a gift by the South Korean government in 2009 as a digital data file.²⁴ In addition, SOFIA had successfully spearheaded the restoration of 18 films by 2004.²⁵

The third part of the plan sketched by SOFIA, the establishment not only of a national audiovisual archive but also of a permanent archival storage facility, has not yet been realized. A 1996 report conducted by two preservationists based in Australia, Mark Nizette and Guy Petherbridge, singled out the National Arts Center in Mount Makiling as the most suitable site for a national audiovisual archive, not least because of its “lower average temperature” and “lowered pollution levels”.²⁶ As we learned from this morning’s presentation of plans for the NFAP’s permanent archival facility, it is possible that its newly envisioned archive compound will be located in Tagaytay.

So far, I’ve been talking about SOFIA as a key non-governmental stakeholder in Philippine archival advocacy. Now I’d like to turn to the efforts of private individuals who were also non-governmental stakeholders, many of whose accomplishments precede the establishment of SOFIA in 1993.

According to a 1983 article by Ernie de Pedro, who was then serving as Director of the first FAP, recognition of the “archival and instructional value of cinema” dates to 1909, during the American colonial period, when Secretary of the Interior Dean Worcester advocated the use of film to record disappearing Filipino folk traditions and the *Manila Times* newspaper “proposed the establishment of a film archive to preserve moving images for posterity.”²⁷ These calls would be renewed in the postwar, post-independence period. In 1952, filmmaker Vicente Salumbides voiced a need to establish film libraries in the country in his book, *Motion Pictures in the Philippines*. SOFIA’s account of landmarks in Philippine film archiving and restoration also notes that the first AV preservation practices were pioneered by lab technicians like Aquilino Jarlego at LVN, who “devised a simple yet systematic [method of] hand-cleaning films, shelving, and documenting his work.”²⁸

Another pioneer of Philippine film archiving is Ben Pinga, an early champion of Filipino documentary filmmaking and a charismatic advocate of film pedagogy who successfully founded the country’s first film schools.²⁹ Having joined the

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Army Signal Corps in 1948, Pinga was given an Armed Forces scholarship that facilitated his film training in New York in the early 1950s: a three-year course on Film Technique at the City College of New York, as well as training in radio, Television, and Film at various other New York schools. A tireless institution-builder, Pinga contributed to the founding of several key institutions in the Philippine film scene: the Filipino Academy of Movie Arts and Sciences (FAMAS), the University of the Philippines Institute of Mass Communication, and the Film Institute of the Philippines, which was affiliated with the Pamantasan ng Lungsod ng Maynila.³⁰ In 1977, he organized the Film Heritage Foundation of the Philippines and the country's first conferences on film cataloguing and preservation.³¹ Active until even the late 1990s, Pinga's legacy in various spheres of Philippine film culture live on in his students: among them, celebrated director Ishmael Bernal, who cited Pinga's influence as the reason he became involved with filmmaking. Pinga's guiding hand was behind Bernal's decision to study at the Film Institute of India.³² Two more of Pinga's former students are still making crucial contributions to archiving today: film historian and SOFIA President Doy del Mundo, and film collector and poster designer Cesar Hernando.³³ Hernando organized one of the country's first exhibitions of film memorabilia in 2003,³⁴ and his picture research can be found in some of the most important books we have on Philippine Cinema, from the *Urian Anthology* to Nicanor Tiongson's monograph on innovative independent filmmaker Manuel Conde.³⁵

Another exemplar of an early archival consciousness in Philippine Cinema is a cinephilic filmmaker who was one of the first to recognize and address the problem of media obsolescence. In the 1980s, deteriorating Studio Era classics were transferred to Betamax by Mike de Leon, grandson of the LVN studio founder, Doña Narcisa "Sisang" de Leon and a major director of the Philippine New Cinema.³⁶ In some cases, these flickering Betamax tapes are now the last extant copies of lost LVN films, themselves objects of restoration on digital video. As is well known, Mike de Leon figures in the story of the rediscovery of *Giliw Ko*, a former lost film that was then found under



