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SEND-A-KLAUS

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SEND-A-KLAUS  
A PRODUCTION THESIS OF THE UNIVERSITY OF THE PHILIPPINES  
COLLEGE OF MASS COMMUNICATION

by

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## DEDICATION

This is all for you, Mama.

For fostering an environment that enabled me to have a great childhood,  
For singing to me, telling me stories, and letting me be a kid who makes a mess once in  
a while for paper crafts,  
and for letting me be an adult who made the biggest paper mess of all so far when I  
used my own room as the set for this film.

Yes, I named him after you.

## ABSTRACT

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This film is about the *Secret Santa Society*: a group of devoted Christmas enthusiasts from all over the world conspiring with the elves that live in the North Pole. Since Santa Claus has already died, the Secret Santa Society has brought it upon itself to revive and perpetuate the world's belief in Santa Claus. It has been starting gift-giving missions worldwide, following and simulating Santa's method.

In this film, three new accomplices of the society are chosen to be sent on a test mission to the Philippines, which poses challenges on their procedures, on account of it being a different environment.

The film deconstructs a child's role in creating traditions and ways of celebrating for a holiday that has been institutionalized and perpetuated by powers greater and older than him.

This thesis paper questions and challenges the age-old Santa Claus tradition and explores its origins in order to deconstruct the perceived necessity for it and to examine its place in a truly equal relationship between adults and children in our world. It explores the origins of Christmas, its evolving nature and current state represented in media, and the involvement of power in communicating these concepts, and influencing belief, from both the holders of power in media to their audiences, and from adults to children.

Using concepts taken from Piaget's stages of cognitive development and existentialist philosophy, this thesis analyses the current status of this yearly phenomenon, and conceptualizes a better treatment and understanding of children and tradition at this particular time of year.

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## CHAPTER I. INTRODUCTION

This chapter aims to discuss the themes involved in the film narrative, to provide or remind the reader of their familiarity with these themes where needed, and to showcase how elements and parts of the film itself relate to these themes, and what these components say about them. This chapter also aims to justify the motivation behind this story, and the reasoning behind the details and modes of execution within the film.

### A. Background of the Study

Christmas is the most widely-celebrated holiday in the world. Celebrated for more than reasons that are religious in nature, Christmas has become a time for creating and following various family and regional traditions, and significant, annual peaks in commercial activity. Having originated as a time to celebrate the birth of Jesus Christ, the central figure of Christianity, Christmas has permeated into many different cultures and sects to be celebrated in ways as varied as the places that it is celebrated in: from east to west, and in both hemispheres. The components and reasoning that make Christmas what it is in modern times are also so varied throughout the world and has changed dramatically over the centuries, that it is tricky to precisely define what it is in just one way, beyond the indication of when it happens every year (December 25) and the known traditions and imagery associated with it in these modern times.

According to the History Channel documentary *Christmas Unwrapped: The History of Christmas*, the origins of festivities around this time of year are not purely Christian, but pagan in nature, and that the celebration of Christmas on the 25<sup>th</sup> of December every year was adapted from a “small but powerful sect” in the Roman Empire that worshipped a god called Mithra. These people celebrated Mithra’s birthday on the 25<sup>th</sup> of December, during the winter solstice. During this time, Christianity was very new, and the central event of Jesus’ life and most “essential fact of the new religion”

that was celebrated by his followers was his resurrection, and little regard was given about his birth. No date was given in the bible. Interviewees in the documentary say that picking apart scripture would suggest that Jesus was born around springtime instead, because no shepherds would be out watching their flock during winters, for winters were too cold. The church only officially adapted the December 25 as the official date for the commemoration of the nativity during the fourth century.

The same documentary describes Christmases of more than two centuries ago to be much less solemn and family oriented as people of today may assume. They showed people who shared their insights about modern Christmas, their statements seeming to imply that it is becoming less and less solemn and religious compared to the past. The film then shows that their perception of how Christmas used to be is a contrived version of it, only resembling the Christmas style of a past not so far away. They describe Christmases during the middle ages to be wild and rambunctious, closer to resembling carnivals, or Mardi Gras than a solemn, wholesome Christmas night at church or by the fire. It was a time of merriment in the sense that it was a time for people to act rowdy and be intoxicated.

Apparently, the nostalgic, solemn, family oriented Christmas that is embedded in our modern psyche as the way Christmas was celebrated in the olden days is an image that is relatively new. This particular style of Christmas came about in the Victorian era, during a comeback from a hiatus imposed by the Puritan people, who deemed the then-conventional English Christmas too un-Christian, or “decadent”. During the hiatus, Christmas was celebrated underground, and family values were restored. Parents gave more attention to their children, and this is speculated as the origin of the family-oriented Christmas.

In the middle of the 19<sup>th</sup> century, there arose serious violent conflicts between the upper and middle classes and the poor. Riots would ensue during Christmastime.

Writers such as Washington Irving and Charles Dickens were moved by these class conflicts to write stories (*Bracebridge Hall* and *A Christmas Carol*, respectively) about values of family and charity, their stories carrying moral lessons that encouraged a better spirit of camaraderie between the middle classes and the poor during Christmastime.

The celebration of Christmas came back in vogue afterwards, with the people adopting pagan customs by endowing them with Christian symbolism.

One of these customs revived from pagan origins was putting up a Christmas tree. In the old Germanic civilizations, evergreens were harvested during Yule, in the bitter winters. It symbolizes life that goes on even during the dead winter. In 1848, Queen Victoria got married and published an image of the royal family with a Christmas tree, this event marking the comeback of the Christmas tree into American Christmas culture. People commonly added apples onto the tree to symbolize the tree of life.

Basically, the film exposes that Christmas is anything but absolute; it has evolved through the ages, its components and its significance have been altered and adapted through the times and was never constant (*Christmas Unwrapped: The History of Christmas*).

Santa Claus is a big component of Christmas tradition, and he also is a composite of various figures of the past and present that has are associated with the season. In the ages of Yule of the Germanic people, they believed in a myth that during Yule, supernatural forces were stronger and there would be what they called the "Wild Hunt", which is described to be a group of hunters in the sky or on the ground, or just above, believed to be the dead or the fairies, accompanied by wild horses and hounds. They are depicted to be wild and furious in pursuit across land or sky, with the tendency to kidnap any person who happened to be in their way, even people who are asleep in some instances. In Scandinavia, according to the book *St. Nicholas: His Legend and His Role in the Christmas Celebration and Other Popular Customs*, they associated the

Norse god Odin with this myth, because of his eight-legged horse Sleipnir and his association to the act of berserking, which is a fierce, trance-like way of fighting. This is said to have inspired the appearance of modern Santa Claus' use of a flying sleigh and reindeer to travel and deliver his presents to children (McKnight 138).

According to *Christmas the World Over*, a book by Daniel Foley, Saint Nicholas of Myra from the 4<sup>th</sup> Century is the Christian basis and inspiration for the gift-giving nature of Santa Claus. He was a Greek Christian bishop who was widely known to give gifts to the poor and children. In some parts of Europe, a figure called Sinterklaas, a composite of Saint Nicholas of Myra and another bishop called Nicholas of Pinora, is celebrated on December 5 and 6, on the eve and the day of Saint Nicholas' name day. This figure is depicted to have a helper that listens into chimneys to find out whether children are good or bad, and report it to him (Foley 58).

All of these three major influences of the image of Santa Claus bore appearances that resemble the modern Santa Claus who is depicted with a long, white beard, red clothes with white trimmings, a red hat, and sledge pulled by reindeers.

In conclusion, Santa Claus is also a composite figure who has evolved and adapted through the centuries. The concept has no inherent meaning beyond its role as a mascot for a holiday, which also does not have an absolute, inherent meaning.

Due to Americanization rooting in relations with Americans during the Second World War, the Philippines has adopted a lot of the components that make up the American-style modern Christmas, including Santa Claus. After the occupation, the Philippines has continued to accommodate and absorb American Christmas traditions through learning about it in films and other media. Even though the Philippines has its own traditions, like the *parol*, the *Noche Buena*, and the *Simbang Gabi* among others, the influence of American cinema in the Philippines' perceptions of international holidays is strong, because more foreign films are shown locally than locally-made ones. And the

ratio of Filipino films to foreign ones is constantly decreasing. According to an article written by Jose Carreon in the Film Academy of the Philippines' website, in 2005, 26% of films released in the Philippines were locally made, while in 2009, only 20% were locally made.

The people of the Philippines have adopted the idea of a Santa Claus that brings gifts to children who have behaved well during the year, even though a lot of Santa Claus traditions are incompatible with differences present in our climate and typical architecture. In countries that celebrate Christmas in the Northern Hemisphere, Christmastime comes during winter, and as a result, a lot of the imagery and symbolism of Christmas, including the depiction of Santa Claus, is associated with this season. Snowflakes, snowmen, fireplaces, and winter attire, among other things, are things that are comprised in a natural American Christmas setting. Fostering in children a belief in Santa Claus is the conventional thing to do for people that celebrate Christmas, and the main form of the traditional Santa Claus narrative also involves winter-specific elements. He is depicted to enter the house through the house's chimney – a fixture commonly found in houses built in places that need a source of heat to be inhabitable during winters.

In the case of the Philippines, a tropical country, this climate-specific part of the Santa Claus tradition causes logical implausibilities when applied to the local topography. When asked by a child about how Santa Claus manages to enter and leave gifts inside a home that doesn't have a chimney, an adult who participates in the conspiracy typically either makes up a story or admits to not knowing.

Letting a child believe in Santa Claus is commonly done by default. It is a practice that is not typically questioned because even though it is essentially lying by omission, the motivations for it are not malevolent. Aside from instances wherein the parent would use the concept as a bribe to get their way, telling the child they should be

well-behaved to make it to Santa's nice list, as stated in Sasseure and Schulz' *Manipulation and Ideologies*, it is not inherently manipulative (2). Manipulation is not the main collective intention of civilizations that accept the perpetuation of belief in Santa Claus in children. Rather, they perpetuate belief in Santa Claus as a harmless tradition. Believing in magic, in wishes, and in Santa Claus is typically depicted in films as things that Christmas spirit is consist of. But Santa Claus is only expected to be sincerely believed by children. The adults' role in this is to merely encourage a child's wonderment and delight by passing on these tales, giving them gifts, and perpetuating traditions.

Children and adults have different roles in society. Even after mankind has evolved from tribal communities into more complex, technological kinds of societies, it is still conventional for the adults to be expected to make the world and the community function, while the children are expected to be educated: taught and trained to acquire knowledge and skills needed for adult life. Childhood then is a fleeting stage of life, full of impermanent things.

Innocence is an adjective more likely to be used to describe a child than an adult. Commonly used as a positive adjective, this word pertains to the absence of knowledge by an individual to certain things, or the absence of fault in a circumstance. In the particular case of children, innocence pertains to the absence of knowledge of things that are deemed appropriate to be known by older people. The knowledge that Santa Claus isn't real is considered to be appropriate for adults and older children, while it is withheld from young children in order to retain a perceived heightened kind of wonderment about Christmas that is already inaccessible to older people.