Figure 2. Mila del Sol and Fernando Poe star in the romantic musical comedy, *Giliw Ko* [*My Beloved*, dir. Carlos Vander Tolosa, 1939].

conditions of pronounced serendipity. Mike de Leon was working in the LVN laboratory when Remigio Young, the film's cinematographer, called to say, "I have a gift for you." Young presented de Leon with the last surviving 16 mm print of *Giliw Ko*.³⁷ In 1998, that very 16 mm print—"badly warped" and previously "dismissed as beyond repair" by archivists—was collaboratively restored by the National Film and Sound Archive of Australia (NFSA) and the PIA for the centennial celebration of Philippine Independence.³⁸ The remarkable story of the finding of *Giliw Ko* is simultaneously the chilling story of the precariousness of its provenance: had the cinematographer not kept a 16 mm print, had this somehow not found its way back to LVN via Mike de Leon and eventually come to the attention of SOFIA and the NFSA, the first sound film of one of the Big Three studios of Philippine cinema's classical film period would have been lost to us forever.

As these stories attest, the actions of private individuals who exemplified what we would now name, in hindsight, a kind of archival consciousness, was absolutely vital in the years prior to the founding of SOFIA. In 1982, renowned filmmaker Lino Brocka put together a team of researchers to locate the films of National Artist Gerardo de Leon for a retrospective at the Experimental Cinema of the Philippines (ECP). The team Brocka assembled included film historian and SOFIA co-founder Hammy Sotto; movie poster designer and Gerry de Leon film buff Vic de lo Tavo; and cinephile-collector Teddy Co. Sotto and de lo Tavo had begun a similar project years before, locating films for an earlier Gerry de Leon film festival at the now-defunct Museo ng Buhay Pilipino in 1977. The continuing work of locating the last surviving de Leon films in the early 1980s resulted in Co's discovery of a 35 mm print of *Noli me Tangere* in the hands of a 16mm film booker for the television broadcast market in the pre-Umatic period. This is the very print of *Noli* that Teddy Co proposed the Goethe Institute restore to mark the centennial of the publication of Rizal's novel in Berlin in 1887. The 35 mm restoration of *Noli me Tangere* by the Deutsches Bundesarchiv—spearheaded by a passionate film buff acting without the aid of the Philippine government and funded by a foreign cultural institution—became the first major film restoration of Philippine film history in 1989.³⁹

Recalling these stories of what a handful of individuals managed to do in both the pre-SOFIA and pre-NFAP era, the point to be taken away here is that these hard-won successes are not only acts of private individuals. Pinga's early advocacy, Mike de Leon's rescue of LVN films, the rediscovery and restoration of major works of Gerry de

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Leon—these watershed moments are caught up in webs of causality, serendipity, and collaboration. These are cross-generational stories of collaboration and influence, a thread that connects Ben Pinga in the 1950s to the films of Bernal in the 1980s and to the founders of SOFIA in the 1990s. Linkages between Lino Brocka, Hammy Sotto, and Vic de lo Tavo produced the conditions of possibility that allowed Teddy Co to initiate the restoration of Gerry de Leon's *Noli*. In turn, the successful restoration of *Noli* in 1989 served as an early inspiration for Martin Magsanoc, who went on to supervise and coordinate the repatriation and restoration of Manuel Conde's *Genghis Khan* in 2012. In academia, scholars like Doy del Mundo, Nick Deocampo, Nic Tiongson, and Hammy Sotto have shown us that it is possible to conduct rigorous scholarship even in the face of a fragile or partial archive, the kind of scholarship that leads to films being retrieved, revalued, or saved, scholarship that foments real social action in the world.

In this last section of my talk, I'd like to articulate some of the big questions posed by this moment when a newly established NFAP is reaching out to its constituents for support and collaboration.