The relationship between adults and children is tricky. There are many topics that adults tend to avoid when talking with children, for the reason that the child may not be able to relate to many of the concepts because of lack of exposure to the context, and because of their ideas of what are safe grounds of conversation when it comes to



children. The role of an adult is not only to educate and inform children, but also to censor content according to what society has agreed upon as appropriate for various ages. The intellectual divide between adults and children is accepted as fact in society, and control over which content to expose based on an audience's place in this divide is monopolized by the adults, with the children are expected to take a more passive, obedient role in communication. This study questions if the imposition of belief in Santa Claus is really necessary to pass on the tradition of Christmas, and takes a second look at the effectiveness of communication that is centered in adult motives such as in this case, while attempting to conjure a more neutral approach to adult/child communication.

### B. Concept

*Send-A-Klaus* tells the story of a newly-operational society in the North Pole called the *Secret Santa Society*. This society is composed of human Christmas devotees from the western world, lead and trained by modern elves, who have been bereaved by Santa's death in the 90's (Figure 1).

The film starts by showing some common Christmas traditions being practiced in various places around the world: The United States, Africa, Germany, and Hong Kong (Figure 2). These particular places were chosen so that cultural samples may go across the board, using examples from each of the most populated continents on the planet.

In the USA, we are shown a family being together by the fireplace, from which hung some Christmas stockings with their names on them, enjoying hot cocoa. In Germany we are shown a *Weihnachtsmarkt*, a traditional Christmas Market. In Africa, we are shown a Christmas chorale. In the Hong Kong scene, we are shown a group of

Figure 1. *Inside the SSS Headquarters*



*The poster on the wall has a picture of Santa Claus with dates of his birth and death.*

Figure 2. *Christmas All Over the World*



*Clockwise, from top left: An American family; a German Weihnachtsmarkt, some carollers in Hong Kong, and a Christmas chorale in Africa.*

carollers, also performing outdoors, who afterwards are seen walking a dog with a headpiece that resembles antlers of Santa's reindeer.

In the middle of the path they are taking, they come across a real one (Figure 3). More specifically, they find what seems to be Rudolph, judging from the bulging red nose, which is the famous reindeer's most notable characteristic described in songs and popular culture. Behind Rudolph is Santa's iconic red sleigh. They are distracted from behind by someone calling them and they turn their heads to see, and without their knowledge, someone leaves a note on the package in the sleigh during the second that they weren't looking at it. This deliberate exposure of the conspiracy that surrounds the mysterious appearance shows two things: first, the SSS's deliberate manipulation of belief, and second, the ability of people to passively believe in something, as long as the right institutionalized signifiers are encountered. In this case, the note magically appearing from nowhere isn't that farfetched after seeing possible proof that Santa Claus was present, and the contents of the note, and afterwards the gifts, only serve to embolden the fact that he really was there.

This scene in the movie cues the introduction of the Secret Santa Society. Headlines are shown reporting what seems to be successful missions that they have done, working undercover and tricking people into believing that they have encountered sightings or proof of Santa's existence.

In the North Pole is an igloo where their operations commence. Inside are three compartments: a generic toy making factory, a red-nosed reindeer genetic mutation laboratory, and a closed Headquarters where they met to discuss the mission to the Philippines, to a boy named Jojo, which is the main crucible of the film (Figure 4). This scene showcases the mechanized, highly organized and artificial way that the Society works.

Figure 3. *First Appearance of SSS*



Figure 4. *Inside the SSS Igloo*



Clockwise from left: *The SSS Igloo; A red-nosed reindeer mutation lab, the chief elf controlling the monitor in the Headquarters, and a generic toy factory.*

Their approach for this mission is reminiscent of battle plan meetings held before going out to war. There was detective work involved, which the mission presentation had discussed, to fish out information from their chosen subject. The need for so much sneaking around, so many protocols and instructions is a hyperbolic representation of the lengths that some adults go through to impose a child's belief in Santa Claus.

The accomplices assigned to realise the mission were set out armed with a manual, showing instructions on how to sneak into a house to leave gifts. However, they soon discover upon arriving that the instructions are obsolete because the subject's living area does not match the one depicted and expected by the manual at all. This represents the tendency of dominating individuals to forego proper observation of the inherent characteristics and needs of the other. In the place of acting or providing in respect to the needs of others, they act to impose their own agendas according to their own perspective, risking providing ill-fitting solutions or changes that are not really helpful or beneficial to anyone.

The ending shows Jojo destroying the lantern given to him (Figure 5), representing the deconstruction of the adults' impositions and one-way mode of communication and influence. Jojo divides the lantern into three smaller ones, and gives it away to children in his neighbourhood.

This symbolizes Jojo's switch from passiveness to activeness by insisting a way of celebrating of his own. In his sharing of the gift he has received, he alludes to the Filipino concept of *salu-salo*, which symbolizes not only Jojo's presentation of his own preferred way of celebrating as an individual child, but a presentation of his culture in the midst of these foreign figures' presentation of theirs. This shows and promotes to the audience an attitude that neither fully embraces nor fully rejects outside influence, but is in a healthy middle between the two: a neutral, non-predisposed openness to creativity in the present moment and situation.



Figure 5. *Jojo Multiplies the Lantern*



### C. Rationale and Justification

*Send-A-Klaus* was created as a way for the filmmaker to examine her own meanings for Christmas against the backdrop of its real history and its moral and social implications. As a secularist, the Christian significance of the holiday that she was raised to honor had lost its weight and meaning, and the more universal view that the real “spirit

of Christmas” is giving and loving one another, although wonderfully romantic, was not enough to build a whole new paradigm to look at Christmas with.

Because Christmas is something that everyone is expected to enjoy, the filmmaker feels that the yearly celebration of the holiday is repeated every year in an automatic, sometimes forced manner, without much need for thought or speculation, and this has led to Christmases that have felt lacking in meaning and significance. The holiday, as she grew older, felt more and more like just the year turning over. Christmas had started to feel like it was just like any other celebration that happens during the year, even though it felt like the most special one during her childhood. The filmmaker wondered why this is so, and decided to explore the question.

A big part of the magic of Christmas is in the gifts children receive on the holiday. This facet has an element of surprise, an element of suspense and excitement, and as the child grows older to learn some social conventions, an exercise in gratitude. Santa Claus is a concept that people buy into because along with all of the elements that gift-giving brings, he adds an element of magic and wonder. Santa Claus is as familiar to children as he is elusive, part of his very nature being someone who sneaks into the house and goes about his business only when the child doesn't see. Every child inevitably grows a bit older and discovers that Santa Claus is fictional, and this has certain effects in the way the child views Christmas and the adults around him or her. A child learns to be critical and to not trust every story he or she hears, but not before having to be a victim of it first. This is the problematic part of the Santa Claus conspiracy: the part where adults, usually the child's own parents, lie to the child about Santa Claus' existence. At the surface and in common regard, this is very harmless and only done in the spirit of Christmas. But a second look at the motives of this custom partnered with an assessment of the perceived benefits of it will reveal that this custom

is only necessary because it is a force of habit, not because any part of properly being able to celebrate the holiday relies on it.

This film takes into its own hands a gentle dismantling of belief in Santa Claus by using a medium that appeals to children. Although the targeted audience is all ages, the film makes an effort to not seem as too mature for children. This is a way to reach out to them and take them into the discussion. This is a way to be part of the solution instead of just suggesting a solution. The film depicts Santa Claus as a mortal being who has already died at the time of the plot and tells of the story of elves and people who conspire to keep making them believe. This is meant to educate children about not taking things at face value.

This film combines the influence relations of both adults to children and foreign, western influences to our local traditions. The film aims to unify these two concepts with each other through doubly representative characters, like how the Virginia Indian Pocahontas is representative both of the female sex and the colored person in the history of the colonial settlement in Virginia. Jojo, in turn, represents both the child and the local. This aims to bring to light some identical characteristics of both relationships and to display what the filmmaker believes is a mutually-beneficial approach to development within a globalized society, and within an ideal society with no age discrimination.

Using two representatives that are both representative to one binary of each relationship, the filmmaker hopes to simplify the message of mutual consideration and respect in a very simplistic style that is very relatable and accessible to any audience.

The lack of dialogue provides us with a film that relays its message in a mostly-symbolic manner, a technique that the filmmaker hopes brings to attention the universal language of emotion, action and human tradition.



The absence of antagonists is an attempt at being novel by avoiding the typical tendency of simplistic stories to simplify good and evil. In the particular case of the Santa Claus conspiracy, the motivation behind the implementation of this lie is not evil. At most, the people who participate in it can be ignorant of underlying effects and implications of the conspiracy in a larger scale, but they do not play the part of antagonists. Rather, they are part of the society, which, as a whole, is the protagonist in the way that it has the chance to transcend habit and tradition for the benefit of evolution, enlightened action, and the betterment of mankind.

#### D. Significance of the Study

This study devises the subject of Christmas as a backdrop for discussion regarding adult/child power dynamics in communication and development and questions the air of absoluteness that seems to keep it from being a ground of dispute and constructive discussion. It tackles the role of adults in controlling and influencing belief in children, and offers a way of relating to children that is more inclusive and accommodating of a child's nature as an adult-to-be, with just as much rights to know about the real world, rather than traditionally manipulative and constrictive, as if the child is a different specie altogether.

This study repackages the unmasking of the truth behind Santa Claus to children, to view it as a logical step instead of a disruptive one, as it is commonly perceived, in the growth of a human child.

Mainstream media dictates that this Santa Claus tradition be perpetuated, in order to retain the innocence of children, and the unique magic that surrounds this holiday. But in *Send-A-Klaus*, the independence of the child as a budding individual is respected and deemed more important than tradition and cultural imperialism.

## CHAPTER II. REVIEW OF RELATED LITERATURE

### A. Literary Works

In Brent Silby's "A Christmas Question", he questions whether blatantly lying to a child about Santa Claus is justified. He said it can be assessed by looking at the parents' motivation and intention. He says that most parents do this so their children will feel the magic that they did when they were young. However he also says that some parents manipulate children by giving Santa Claus some omnipotence, and he likens this to the effect of manipulation in religion, where a person is made to expect either reward or punishment for their deeds, even when no authority is presently around while they act upon them. Referencing Kantian ethics, he says that deliberately relaying the fiction of Santa Claus as fact to children is not morally right because it uses them as a means to an end, and it is not free from malevolence in all conditions.

When we convince children that Santa Claus exists we are taking advantage of their innocence, and we are doing so in order to propagate a lie that we want them to believe. Children have no skeptical ability and are therefore at the mercy of their caregivers. Regardless of whether or not belief in Santa increases the child's happiness, the fact remains that the child's trust is being betrayed by the adult that spreads the lie. It may seem harmless to let children believe in Santa Claus, but it is one step away from implanting other false beliefs. Through the ages children have had religious, racist, and sexist beliefs implanted into their innocent minds. The ease at which Santa Claus is believed by children should sound a warning bell for enlightened people. Our children are innocent and are disposed to believe whatever we tell them (6).

The filmmaker agrees with Silby's reading that a parent takes advantage of a child's innocence when he or she deliberately lies to a child, even if it's to propagate

tradition, despite knowing (or maybe even encouraged by knowing) that the child is disposed to trust what an adult says. However, the filmmaker does not believe that levels of being gullible are universal among all children. Some children are more skeptical than other children, and not all of them acquire skepticism at the same age.

Similarly, Sasseure and Schulz, in *Manipulation and Ideologies*, claim that although withholding the fact that Santa Claus is only real in a fictional world (which makes him fictional as well) is problematic, in the usual cases where it is done, there is an absence of a deliberate intention from the parents to put themselves at an advantage at the event of the child believing, and this aspect of benefiting from a fib is central to the nature of manipulation (2).

Karyn Cooper warns that the dominant models of development have the tendency to forgo further understanding in the complexities of a child's knowing. The dichotomy between adults and children, which she stated as having its origins in the dawn of the Industrial Revolution, has led to the common view that children are predominantly dependent, ignorant, and vulnerable, when before that time they were viewed as but little adults and were made to work alongside adults.

She criticizes the stage theories of Kohlberg, Piaget and Erikson, saying that, "These theories perpetuate the notion that there are distinct, sequential and measurable steps in cognitive and moral development, with the immature child at the bottom and the mature adult at the top" ("Beyond the Binary")

The filmmaker shares Cooper's intention of defending the individuality of each child and respecting their natural capacities in knowledge and understanding. However, in a society where education is shared, unless a parent chooses to home school their child, the filmmaker believes that structured ways of understanding children as a whole are needed to make education go smoothly as an institution.

These two works relate to the study in the way that they discuss an adult's role in a child's life, and raise questions about how different adults should expect children to be from them, in trying to understand the way they think and in devising ways to educate and train them.

Cooper's work also raises the question of a child's mental, emotional, and psychological capabilities being comparable or competitive with that of adults. She questions the weakness perceived as a quality that comes hand-in-hand with a child's innocence.

In Adrielle Esteban's "Tanglaw", the innocence of a child is a quality that is, in contrast, considered as a source of a kind of strength that adults cannot commonly access anymore. When children are in serious and negative situations, their lack of awareness and common sense with things that are considered by the institutionalized world as very dire and impossible makes them more willing to "breach possible impracticalities that may be on [their] path to conquering. Children, with their innocence, have this capacity. All they see are their dreams and ambitions without regard for actual circumstances" (3). It is this same innocence that enables Jojo to break free from the tradition that does not work for him to contribute a gesture that does, by going along the Christmas virtue of generosity in his own way.

Erik Erikson states in *Identity and the Life Cycle* numerous ways in which childhood shapes a person's entire life in a certain way that has staying power. He relates stories about fully grown adults harbouring insecurities acquired from childhood, stemming from not being regarded as an individual that fits the ideal prototypes set by society (29-31). Prototypes are the same, even for people who do not fit it. Also, he states that children derive a sense of self-identity in observing "one's selfsameness and continuity in time; and the simultaneous perception of the fact that others recognize one's sameness and continuity" (23):

A Child who has just found himself able to walk seems not only driven to repeat and to perfect the act of walking by libidinal pleasure in the sense of Freud's locomotor erotism; or by the need for mastery in the sense of Ives Hendrick's work principle; he also becomes aware of the new status and stature of "he who can walk" with whatever connotation this happens to have in the coordinates of his culture's life plan –be it "he who will go far" or "he who will be upright" or "he who might go too far". (22-23)

Taking these grains of information and relating it to the phenomenon of parents lying to their children once a year, this alludes to the child deriving a sense of identity from the event upon learning that his parents have been lying to him every year. He could develop a distrusting nature, or a sense of embarrassment for feeling gullible, or a sense of separation from his parents, because a lie has been conspired by them against him. Even if none of these would sprout from the event, there is still an issue regarding the parents maintaining a sense of credibility in their children's perception of them. As Dr. Borsellino puts it in *Pinocchio Parenting*:

How can parents spend eleven months of the year teaching their kids to tell the truth and then suspend the lesson between Thanksgiving and Christmas? What kind of example does that set? There's a principle in the field of psychology that goes like this: don't tell your kids something today that you'll have to "untell" them tomorrow. Nothing confuses kids more than mixed messages. (190)

## B. Films

Mainstream cinema has been a huge part of the institutionalization of the modern style of Christmas patronized by most countries that celebrate it. Most of these films sprout from Hollywood, and in effect influence our local cinema.

These movies usually depict Santa Claus in a way that is compatible with the stories that parents tell their children. In a way these stories that are passed by word-of-mouth and the movies that children see about Santa Claus work hand-in-hand to perpetuate and to strengthen a unified image: a convincing story that is believable to children.

Part of the efforts in creating a consistent story comes an effort in Christmas Films to connect the stories to an image of real life that feels relatable and true to the audience. Realism is injected into the plots of movies that would otherwise be regarded as pure fantasy.

An example of this would be the movie called *The Santa Clause*, wherein Tim Allen's character, being the first person to come to the note slipped in Santa Claus' clothes after he dies and disappears in them, now is assigned to be the new Santa Claus.

The change occurs gradually; Scott Calvin (Tim Allen's character) does not just suddenly become Santa Claus in a magical split-second, inside a sparkly smoke cloud (as is often used in scenes in films that involve magical transformations). Being a man of normal weight, with an appearance that is considerably younger than what is commonly accepted as the age range that Santa Claus should belong in, he suddenly acquires a big appetite, gets fat, and grows a white beard. This suspends disbelief a little further, a technique that makes the idea of this happening in real life a little less ludicrous.

To properly make the interactions between a realistic world with a fictitious one, a separate world should exist in the storyline, where these fictitious characters are isolated

enough to go on in their improbable ways without breaking the suspension of disbelief, and then connected to the real world with the use of a crucible. In *Enchanted*, this is accomplished by creating an alternate universe where Disney-type fairytales exist. The connection is made by employing the intervention of magic which brings up a portal that connects the two worlds.

The common image of a world wherein Santa Claus exists is one where the North Pole, instead of being a deserted icy part of the earth, becomes a home for Christmas elves. These elves are usually depicted as small versions of humans. They are Santa's little helpers in creating toys that he would deliver to houses of children all over the world. This suspension of disbelief works in this case because of the fact that the real North Pole is an isolated place, albeit being a real one. It is deserted and no other information about people who live there would contradict the narrative of the place being inhabited by Santa Claus and his elves. In a way, Santa Claus acts as a crucible for these two worlds to meet in fiction, while at the same time, the conceptualization of The North Pole as Santa Claus' home also aids the suspension of disbelief regarding the existence of the omnipotent Santa Claus.

Along with this, Hollywood has also attempted to create a fictional history of Santa Claus through *Santa Claus: The Movie*. In this fictional history, Santa Claus was originally a woodcutter/toymaker who lived sometime in the 14<sup>th</sup> century, who would send toys to the village children every Christmas. He only becomes Santa Claus when the oldest of elves, the one they called The Ancient One, names him as such. He somehow lives well into the 20<sup>th</sup> century, which shows that this transformation has made him magical and immortal.

All these and more create a demographic of an audience that has a more-or-less consolidated idea of what Santa Claus is. A story that is detailed and consistent. And because of the media's way of archiving an era's ideologies and popular trends, it is safe

to say that perpetuating the Santa Claus story is the dominant and accepted approach of families during Christmas.

In more recent times however, there had been productions that show what could be classified as a post-modern view of Santa Claus. TV shows *Family Guy* and *Futurama* have done this, and so has *Send-A-Klaus*. Santa died in *Send-A-Klaus*, whereas he is depicted as old, overworked, sickly and miserable in *Family Guy's Road to the North Pole*. He has been overwhelmed by the world's consumerism and he is left with a really dirty, old factory inhabited by disease-ridden elves and what appears to be a rabid reindeer. In *Futurama's Xmas Story*, there lives a Robot Santa Claus. He was created in the year 2801, as a robot version of Santa Claus. Because of a programming failure, Robot Santa's standards of naughty and nice became too high, and he ended up becoming this terrifying, powerful murderer of everyone he thought was naughty.

Without blatantly exposing the Santa Claus conspiracy just for the sake of exposing it, works like these showcase a more critical approach to the tradition, connecting it to its social, economic, and ecological implications. This is mostly absent in the mainstream wave of Santa Claus related media, as shown in the previous examples. These mainstream Santa Claus films concentrate on perpetuating a fictional bubble and keeping it afloat, their values limited to typical light-hearted lessons about love, family, generosity, and believing in magic. These lessons have been taught through films time and time again.

The post-modern works, however, root the idea of Santa Claus into larger, more culturally-relevant values. *Road to North Pole* concentrates on consumerism and the effects that material excess can have on a planet with exhaustible resources. *Xmas Story* tackles the problematic nature and consequences of mechanizing things and substituting the work of man for what's automated, fast and easy. Although both of these shows are largely created for comedy and have many aspects that are purely for



entertainment, it is this same attitude that allows them to poke holes, while poking fun, into tradition.

The filmmaker believes that these sorts of works have a power to relay lessons like these because it stems from an ideology that is critical and reflective. A lot of comedy stems from observational humor, a method that requires an attention to everyday life and its implications. Because these shows are daring as comedy usually is, they are free to step beyond the barriers of the usual Santa Claus narrative to imagine what should come next in a funny way, very much like improvisational theatre.

In the same way, *Send-A-Klaus* observes the arbitrariness of a tradition that is made to be believed as universal, exposing the lack of necessity for it, and showing that there are more ways to perpetuate the spirit of giving during Christmas than the Santa Claus tradition. Without directly debunking the myth for children, it imagines a world where Santa Claus is no more, showing that Christmas can still go on, and using Jojo's character to show why there is no need to perpetualize belief in him to be able to celebrate Christmas.

### III. FRAMEWORK

In the relations of adults with children throughout generations, adults take on an active role in communication, while children take on a passive role of learning. In this sense the adult is the sender of messages while the child is the receiver. To properly view the child as a participant in communication with adults, there is a need for a guide in understanding the child's way of thinking.

Jean Piaget offered structured and hierarchal understanding of the growth of a child's intellect when he devised his Stages of Cognitive Development. He relates certain abilities in understanding the world and one's surroundings to the age that they are commonly acquired in in childhood.

In the first stage, as stated in *Psychology: Perspectives and Connections*, is called the sensori-motor stage, a stage where the child or infant "sense more than they 'think'" (Feist and Rosenberg 184). At this stage the young child interacts with the world through feeling things, tasting things, shaking things, basically getting to know everything she encounters through her senses. After the first eight to nine months, according to this framework, the child develops understanding of object permanence, that is, the understanding that a thing continues to exist even when it is out of sight.

Next comes the preoperational stage, at age 2-5 or 6, where the child learns to connect things to their names, or to connect verbal things to physical things. At this stage the child is susceptible to think that inanimate objects are alive, and to only view the world through their own perspective (185).

Then they enter the concrete operational stage, at age 6-11, where children begin to understand objects and events logically and discuss them as such. They become able to "perform mental operations –on real, or concrete, objects and events – but they still have trouble with abstract ideas and reasoning" (188). These come during the formal operational stage, the last stage before adolescence.