As we know, there have to date only been two national film archives in the Philippines: the short-lived Film Archives of the Philippines (FAP) during the Marcos era; and the new NFAP established in 2011. What are the consequences we're living with from those 25 gap years, that long interval during which the country was without a national film archive?

I asked Bono Olgado this very question. His reply emphasized the tragic loss of not only countless films but also information about them. This loss of continuity is "manifested in weak paper trails, unknown rights issues, unknown locations of films", as well as the erosion of public support and momentum for film preservation.⁴⁰ Loss, discontinuity, and cultural ephemerality are the painful leitmotifs of the history of Philippine film archiving, which Teddy Co has called a "Sisyphean history", a "history of fits and starts",⁴¹ the frustrating history of an urgent task that cannot ever seem to be completed.

But underneath or alongside this history of discontinuities also runs less obvious but nonetheless significant continuities. There is an institutional continuity of mandate and function between the old ECP and the new FDCP.⁴² There are also continuities and overlaps between SOFIA and the new NFAP. NFAP head Bono Olgado is a SOFIA member, while Eros Arbilon and Emilio "Mhel" Acurin, the NFAP's senior archivists, trained with Ricky Orellana of Mowelfund and Mike de Leon at LVN, respectively.⁴³ Mike de Leon himself is a key figure who mediates between the old Studio Era cinema and the New Cinema of the 70s and 80s, but also prefigures the nascent archival movement of our own time.

Another important consequence of the 25 gap years between the FAP and the NFAP is that archival advocacy for film became both decentralized and privatized. The state's abdication of its responsibility to film meant that a handful of private collectors stepped in during the breach. We owe a debt of gratitude to such private collectors, but a tension is inherent between the impulse to privatization vis-a-vis the NFAP's stated objective of an archive that provides "permanent access" under the stewardship of the state. The impulse of the private collector is to hold onto items whose rarity is a source of prestige, to share only within a limited circle of friends and fellow collectors. But our filmic heritage is no one person's private property, and the chief stewardship of that heritage is now being centralized by the state. How this deep tension between decentralized privatization and state centralization plays out remains to be seen.

We are on the brink of change: the NFAP has finally been established, and the state is playing a newly active role after 25 years of indifference. What are the consequences of this sudden shift from an indifferent state to a government that has now taken the helm of the Philippine archiving movement?

As Briccio Santos remarked in an interview last year, the long years of state indifference means that people's willingness to work with the government can sometimes be "laced with suspicion."⁴⁴ Getting people to trust government-led film initiatives is difficult, especially because the last administration keenly interested in Philippine cinema was the Marcos regime, which famously used cultural projects for their own ends. But, as Santos pointed out, it is important to distinguish between the political ends to which film can be put by cynical powers, and the legitimate, and very real, "cultural needs of the people" to which archives respond. What I am starting to realize is that the need for trust and good working relationships among an archive's constituency is as real as the need for a permanent archival facility to house our films. The state archive's constituency, as Ray Edmondson defines it, are the stakeholders, friends and supporters who will "defend the archive when it's threatened" but also serve as a "constructive critic", a necessary counterbalance that keeps an archive "honest and in touch with its supporters."⁴⁵

Trust is also a temporal issue, an issue of time, as Edmondson notes in his statement on sustainability:

"Organisational continuity or 'perpetual succession' (if the organisation is merged with another) are implicit in the idea of preservation. Archives which start up with lots of promise and then fail to survive organisationally or to perform competently destroy public confidence in the whole idea of preservation, and can do immense damage. Archives are inherently permanent entities... government instrumentalities come and go, but archives have to go on forever."⁴⁶

There is an inherent mismatch, as Edmondson notes, between archival permanency and the shorter cycles of government

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appointments. As Doy del Mundo's recent article in the *Philippine Daily Inquirer* points out,⁴⁷ film archive initiatives in the Philippines have historically been extremely susceptible to changes in administration; projects prioritized by the FDCP under one leadership may not continued by the next presidential appointee. Yet the extremely long-term temporality of real archiving—which extends beyond a single person's lifetime—contrasts strongly with the short-term cycles of appointments for key government posts related to film. Real plans for sustainability have to take note of these temporal contradictions.