Piaget assigned specific ages by which these stages should manifest in a child. In the film, Jojo is 11, way into the concrete operational stage and on his way to the next stage. Using Piaget's conception of an 11-year old's cognitive capabilities; it is safe to say that Jojo does not pave his own way by destroying the original gift consciously for the cultural implications of the act. He does not do it as a form of resisting the dominant culture. At his age, he only does this for the egotistical reason of celebrating the way he knows how, blissfully ignorant of the fact that it made the SSS accomplices think for a minute that he was rejecting the gift. But also, the facts that he wanted to share, and that he made his mother a gift, show signs that he is over the purely egotistical way of thinking, and already knows how to think of others, and understands the concept of sharing.

The filmmaker believes that these stages overlap more than Piaget's framework lets on, but it shows the ability to digest knowledge as it develops in stages that gradually lead to the same thing, no matter how varied the amount of time different children spend within each stage. These stages of Cognitive Development show us that every child grows from an age of being naïve to an age where they are capable of grasping concepts in an adult level. Every child becomes an adult one day, and the dichotomy between adult and child is a creation by our perception of the passage of time. Adult and child have the same destiny, and yet they are treated as if they are separate concepts altogether. This begs for questions dealing with determining if a human is old enough to know things, or to do things, which forces society to declare legal ages for different activities, and different levels of censorship for media consumption. Society has done its job to create and uphold these age-based standards that work for most people. However, some of these people take more naturally to these expectations in maturity than others. These discrepancies are things that would be too difficult to accommodate in a big, functioning society because with order comes

similarity. However, each adult has a chance to accommodate these differences with children that they encounter in their lives.

To respect each person's individuality would be to allow a person to blossom in their own pace. In the case of participating in the tradition of making a child believe in Santa Claus, we are imposing an unnecessary belief onto a child with no regard to how the particular child might benefit from it, or what the ramifications it could have in his trust issues and other things that will come along the way as he grows up.

Existentialism is a philosophy that puts existence ahead of essence. Jonathan Webber, in his book on *The Existentialism of Jean-Paul Sartre*, states that "Sartre wants to show that his existentialism demands a respect for the dignity of other people and the promotion of their welfare, which he conceives in terms of their opportunities for the expression of their freedom" (143). In other words, the need to perpetuate and strengthen tradition should never precede the individual needs of a child. Existentialism weighs heavy on individualism and the difference of one person's life to the other.

In *Send-A-Klaus*, it is clear that Jojo does fine in his environment without the successful implementation of the Santa Claus tradition. It is also shown that he and his mother have a close relationship and are the only people who live in his small house. In his particular case, the idea of his mother conspiring and sneaking around him to make him believe in Santa Claus is not only unnecessary, but also inconvenient.

When the SSS comes into his territory to share the tradition that they wanted to universalize, they are unaware of its incompatibilities with this particular environment. Because of this their mission fails. However, the three accomplices show a moment of understanding with Jojo at the end of the film, after they see him share his lantern with other children. They exchange understanding glances with each other.

In this moment, the three accomplices are humanized. Their role in the film as accomplices of the Secret Santa Society ended when their mission failed. After the point

of failure, they have nothing to offer but themselves. Not as men with a mission, but as individuals who understood the message of Jojo's gesture without them having to exchange any words.

This scene promotes an existentialist approach from the adult as a sender of a message. The accomplices Lou, Jim, and Bob observed Jojo's reaction without getting in the way. And this led to them realizing something that they couldn't have learned if they stayed set on imposing what they came there to do. This is the essence of freedom that existentialism recognizes as the reality of life. As interpreted in *Sartre's Being and Nothingness*, "...the reality of freedom requires that we be related to objects *qua* their being, i.e. that objects be known to be *irreducible* to our knowledge of them" (Gardner 36).

The accomplices were able to suspend judgement, and to hover in a mental space between their ideals and what they were observing in front of them, and as a result, they acquired a fuller experience, and a widened perspective on the meaning of Christmas.

## CHAPTER IV. PRODUCTION PROCESS

### A. Pre-production

A lot of preparation had to be done on paper before the construction of the characters or props even started. The filmmaker first completed the design concept of the production. To archive ideas, the layouts of sceneries and sets were drawn, colored and labelled with the corresponding scenes in the script (Figure 6).

Figure 6. *Set Conceptualization*



The same method was done for the characters' faces.

The plan at the start of the pre-production meetings was to complete all of the construction of props and characters before shooting started. A master list of all of the props and sets needed was printed twice and delegated among the crew members (Figure 7).

Figure 7. *Master Prop, Character, and Set List*

The image shows two spreadsheets side-by-side, representing a master list for production. The left spreadsheet is organized into columns for different sequences: 'INSIDE SIS', 'IMHEDORO', 'WODJE', 'CLAY MAP', 'HELICOPTER INTERIOR', and 'ROBBINSONS'. It lists various items with checkboxes and handwritten notes. The right spreadsheet is organized into columns for: 'US HOME', 'VLENACTIMARKT', 'AFRICA', 'WEST', 'WUKU', 'NEWSPAPER', and 'OUTSIDE SIS'. It also lists items with checkboxes and notes. Both spreadsheets have a 'CHARACTER PARTS' section at the bottom.

*The spreadsheet is organized according to sequence.*

However, construction ended up overlapping with shooting anyway, due to many design changes. Weekends were spent alternating between sessions of set-making, prop making, character making, shooting tests, and lighting tests.

Early in August, far before the crew got deep into the creation of the film, the filmmaker cooked about two kilograms of homemade play dough, being that the plan for the characters was to make them out of wire, cloth, styrofoam balls, and play dough. The filmmaker attempted to model them for about a month, with the use of food coloring for skin tones and other coloring, (Figure 8) propped onto a wire skeleton with paper clothes. but this structure proved to be too flimsy for puppeteering.

Some sequences with the clay models ended up in the final film, however, like the scenes wherein the main characters are sneaking towards the house (Figure 9). The three-dimensional heads were needed to provide recognizable silhouettes in these profile shots.

Figure 8. *Play Dough Models*



Figure 9. *Model Heads Used for Side Profile*





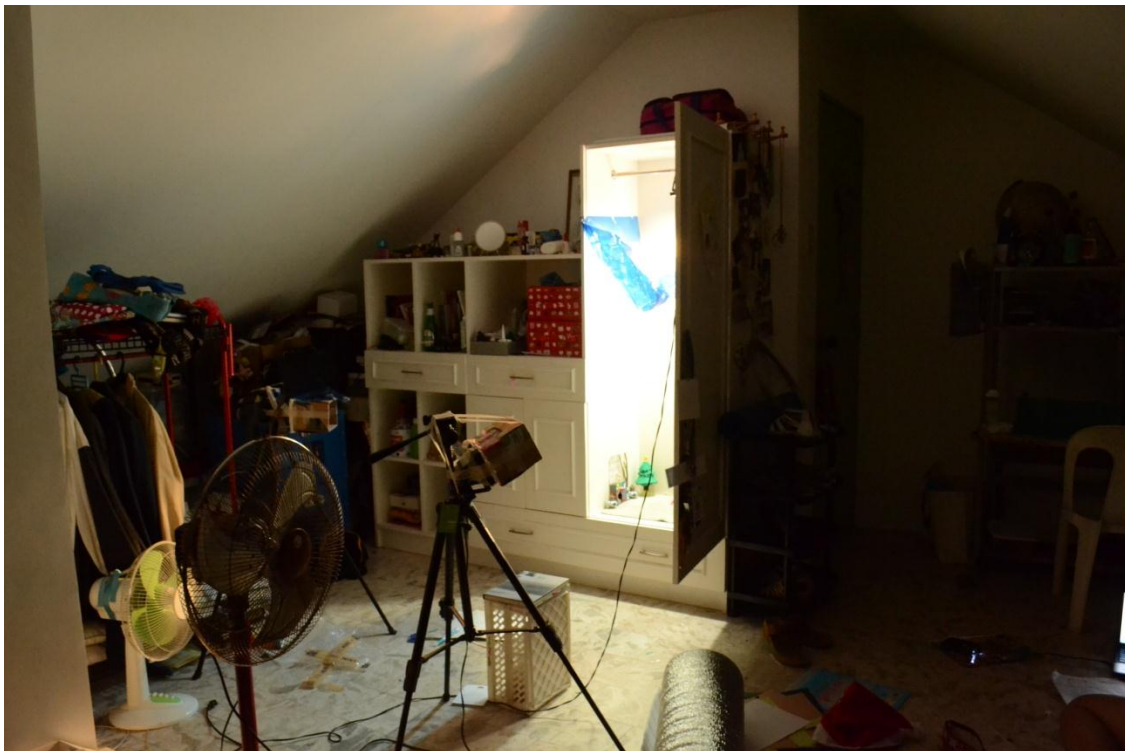
But ultimately, after a couple of scenes using the clay-head models, the filmmaker made the artistic decision of creating paper models of the main characters to be used for the rest of the sequences. The clay heads proved to be too heavy to be stable during puppeteering.

From August to December, most of the time that the crew spent together was spent on making the sets, the props, and the characters. The crew met on weekends, going to the filmmaker's residence in Laguna, where the attic room was converted into a semi-studio just for the film.

After the Christmas break, creation of additional props and sets still ensued amidst sessions of shooting during weekends.

Some of the pre-production time was spent on making do-it-yourself filming tools, like lightshades and blackout curtains (Figure 10).

Figure 10. *Floodlights, Cellophane and Cardboard*



## B. Production

On almost all Saturdays of January until March (excluding holidays), the crew attempted to meet and work on the film, staying over until the next day and sometimes even staying until Mondays. Attendance wasn't completely regular and sometimes only one or two people will be working at a time.

For lighting, floodlights were secured onto tripods with tape and concentrated with cardboard boxes and styrofoam. Room-type sequences were shot inside a pure white clothes cabinet, where the floodlight was attached to the hanger rod. Colored cellophanes were used as filters (Figure 11).

Figure 11. *White Cabinet*



Heat was a concern in handling the homemade lighting equipment as the styrofoam parts used for the light shades tend to melt or produce smoke after prolonged exposure. This was alleviated by turning the lights off between shooting sequences.

Natural light from the two windows were used for daytime-setting shots. For indoor-lighting shots and night shots, black cartolina were stuck to each other and installed to cover all of the windows in the attic. A blue house blanket was used to be the backdrop, imitating the night sky.

Puppeteering was an interesting challenge with paper dolls, the production didn't rely much on strings or any complicated ways of controlling the dolls. They were simply handheld and shot at angles that render the hands (and the shadows of the hands) invisible.

Miniature sets were also interesting to work with. To make the skies glow, the production employed a lot of backlighting and indirect lighting. Warehouse-grade insulators were used to diffuse and reflect the light.

Because no sound was recorded live, no sound management was required for the attic even though it was beside a bridge that had noise issues.

### C. Post-production

In accordance to the low-budget plan, the filmmaker made use of freeware to accomplish all of the post-production additions, namely: the score, the animated inserts, and Foley.

Initially there was an editor assigned, but due to time constraints and location conflicts of the editor and the filmmaker, the filmmaker decided to edit the film on her own during a stretch of around twenty-four hours before the passing date on a borrowed computer.

The music was composed and generated using software. No color-grading nor special effects (apart from the animation inserts) were used, giving the film a very raw appearance.