How do we ensure the NFAP's sustainability? To its credit, the NFAP is tackling this question head on. The answer is likely to be multi-pronged, a combination of a legislative agenda that secures a Republic Act that amplifies the FDCP's archival mandate and guarantees continuity and funding for the archive; fiscal and staffing strategies that gain *plantilla* positions to ensure that the archive has qualified people to run its operations; partnerships with the private and non-profit sectors or bilateral agreements with international partners to provide funding and other forms of support, and to induce the state to maintain a certain "national composure" where the archives are concerned.⁴⁸

Last night, when I finished writing this talk, I thought, 10 years from now, will we remember this day, and will a national Philippine film archive still exist? The need for sustainability is so dire that it demands we think about it creatively and effectively. It is at the heart of the crucial conversations, encounters, and projects that I hope we begin today.

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2. Walter Benjamin, "Theses on the Philosophy of History," in *Illuminations*, ed. Hannah Arendt (New York: Schocken, 1968), 254; see also Jurgen Habermas, *The Philosophical Discourse of Modernity: Twelve Lectures*, trans. Frederick G. Lawrence (Cambridge: MIT Press, 1987), 13-16.
3. Briccio Santos, personal interview with Bliss Cua Lim, November 5, 2012, Film Development Council of the Philippines Office, Makati.
4. Society of Film Archivists (SOFIA), Terminal Report: Philippine Audiovisual Archives Collections: An Inventory. October 2005. Earlier Undated Draft entitled "Philippine Audiovisual Archives Collections: An Inventory", hereafter referred to as AV Heritage Inventory draft, 7-8.
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6. Bayani San Diego, Jr., "Archivists reclaim 2 silent PH films 'pirated' by US," *Philippine Daily Inquirer*, August 26, 2011. <http://entertainment.inquirer.net/11043/archivists-reclaim-2-silent-ph-films-pirated-by-us>
7. "Philippines hosts first conference of AV archive institutions," *The Southeast Asia-Pacific AV Archives Bulletin*, Official Quarterly Newsletter of the Southeast Asia-Pacific Audio-Visual Archive Association (SEAPAVAA) 1.1 (January-March 1996): 1, 14.
8. According to most sources, the Film Archives of the Philippines (FAP) closed in 1986; however, in a roundtable session following this talk at the National Film Archive of the Philippines' Philippine Heritage Summit on January 25, 2013, Ernie de Pedro, former Director of the FAP, claimed that foreign funding from four international organizations allowed him to keep the FAP open until 1989.
9. Republic Act 9167, "An Act Creating The Film Development Council of the Philippines, Defining its Powers and Functions, Appropriating Funds Therefor, and for other purposes", *Congress of the Philippines, Twelfth Congress, First Regular Session, June 7, 2002. The one-line archival mandate reads: "To ensure the establishment of a film archive in order to conserve and protect film negatives and/or prints as part of the nation's historical, cultural, and artistic heritage".* http://www.lawphil.net/statutes/repacts/ra2002/ra_9167_2002.html.
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12. President of the Philippines, Administrative Order No. 26. "Prescribing the Rules on the Deposit of Copies of Films and Other Audio-Visuals to the National Film Archive of the Philippines." *Malacañang Palace, Manila*, April 17, 2012.