## CHAPTER V. SCREENPLAY

### A. Script

#### SEQ. 1 INT –DAYTIME, INSIDE LIVING ROOM OF CAUCASIAN FAMILY

TOBY is seen placing a star on top of a Christmas tree.

Title text appears: "*Send-A-Klaus*"

Toby descends and we see the rest of the living room, where LINDSAY places a third Christmas stocking with Toby's name on it upon the fireplace, before she looks around for the final sock.

We see DAD's feet, on which he wears socks which are embroidered with his name "*P. Sherman*". We then see dad fast asleep as he sits down with his mouth open.

Lindsay pulls a sock off of Dad's foot and proceeds to place it beside the three Christmas stockings labelled "Mom", "Lindsay" and "Toby". We see her smugly looking at her finished work.

MOM comes with two mugs of hot cocoa on a tray. Toby and Lindsay each get one and clink them together as a toast, which transposes into...

#### SEQ. 2 EXT –DAYTIME, WEINACHTSMARKT IN FRONT OF COLOGNE CATHEDRAL

...bells: two church bells cling-clanging back and forth. We zoom out and see that they are inside the Cologne Cathedral, which is behind a Christmas Market.

We see a LADY in winter clothes walking along the market. As turns to go into an aisle she reveals that her LITTLE BOY is walking behind her, who stops in front of a kiosk that we soon discover is a pretzel bar. The boy stares cravingly at the pretzels.

His mom, without him having to ask, gives a few coins to the vendor for one. The boy takes his pretzel happily and they walk away hand-in-hand.

SEQ. 3 EXT –DAYTIME, IN AN OPEN FIELD SOMEWHERE IN AFRICA

A MOTHER and her CHILD stand before a stage. A decorative banner on the stage says “*Christmas Choir Recital*”. There are children on the stage in costume but no audience yet –it’s a rehearsal.

The child, who has the same costume on shyly hides behind her mom. She meets gazes with another girl who warmly smiles at her from the stage. She gains confidence and walks to the stage to sing with them.

SEQ. 4 EXT –IN A PARK AND TRAILWAY SOMEWHERE IN EAST ASIA

Some CAROLERS finish a song and take a bow.

They proceed to take a dog with a reindeer headband on its head for a walk.

On the trail, they suddenly find themselves walking towards a real reindeer attached to a sleigh which has a giant red sack inside.

A STRANGE PERSON IN RED calls their attention. When they turn their heads, a SECOND STRANGE PERSON sneaks a note very quickly onto the sleigh. The first person gasps and points to the note. They turn their heads again and find a note seemingly come from nowhere. It reads:

*“Dear Children (at heart) and Pup,*

*Rudolph too tired to fly. Will come back for him. Left gifts for you in sleigh.*

*Love, Santa.”*

The carolers excitedly jump into the huge sack to look for their gifts. Behind the unsuspecting tall hedge behind the reindeer, One of the strange red men whistle for the reindeer. The reindeer jumps into the hedge as it comes to life. It is revealed that it is actually a minibus. We see the red men inside before they drive away.

#### SEQ. 5 –ANIMATION, NEWSPAPERS

We see images of various newspapers with the following headlines:

*“OUR CHILDHOOD DREAM COMES TO LIFE –The world is swept from under its feet over the exciting possibility.”*

Beside a picture of a sighting of shadows that look like reindeers pulling a sleigh,  
*“VIELEN DANK SANTA! – “Weinachtsmann” accidentally photographed by wandering tourists.”*

*“DOES SANTA ACTUALLY EXIST?? –Toby Sherman, 7, claims to have proof that Santa does in fact exist. ‘He even ate all of the cookies!’”*

#### SEQ. 6 –NORTH POLE

We see an igloo with a wooden plate labelled “SSS”.

Text appears: *“North Pole; 2012”*

Zooming in and through the wall, we see a surprisingly big expanse of the igloo’s interiors. To the right we see a closed room called *“Red Nose Gene Reindeer Mutation Lab”*. We see a shadow of a reindeer coming towards one direction on a conveyor belt, and another shadow of a reindeer going the other direction, but with a bigger, rounder nose. To the far left is some machinery and two conveyor belts, one feeding toys into a

node and the other expunging the same toys afterwards, but already covered in red-and-white striped gift wrapper.

At the very center is the headquarters. Zooming in and through the wall once more, we see three Caucasian gentlemen, LOU, JIM AND BOB, sitting by together around a conference table. Behind them is a memorial portrait of Santa Claus with the text: *'Nicholas Claus; 210 AD – 1993'*.

An elf in a suit, XAVIER, comes towards the head of the table below a wall-mounted display screen.

Xavier turns the lights off and starts a presentation that reads:

*"Secret Santa Society –Special Mission 2012 aka "Philippines"*

*Mission: to gauge feasibility in Philippine environment (as experiment for branching out plans)*

*Subject -By random NSO selection: Jojo Zamora, 11y/o. Hobbies: arts and crafts, DIY.*

*Ideal present: Floating bear lantern toy, jumbo sized, from Bobbinsons department store.*

*(Information phished from subject's social networking profile)*

*Merry Good Luck. In Sequentia Agens."*

Xavier turns the lights back on as he finishes his presentation. He then hands the three gentlemen a booklet named *"SSS House Sneaking Guide"*.

Lou and Bob look at each other, Bob nods enthusiastically at the tentative-looking Lou.

#### SEQ. 7 –ANIMATION, WORLD MAP

An illustrated world map shows the SSS igloo on the North Pole.

Red dots appear, trailing from there to the Philippines on the south-east where a large “x” appears, signifying their trip and arrival to their destination.

Zoom in on the Philippines...

SEQ. 8 –INT, NIGHT, JOJO’S HOUSE, PHILIPPINES

We see JOJO making a necklace and wrapping it.

His NANAY calls him over from outside and he exits, holding the gift behind him.

SEQ. 9 –EXT DAYTIME, BOBBINSONS

We see a red helicopter hover and stop over a mall building labelled “*Bobbinsons*” with a big red B above the word. From inside the helicopter descends a rope which seems to enter the building from an opening. A little downward tug, and a few moments later, the rope gets pulled back up as a box in Bobbinsons department store wrapping is tied to it.

The helicopter takes the object in and flies away.

SEQ. 10 –EXT NIGHT, OUTSIDE JOJO’S RESIDENCE

The helicopter approaches Jojo’s House. Lou Jim and Bob are shocked to see that the roof is made of galvanized iron. They check the guide to see it instructing them to land on the roof, but the illustrated roof is a standard, sturdy one with roof tiles.

Bob turns to Lou and gives him some wrapping paper.

SEQ. 10A –ANIMATION INSERT, BOB’S IDEA 1

A blueprint type animation illustrates the instruction that Bob relays to Lou: He has to strip the department store wrapper off and replace it with the SSS standard wrapper.



SEQ. 10-EXT NIGHT, OUTSIDE JOJO'S RESIDENCE (CONT'D)

They decide to land amongst trees nearby instead, a few feet away from the house.

SEQ. 11- EXT, NIGHT, THE APPROACH

We see their shadows slowly walking towards the house. They reach the threshold of the trees and peek behind one to check on their target. Bob spies Jojo's mother outside the house by what looks like a party table. He checks the guide to see it inaccurately advise them that the targets are asleep at midnight for Christmas morning.

They decide to crawl in the dark towards the house.

They lasso a rod that was sticking out of the roof's edge to anchor themselves and proceed to climb the rope to get to the roof.

Once they are on it, Bob consults the guidebook which instructs them to climb down the chimney after checking its temperature. He looks down and only sees tires that don't open to the house's interior.

SEQ. 11A-ANIMATION INSERT, BOB'S IDEA 2

A blueprint style animation shows Bob's idea:

They tie themselves to the rope they used to climb the roof, swing by Jojo's window and throw the gift in, and swing till the rope comes off the rod.

SEQ. 11- EXT, NIGHT, THE APPROACH (CONT'D)

Lou peeks into the window to check if it's the right one and if the coast is clear. He sees Jojo's name written on the wall, and that Jojo is outside with his mother. Jojo almost catches him, but he hides again in the nick of time.

SEQ. 12 –EXT, ROOF BUSINESS

Bob ties himself and the rest of the crew together. Lou is placed at the center being the courier, and stands there shaking as they brace themselves.

They jump off the roof but as soon as they cross by the window Jojo peeks from the door and they get caught. To add insult to the injury, as they hung there swinging, Lou discovers that he failed to change the wrapper.

He still throws the gift into the house as Jojo stares at them.

Jojo looks at the gift, puzzled.

They decide to come towards Jojo now that they've been caught anyway. They find Jojo outside with the gift, and they smile as he opens it.

A big blue floating lantern bear pops out of the box. The three happily watch the child.

But Jojo suddenly takes out his scissors, and as they stand there shocked, he pops the lantern.

He goes inside the house without a word, pushing the mass of destroyed lantern in front of him. He starts cutting it...

He stays inside for a while, leaving the three waiting.

SEQ. 13 EXT –NIGHT, FINALE

Jojo finally comes out with three smaller lanterns.

He shares it with kids in the neighbourhood, smiles at them, and Lou Jim and Bob smile back.

## B. Screenscaps





## VI. FACULTY CRITIQUE

Overall faculty critique of the film was unanimously torn between the production's good concept and somewhat poor execution.

The panel cited the worst parts of the film to be the sound design (or lack thereof) and the shot-to-shot editing. On the other hand, the best things about it are the idea of the story and the design concept: the use of recycled materials and paper to provide a childlike feeling.

The film was too quiet in most parts: it had very sparse ambient sounds and Foley. The panel felt it to be incomplete because of this. Prof. Patrick Campos went as far as to call it unfinished, stating that sound comprises half of what an animated film is, and because the film had bad sound design, it did not feel like a final product. There were too many gaps filled with silence and it risked losing the audience's attention.

Another thing that the panel unanimously found lacking was the use of good pacing when it comes to editing. The linear editing lacks tightness and felt draggy. The editing was called sloppily done and is slow-paced and therefore felt unnatural at times.

Together with the many gaping awkward silences in the film, these loosely-edited shots, along with other visual imperfections, ended up becoming more noticeable. It provided a sensory vacuum that allowed the audience to be hyper-aware of the visuals.

However, because the film was not completely devoid of sound effects but rather had them sparsely and irregularly in some scenes, some of the sudden appearances of sounds here and there were a bit jolting and in fact distracting instead of helpful.

Professors Joni Gutierrez and Yason Banal agreed, commenting that the production was "raw", in reference to the deliberate Do-it-Yourself style used, but with the lack in finesse in handling the post-production, it was "a little bit too raw".

Professor Campos said that it was a haphazardly done production in general, but that the concept was good and had a lot of potential. Professor Gigi Alfonso also believed this and said that it had a good, imaginative story.

Professors Sari Dalena, Yason Banal, and Joni Gutierrez all appreciated the attempt at doing a DIY-style production, but agreed that a little bit more finesse in dealing with post-production elements can definitely be had.

Prof. Yason Banal mentioned that this kind of filmmaking style is seen less and less in modern productions as of late and that it was refreshing to see something with a hand-made feeling to it in this age. Prof. Sari Dalena appreciated the childlike-feeling to the film, and both she and Prof. Joni Gutierrez commended the film for the fact that it felt sincere.

It was noted that the audience was responsive to the storytelling: they were reacting to key moments in the film, and laughing at the punch lines and the parts that were meant to be humorous, silly or absurd.

Overall, the film was found to be charming and with great potential, but not expertly delivered. The story was commended for being novel although the production quality did not get to fully give it justice to meet its potential.

Most of the faculty members present in the panel gave it a low pass.

The filmmaker agrees with all of the comments, and appreciated the very helpful insights given by the panel. She appreciates that the message and the design concept came through even when the difficulties she encountered in finishing the film also did, almost failing the whole production.

Because of time constraints and schedule conflicts, the post production had to be completed hurriedly. Therefore, it was finalized without much review and supervision, with only the filmmaker handling the editing, the music, and the Foley in the span of couple of days, with very little experience in any of these tasks. Therefore, these

comments, and the haphazardness that showed through in the final production didn't come unexpected.

Had there been more time and proper management and delegation of tasks and schedules, the film would have been more well-rounded and finished.

## VII. IMPLICATIONS AND RECOMMENDATIONS

The tradition of making children believe in Santa Claus is a particularly interesting facet of Christmas culture, as it's a tradition depending on some level of deceit coming from a well-meaning intention. It is somehow believed that a child loses part of her or his childhood when she or he discovers that the existence of this magical being that flies every night to leave gifts for children on Christmas is a farce. As a result of this widely-held opinion, it is often more acceptable in both societies to encourage the delusion rather than to "ruin it" for the children.

The need for this delusion seems to stem from the idea that children need to be able to believe in magic. This seems to be a common concept, its examples highly prevalent in child-targeted media. Be that as it may, it does not come without some by-products that may or may not be intentional. By making children believe that there is a Santa Claus that watches over them and rewards them if they were nice, children are encouraged to be nicer around Christmastime; something that may be utilized by the parents somewhat to manipulate good behavior, and are taught a lesson about delayed gratification by being told that they have to be nice all year to please Santa.

An actual necessity for this delusion seems questionable. Although most everyone believe that this is done for the sake of the children, one may argue that it's more beneficial to the child to root motivations in things that are real and are logically consequential instead of manipulative and mythical. Once the illusion breaks, the motivation may break again. The price of the upkeep of the delusion and the looming possibility of disappointment that the child might feel when she or he inevitably figures it out does not seem to justify the benefits of this conspiracy, especially taking into account how these benefits are achievable in other ways.

When an adult seeks to correct or control a child's behavior, it is under the assumption, whether wrong or right, that as an adult, her or his way is more legitimate



than the child's. In a lot of instances, this is correct, for an adult is more experienced in society and will have more experiential proof that legitimizes the new behavior suggested to the child. But society itself changes, and the set points are determined mostly by more individuals deciding on one thing instead of another thing based on qualified judgments or, often, impulses that may either be inherent or conditioned by their environment. The problem lies in correction and control being a habit or a requirement in itself, coming from the adult wanting to "form" the child towards her or his particular image of ideal behavior, instead of an impulse that comes when the situation calls for it in the event that a child makes a definite mistake.

Children are often poeticized as beings that are free. The same freedom that may make them act inappropriately in a social setting, the absence of awareness of societal rules, is the same freedom that allows them to imagine and create things off the known path. There are things that a child does that may seem strange or off, that are actually just neutral behaviors that meet their particular need, but adults have a tendency to dismiss the behavior, often because of an unconscious disregard of the possibility that the child has her or his own way of assessing and reacting to things.

This behavior exhibited by adults towards children, a well-intentioned disciplining style of somewhat trying to make children act appropriate according to an adult's definition of "appropriate", repeats itself in the event of developed countries promoting their ideals to developing ones. Progress is obviously a good thing when it is done for the greater good of all, but it is arguable how beneficial it actually is when only the more powerful class gets to decide what the qualifications are for a thing to be good.

Of course the child or the developing country is not completely passive in this event, but usually tends to assimilate to the dominant class because it is the class which rules the surrounding environment.

Sadly, assimilation does not come without some level of erasure: the withdrawing of oneself to make room for the other. As a weaker class assimilates to a more powerful one, this class gives up many things that make it what it is, regardless of whether it's good or bad. And there is no telling how much these two classes, as a whole, lose, because the weaker class' viewpoint is largely dismissed or disregarded instead of being allowed a chance to fully contribute and to co-create truly universal approaches to communication and tradition.

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## APPENDICES

### A. F199 Proposal

#### 1. *Introduction*

##### a. Background

Christmas in the Philippines gives us a very concrete display of its colonial nature. The celebration of Christmas itself is a product of Christianity, a result of Spanish colonization. In what is considered as Christmas imagery, although we have local staples like *belens* or the nativity scene in nipa huts, and *parols*, we have also integrated highly western concepts of Christmas like snow, which does not occur in our local climate, and Santa Claus: a very quaint concept in the Philippine context.

The concept of Santa Claus is an American depiction of the Dutch Sinterklaas, which is based on Saint Nicholas, a 4<sup>th</sup> century religious figure who had a reputation for secret gift-giving. It wasn't until the 1800's that he was given the name Santa Claus in America and assigned with a red suit, a pipe, reindeer and a sleigh like how we know him today.

Children are taught to be nice all year so that Santa Claus would put them in the nice list and give them what they want for Christmas. Traditionally speaking, Christmas stockings are left at the fireplace and on Christmas Eve, children sleep at night after leaving cookies and milk for Santa, which he sometimes replaces with a note after eating. He is said to travel by flying on a sleigh pulled by reindeers and enters houses through chimneys.

Children in the Philippines know Santa Claus as a gift giver too, however, many parts of this traditional system of how it works are left blurry which Filipino children are used to. They are merely taught to be nice to get a gift, but they don't necessarily know how this "Santa" figure enters the house and leaves the gift, or how fast he does his job at night so that he can give gifts all over the world. But because of his omnipresent,

godlike reputation, children accept events as part of the mystery of someone so all-knowing and all-powerful.

More or less, the effect of Santa Claus doesn't necessarily depend on the gift-giving, but on how his existence gives children something to look forward to and believe in and to get them in the spirit of giving.

b. Rationale

I am doing this film because of my undying fascination for Christmas. As I grew out of my religion, I found that even though Christmas is a Christian concept, the spirit never died for me. For a few Christmases, I wondered if I was holding a double-standard or if there was another reason. I realized in the end that Christmas, no matter what a person believes in, is a time to be a little bit nicer to everyone. A time to show your loved ones that they are treasured, and a time to give. In our tendency to want something to believe in, we often get lost in the word-surface of things. I decided to look further to contemplate on what these beliefs really mean, and in turn to know which of the things we hold on to can be let go, and which of them can stay.

c. Review of Related Literature

Edward Said, in *The Scope of Orientalism*, noted how Balfour's speech about the Egyptians rhetorically seemed to assume that:

*"...he knows how they feel since he knows their history, their reliance upon such as he, and their expectations. Stull, he does speak for them in the sense that what they might have to say, were they be asked and might they be able to answer, would somewhat uselessly confirm what is already evident: that they are a subject race, dominated by a race that knows them and what is good for them better than they could possibly know themselves"* (Said, E. 1973)

In this film, the Secret Santa Society will be trying to spread over to the East in their projects, thinking that they will be filling up what is lacking, when in fact the country in

question has established their own traditions into their Christmas culture which are not identical to theirs, but suffices in celebrating the spirit of giving and love just as well: which are the only tangible part worthy of keeping from such a commercially-driven occasion regardless of race or creed.

In adopting the concept of Santa into our own culture, we need not adapt it fully, seamlessly recreating the tradition of the country we got it from. Full adaptation or annihilation are not the only available options. By the same way that the Americans adopted it and have given new life to it as their own in their own style from the Dutch, we naturally would only take parts of it that are applicable in our setting.

*“The effect of mimicry is camouflage... It is not a question of harmonizing with the background, but against a mottled background, of being mottled –exactly like the technique of camouflage practiced in human warfare.”* –(Lacan, J. 1992)

## 2. *Description of format*

To emphasize the innocence and simplicity of the story and characters, the author will be using stop/live motion animation. There will be a lot of deep blues during the nights and yellow-orange warmth indoors in the main plot, and bright colors in the all-over-the-world montage to display a festive Christmas feel instead of a creepy dark feel that tend to come from stop motion animation films in a greyer grain.

## 3. *Concept/ Essay*

Christmas enthusiasts from the United States form The Secret Santa Society, an underground society that aims to perpetuate the world’s belief in Santa Claus. They set up plans and schemes to make “appearances” of Santa and to leave gifts in children’s houses all over the world.

They have just broken into the Philippines and reach out to poor child Jojo from poor urban Manila, trying to defeat hurdles caused by cultural differences.

This simple film will to display an innocent well-meaning colonizing consciousness trying to break into a third world land, to “better” its circumstances, but not without their own pre/misconceptions being their own hurdles. This results in missed targets, and unnecessary efforts.

#### *4. Treatment*

The film will be reminiscent of stop motion films like Coraline and Wallace and Gromit, which are both childlike and simplistic but engaging.

Textures will be adjusted to give the viewer a feel of Manila in a miniature version of it.

The film will aim to give the look of a warm Christmas.

The sound will be simplistic subtle music and some sound effects, with simple dialogue whenever something cannot be plainly shown instead of told.



B. Storyboard

Storyboard for **SEND-A-KIDS**, page 1

<p>MCU: Inch place STAR &amp; TREE Randy w/ star approach tree. All the World's...</p>	<p>MS: Christmas in US home Kid sleeping on bedw/er, John come down ladder, Lindsay put 3rd sock, MS can R @ socks to Lindsay, scratch head...</p>	<p>CU: Linds takes hand w/ sock pull away</p>	<p>MS: Fireplace Socks come Lindsay w/ sock approach fireplace.</p>
<p>MS: Mama's Hot Green mom w/ tray comes, drop mug in dad's mouth, wake up &amp; smile CU mom hold w/ mug approach top</p>	<p>MS: Kids get mugs kids ap. mama w/ tray Lynn CU tray leaves hands w/ coron</p>	<p>CU: Kids drink mugs hands w/ mugs up together</p>	<p>CU: Christmas bells, swaying ZOOH OUT</p>
<p>For CU of bell tower, ZOOH OUT</p>	<p>To EWS of Minichrome: &amp; Köln cathedral: 'people shizin'</p>	<p>Mama + kid walk by bell kid notices church</p>	<p>MCU kid try man jacket kid w/ jacket try try</p>
<p>MS: Mom by kitchen</p>	<p>Mama walks boy</p>	<p>Mama runs up girl In your her chest</p>	<p>MS: kids smile at her welcoming</p>

Storyboard for SEND-A-KLAUS, page 2



fisher starts to smile

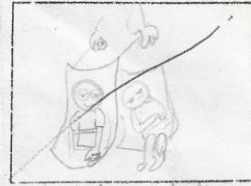


MS & MS, then sing  
zoom on mouth

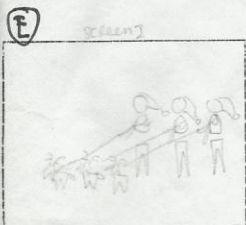


HONG KONG ①

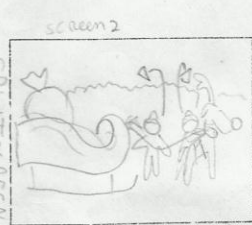
change to other month  
zoom out; HK capital  
end song