13. National Film Archive of the Philippines, Annual Report, 2011-2012, 8-11.
14. Joel David, "A Second Golden Age (An Informal History)", *The National Pastime: Contemporary Philippine Cinema (Metro Manila: Anvil Publishing, 1990) 1-17.*
15. Del Mundo, *Dreaming*, 16.
16. Report on ASEAN Seminar on Film and Video Archive Management, held May 8 to June 3, 1995, 5-6; and Benedict S. Olgado, "Undergraduate Thesis Proposal: Towards a National Film Archive, an Analysis of and a White Paper on Policies and Practices in Film Preservation in the Philippines." 2008, 3-4.
17. Belina Capul, "Annex H: Toward a National Film Archive for the Philippines, Presented at the Workshop/ Consultative Meeting on the Development Plan for AV Archiving in the Region: The ASEAN Catalogue of Film and Television Productions." *Quezon City, Philippines, December 1-5, 1997.* 3-4.
18. Anella M. Mendoza, "Seven Years of the Society of Film Archivists." *Society of Film Archivists (SOFIA) Newsletter 1.1 (August 1999): 1,7.*
19. For an example of SOFIA's foresight and focus in articulating the priorities of archival advocacy for Philippine cinema going forward, see (PIA), *Philippine Information Agency, and Society of Film Archivists (SOFIA). Consultation Meeting Establishing the National Film/Video Archive Facility, Annotated Agenda, 1997.*
20. Letter and Project Proposal from Honesto M. Isleta, Press Undersecretary, Philippine Information Agency Officer-in-Charge, to Jaime Laya, Chairman of the Board, National Commission for Culture and the Arts. September 8, 1997. Isleta writes: "...the Philippine Information Agency in cooperation with some members of the Society of Film Archivists (SOFIA) is submitting the proposed programs and projects and the corresponding budget estimates in connection with the development of the National Film/Video Archive in the country for the CY 1998-2000."
21. Anella M. Mendoza, Draft Elements for a Master Plan to Save the Philippines' Film Heritage (Society of Film Archivists, Sofia) June 29, 1994. 1-4.
22. SOFIA, Terminal Report, 5.
23. AV Heritage Inventory draft, 3.
24. The 1997 PIA-SOFIA proposal presented by PIA Press Undersecretary Honesto M. Isleta to NCCA Chair Jaime Laya selected 19 films for restoration according to the following criteria: "endangered Filipino film classics whose survival is in immediate risk unless promptly restored; films that are sociologically, culturally, historically and artistically significant; landmark films or sample films of a specific genre." In addition to 19 films for restoration, Isleta proposed a 20th request, the cleaning of canonical films produced by Bancom. Isleta Letter to Laya, 1997. According to Belarmino, the 13 films listed in Isleta's proposal that were subsequently successfully restored (though not necessarily through PIA-NCCA) include: *Passionate Strangers*; *Moises Padilla Story*; *Seksing-seksi*; *Portrait of an Artist as a Filipino*; *Pagdating sa Dulo*; *Manila by Night*; *Ligaw na Bulaklak*; *Anak Dalita*; *Kundiman ng Lahi*; *Badjao*; *Giliw Ko*; *Ibong Adarna*; and *Tatlo, Dalawa, Isa*. The following 6 films in Isleta's proposal have not been restored because requisite elements have not been found: *Tenth Battalion sa Korea*; *Agilang Itim*; *Bomba Star*; *Room 69*; *Jaguar*; and *Salawahan*. Belarmino, online video interview with Bliss Cua Lim, May 26, 2012.

25. *The final page of Dreaming of a National Audio-Visual Archive lists the following 18 titles as SOFIA-led film restorations completed by July 2004: Ano ang Kulay ng Mukha ng Diyos?; Banta ng Kahapon; Biyaya ng Lupa; Dalagang Ilocana; Giliw Ko; Jack and Jill; Maalaala mo kaya?; Malvarosa; MN; The Moises Padilla Story; Noli me Tangere; Pagdating sa Dulo; Passionate Strangers; Sanda Wong; Seksing-seksi: Mapanghalina; Stardoom; Tunay na Ina; and White Slavery. See Dreaming, 29.*
26. *Mark Nizette and Guy Petherbridge. Assessment of Potential Sites for a Philippines National Audio Visual Archives Facility, July 1996, 1-3.*
27. *Ernie de Pedro, "Overview of Philippine Cinema", Filipino Film Review 1.4 (October-December 1983), 26-27.*
28. *Society of Film Archivists (SOFIA), Audiovisual Archiving in the Philippines: Landmark Developments. Presented at the Strategic Planning Workshop Towards the Establishment of the National Audiovisual Archive, Development Academy of the Philippines, Tagaytay City, January 2000, 5-7.*
29. *My thanks to Teddy Co for telling me about Pinga and directing me to Mowelfund, which has Pinga's collected papers.*
30. *Gleaned from the Patnubay ng Sining at Kalinangan Award for Film Arts conferred on Ben Pinga by the Office of the Mayor, Republic of the Philippines in 1992. Ben Pinga Papers, Mowelfund Institute.*
31. *"Biodata of Mr. Ben Pinga" dated March 30, 1992. Ben Pinga Papers, Mowelfund Institute.*
32. *Sulyap Kultura 1996, 68-69. (Incomplete fragments of article, untitled and unauthored, from Ben Pinga Papers, Mowelfund Institute.)*
33. *Teddy Co, personal interview with Bliss Cua Lim, September 30, 2012, at his residence in Santa Mesa Heights.*
34. *"Cinema Paraiso: An Exhibition of Cinema Artifacts and Memorabilia" was a project of the Committee on Cinema, National Commission for Culture and the Arts (NCCA) and held on February 19 to April 30, 2003 in Intramuros, Manila.*
35. *The Urian Anthology: 1980-1989, ed. Nicanor Tiongson (Manila: Antonio P. Tuviera, 2001); and Nicanor Tiongson, The Cinema of Manuel Conde (Manila: University of Santo Tomas Publishing House, 2008).*
36. *Del Mundo writes, "There was no budget for telecine transfer, so [Mike de Leon] merely projected the films and recorded them off the screen with a Betamax camera and recorder. The improvised recording was not able to get rid of the flickering effect." Del Mundo, "Dreaming of a National Audio-Visual Archive," Dreaming, 8-9.*
37. *As related by Martin Magsanoc, personal interview with Bliss Cua Lim, October 5, 2012, SMX Convention Center, Pasay City.*
38. *Mark Juddery, "Saving Giliw Ko," The news [National Film and Sound Archive Australia] Summer 1998-99, 5. < <http://www.latrobe.edu.au/screeningthepast/shorts/reports/MJss6c.htm>>.*
39. *Teddy Co, personal interview with Lim.*
40. *Benedict "Bono" Olgado, personal interview with Bliss Cua Lim, September 19, 2012, at NFAP Archive Operations office, Cubao, Quezon City.*
41. *Teddy Co, personal interview with Lim.*
42. *Like the Experimental Cinema of the Philippines in the 1980s, the Film Development Council of our own decade is an umbrella organization that oversees various foci that are similar to those of the now defunct ECP: a ratings or censorship arm, a focus on national and international film festivals, a program for incentivizing the production of quality or art film productions through tax breaks, and an archival function, which may sometimes get obscured or overshadowed by the other functions and mandates of this broad umbrella organization. See Nicanor G. Tiongson, "The Filipino Film Industry." East-West Film Journal 6.2 (1992): 32-33; and similar points made by Belarmino and Co in interviews with the author.*
43. *Olgado, personal interview with author.*
44. *Santos, personal interview with author.*
45. *Ray Edmondson, "Notes on Sustainability of Audiovisual Archives", included in this publication, 2013 Philippine Cinema Heritage Summit: A Report.*
46. *Edmondson, "Notes on sustainability."*
47. *Clodualdo del Mundo Jr., "The dream need not be a nightmare", Philippine Daily Inquirer January 23, 2013. <http://entertainment.inquirer.net/77897/the-dream-need-not-be-a-nightmare>.*
48. *Santos, personal interview with author.*