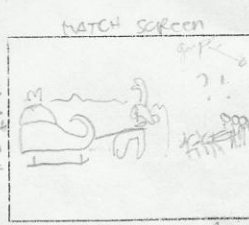
sick kids in hospital  
swaying



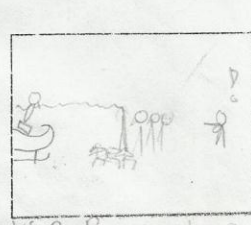
MS long take, over walks  
away



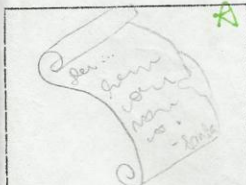
MS accomplice set up  
punches & slaps, 1 pull  
stroke, other fix beam  
both hide. (Klung takes)



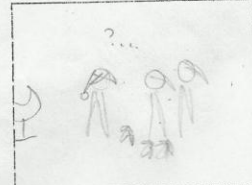
MS match screen, they  
joke readers. Huh  
GASP is heard



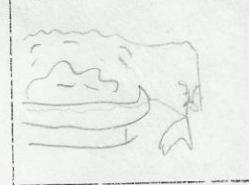
MS PonK, accomplice groups  
clan, dogs look, he points  
they look again, approach



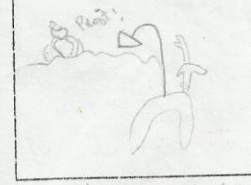
Pan down note



MS look @ each other  
ring/pivot



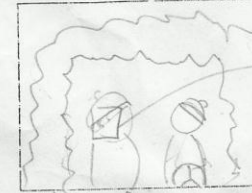
MS jump in bag, getting  
gifts



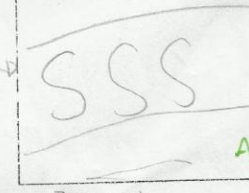
MCU, whistle, random jump in  
bus van driver off



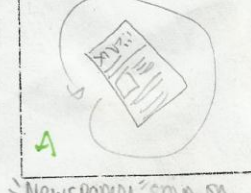
MS is gone off



MCU of bus front, zoom to  
hot w/ SSS embroidery



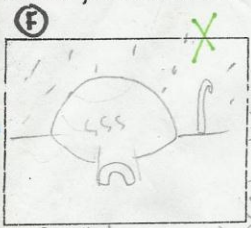
zoom in



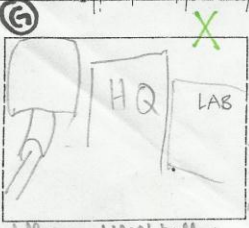
'Newspapers' seen on  
table w/ headlines.  
long take



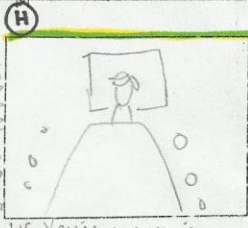
Storyboard for **SEND-A-KLAUS**, page 3  
 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100



FWS dolly zoom in igloo



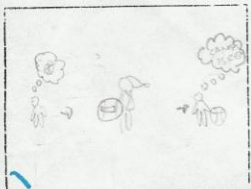
dolly in MAIN hall, towards HQ



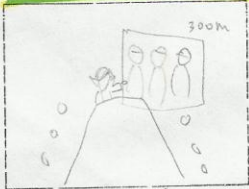
WS Xavier comes in



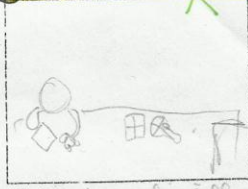
HS presentation



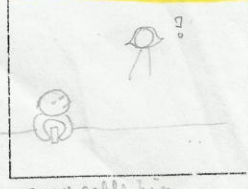
Plowdort, Flain, Fran to



WS calls in 3 (Lou Jim Bob), zoom in them



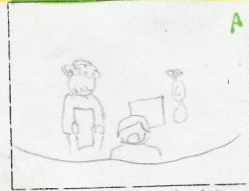
Top view Japs make gifts



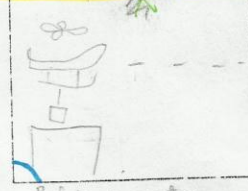
Nancy calls him, japs hide gift & goes



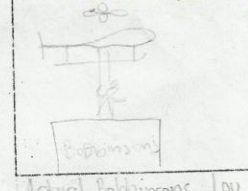
Clay map dotted line Aunt's Hole - Photo



Lou Lou Jim inside flying contraption, Bob in charge



Bob's imagination (Animation blackout)



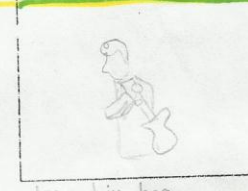
Actual Bobbinsons, Lou climbs down, takes gift up contraption



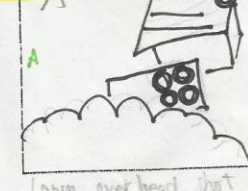
He gets inside, Bob gives wrapper



Zoom in



Lou put in bag



Lou on over head shot of Japs roof

Storyboard for SEND-A-KRAUS

page 4

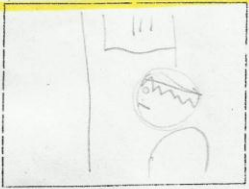
<p>Inst. manual: "Wait till night when asleep; land on roof"</p>	<p>They look @ each other. "No can do."</p>	<p>contagion lands across river</p>	<p>Silhouette: crossing the river</p>
<p>Bob cracks beyond fire. BOB AWAKE check watch.</p>	<p>3 crawl towards house</p>	<p>Bob goes to pick up the manual</p>	<p>Rappel up silhouette. 'Akyat Baboy' effect</p>
<p>look @ instruction manual again</p>	<p>look down fence</p>	<p>Hold low by Post</p>	<p>low's head appears in window</p>
<p>POV of low; frog's down. (from L-K)</p>	<p>Low Reaction Shot "It's JO-JO's!"</p>	<p>Traffic Smishing</p>	<p>Low swings L-R window</p>



Storyboard for SEND-A-KRAUS, page 5



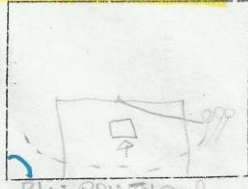
Can be seen in living room, where Jim offers gift to Mary



Jim looks back as Lou is pulled up.



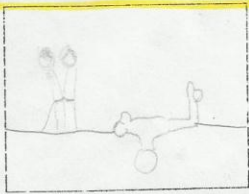
Jim scratches head. Bob has idea. Kill!



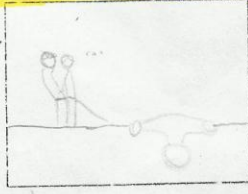
BLUE PRINT#2 of Bob's idea



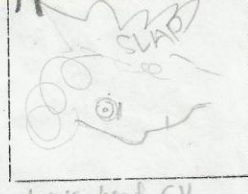
Lou getting on ground. Jim, for head + Bob



Lou = OK! Jim + Bob move



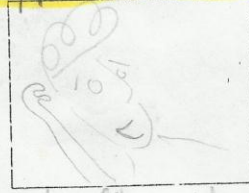
Lou = ... Jim + Bob = ... Jim + Bob move



Lou's head CV, HAND SLAP



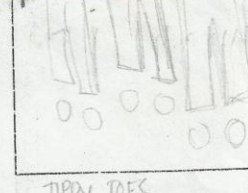
Bob points to cage



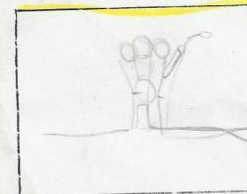
Lou CV scratch head, eyes off screen. ... game + sounds



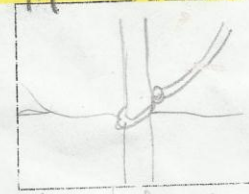
All 3 together



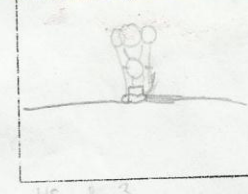
TIPPY TOES



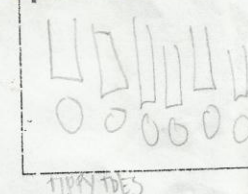
Jim throw hands



loop hooks gate

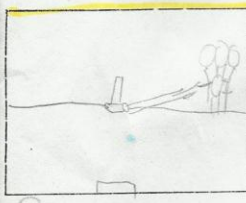


HS of 3

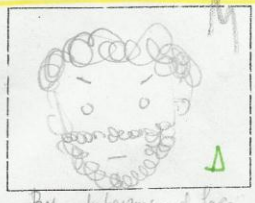


TIPPY TOES

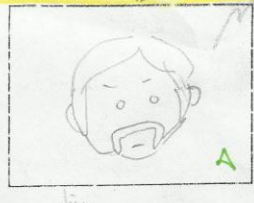
Storyboard for SEND-A-KRAUS, page 6



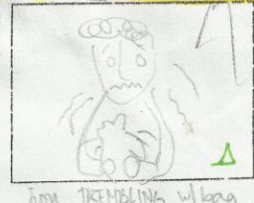
© corner notes



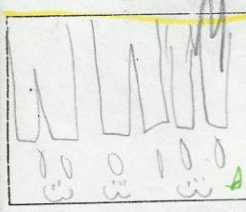
Bob determined face



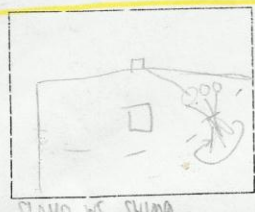
Jim



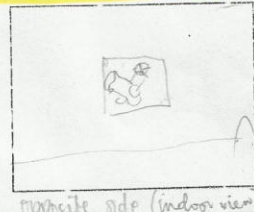
Jim TREMBLING w/ bag



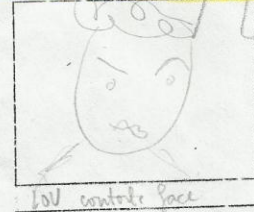
JUMP:



STAND vs SWING



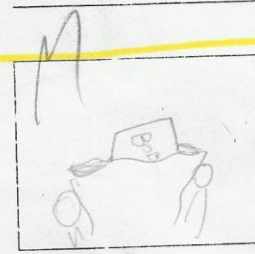
Opposite side (indoor view)  
LEDMD come in view



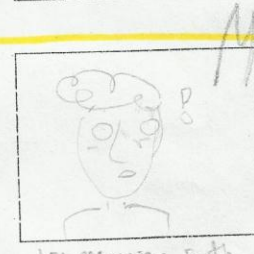
Jim control face



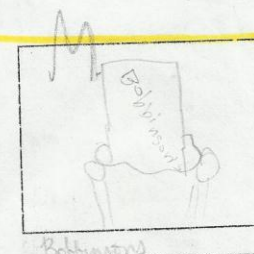
box come out



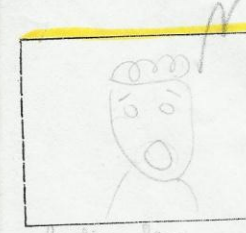
"Robbin"



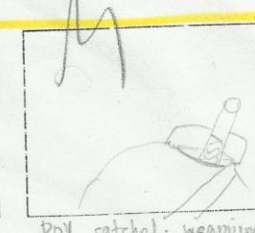
Jim recognizes Smith  
wrong



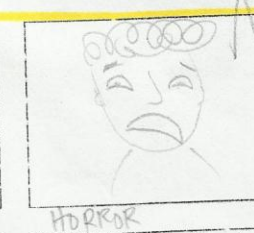
Robbin



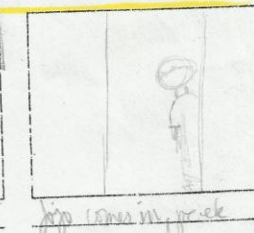
Reaction face



POI satchel; wrapping  
papers of ISS

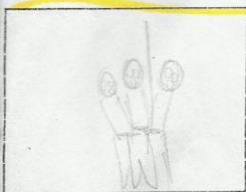


HORROR

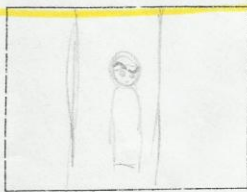


Jim comes in, pack

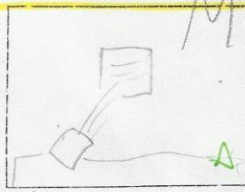




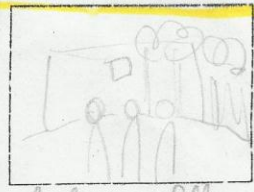
POV +us 3



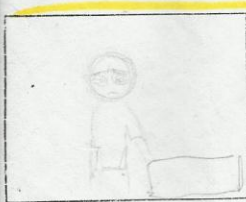
confused reaction



drop-in box



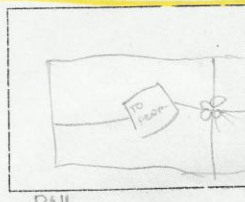
land successfully;  
pense



poke



listen



POV



reaction



speechless. lolala



FREAK OUT



Jojo sees gift



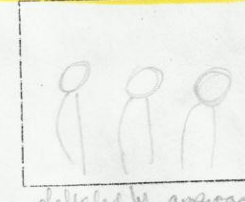
change face. IDEA!



about to hit him on head when --



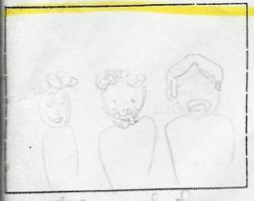
Jojo: PST!



deflated by approach



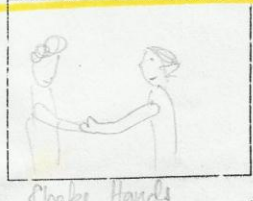
Jojo quiet @ front of house



reaction shot



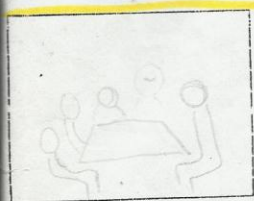
Show introduce  
man to Jojo



shake hands



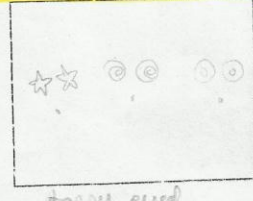
guide 3 to table



seat 3



Make Pato Bunting



starry eyed  
reaction from  
Jojo Jim & Bob



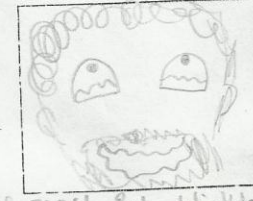
Pato Bunting CV



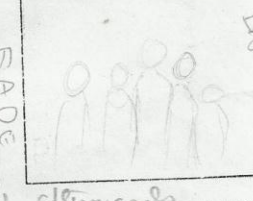
Jojo delighted



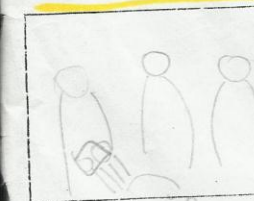
zoom, Jim delighted



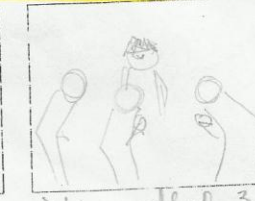
zoom, Bob delighted!  
FACE



afterwards



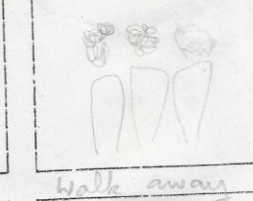
offer as gifts



3 kings effect, 3  
bow down to Jojo



Jojo wave bye



Walk away

X



C. Budget Breakdown

Expenses	Date	Cost
Art Materials	10/05/11	453.00
	11/17/11	79.75
	<b>Subtotal:</b>	<b>532.75</b>


Fares	Date	Cost
SLEX Toll Gate Fee		350
Shared gas to Laguna (Abby, Beth, Kim, Beni)	11/28/11	680
Gas to qc (Beth)		500
SLEX Toll Gate Fee	01/09/12	350
SLEX Toll Gate Fee	01/21/12	175
Van from Complex to Cubao (Abby, Beni)	01/23/12	150
van from Cubao to Balibago (Abby, Beth, Kim)		225
Trike from gate to Rustan's (Abby, Beth, Kim)	02/11/12	45
Trike from Bea's to Complex (Abby, Beth, Kim)		102
Van from Complex to Cubao (Abby, Beth, Kim)		225
Van from Cubao to Balibago (Abby, Beni, Beth, Kim)	(lost track)	300
	<b>Subtotal:</b>	<b>3102</b>

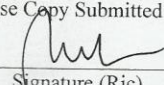
Materials Total:	532.75
Fare Total:	3102
<b>Grand Total:</b>	<b>3634.75</b>

## D. Defense Forms

UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: <b>SEND-A-KLAUS</b>		
Filmmaker/s: <b>ANA BIEN SOFIA RAMIREZ OLIVERA</b>		
RT: <b>10 min</b>	Language: <b>ENG</b>	Subtitle (if any) ~
Genre: <b>Christmas Narrative</b>		
Format: <b>Dig. Video</b>	Origination <b>DVD</b>	Presentation <b>Standard</b>

Approved for Defense:  
  
Adviser's signature

Defense Copy Submitted to:  
  
Signature (Ric)

Concept Paper Submitted to:  
**Fernando J. Mendialde**  
Signature (Fortune) 2/13/12

**Strengths**

**SINCERE**

**Weaknesses**

**A BIT TOO RAW...**

**Areas for Improvement (panelist's recommendations)**

**ADD MORE SOUND**

(Encircle one)

High Pass

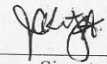
Pass

Low Pass

Conditional Pass

Fail

---

  
Signature

**PROF. JON CORONEL**  
Evaluator's name

**MARCH 16, 2012**  
Date

University of the Philippines Film Institute

(Member, CILECT/International Association of Film and Television Schools)

Plaridel Hall, Ylanan Road, UP Diliman, Quezon City  
Tel: 9818500(UP Trunkline) local 2669, 2670; 9206863(Telefax)

Cine Adarna, Magsaysay and Osmena Avenues, UP Diliman, Quezon City  
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[http://www.upd.ph/~film\\_institute](http://www.upd.ph/~film_institute)    <http://www.upfilmstitute.net>    [upfi.academic@gmail.com](mailto:upfi.academic@gmail.com)    [upfi.adarna@gmail.com](mailto:upfi.adarna@gmail.com)    [upfi\\_workshops@yahoo.com.ph](mailto:upfi_workshops@yahoo.com.ph)

UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: <b>SEND-A-KLAUS</b>		
Filmmaker/s: <b>ANA BIEN SOFIA RAHIREZ OLIVERA</b>		
RT: <b>10 min</b>	Language: <b>ENG</b>	Subtitle (if any) ~
Genre: <b>Christmas Narrative</b>		
Format: <b>Dig. Video</b>	Origination <b>DVD</b>	
	Presentation <b>Standard</b>	

Approved for Defense:

*[Signature]*  
Adviser's signature

Defense Copy Submitted to:

*[Signature]*  
Signature (Ric)

Concept Paper Submitted to:

*Fortunato J. Mundahe*  
Signature (Fortune) 3/13/12

Strengths

Weaknesses

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

*[Signature]*  
Signature

*YASON BADAAC*  
Evaluator's name

*MARCH 15*  
Date

University of the Philippines Film Institute  
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[http://www.upd.ph/~film\\_institute](http://www.upd.ph/~film_institute)

<http://www.upfilm.institute.net>


[upfi.academic@gmail.com](mailto:upfi.academic@gmail.com)

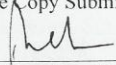
[upfi.adarna@gmail.com](mailto:upfi.adarna@gmail.com)

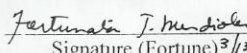
[upfi\\_workshops@yahoo.com.ph](mailto:upfi_workshops@yahoo.com.ph)

UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: <b>SEND-A-KLAUS</b>		
Filmmaker/s: <b>ANA BIEN SOFIA RAMIREZ OLIVERA</b>		
RT: <b>10 min</b>	Language: <b>ENG</b>	Subtitle (if any) ~
Genre: <b>Christmas Narrative</b>		
Format: <b>Dig. Video</b>	Origination <b>DVD</b>	
	Presentation <b>Standard</b>	

Approved for Defense:  
  
Adviser's signature

Defense Copy Submitted to:  
  
Signature (Ric)

Concept Paper Submitted to:  
  
Signature (Fortune) 3/13/12

Strengths

- good concept; a lot of potential  
in use of form, etc.

Weaknesses ~~lack of~~

- bad sound design; ~~etc.~~  
- haphazard production in general

Areas for Improvement (panelist's recommendations)

put in sound, score  
- tighten editing

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

  
Signature

**P. Campos**  
Evaluator's name

**Mar. 15, 2012**  
Date

University of the Philippines Film Institute  
(Member, CILECT/International Association of Film and Television Schools)

Plaridel Hall, Ylanan Road, UP Diliman, Quezon City  
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UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE

Thesis title: SEND-A-KLAUS		
Filmmaker/s: ANA BIEN SOFIA RAMIREZ OLIVERA		
RT: 10min	Language: ENG	Subtitle (if any) ~
Genre: Christmas Narrative		
Format: Dig. Video	Origination DVD	Presentation Standard

Approved for Defense: <i>[Signature]</i> Adviser's signature
Defense Copy Submitted to: <i>[Signature]</i> Signature (Ric)
Concept Paper Submitted to: <i>Fertunata J. Mendible</i> Signature (Fortune) 5/13/12

Strengths

- I love the handmade feel  
of your animation - crude,  
raw and honest.

Weaknesses

Sound design

Areas for Improvement (panelist's recommendations)

(encircle one)

High Pass

Pass

Low Pass

Conditional Pass

Fail

*[Signature]*  
Signature

*SARI DATNA*  
Evaluator's name

*Mar. 16. 2012*  
Date

University of the Philippines Film Institute  
(Member, CILECT/International Association of Film and Television Schools)

Plaridel Hall, Ylanan Road, UP Diliman, Quezon City  
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