



**UNIVERSITY OF THE PHILIPPINES  
OPEN UNIVERSITY**

**MASTER OF DEVELOPMENT COMMUNICATION**

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**From Sitio Pongayan to La Presa:  
Transforming a Cordilleran Community through a Prime Time TV Series**

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**Date of Submission:  
03 August 2021**

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**03 August 2021**

**FROM SITIO PONGAYAN TO LA PRESA:  
TRANSFORMING A CORDILLERAN COMMUNITY THROUGH  
A PRIME TIME TV SERIES**

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**Submitted to the  
FACULTY OF INFORMATION AND COMMUNICATION STUDIES**

**University of the Philippines Open University**

**In partial fulfillment of the requirements**

**for the degree of**

**MASTER OF DEVELOPMENT COMMUNICATION  
03 August 2021**

This Thesis titled *From Sitio Pongayan to La Presa: Transforming a Cordilleran Community through a Prime Time TV Series* is hereby accepted by the Faculty of Information and Communication Studies, U.P. Open University, in partial fulfillment of the requirements for the degree **Master of Development Communication (MDC)**.

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## ABSTRACT

***“From Sitio Pongayan to La Presa: Transforming a Cordilleran Community through a Prime Time TV Series”*** is a video documentary and ethnographic study that examined how Sitio Pongayan, a small Cordilleran Community, was transformed into the famous *La Presa* because of a prime time TV Series called *Forevermore* (2014).

Guided by the Social Construction of Reality Theory (Peter L. Berger and Thomas Luckmann) which included the three-part model by Adoni and Mane (1984), and Cultivation Theory by George Gerbner, this study was able to find some answers on how this TV phenomenon created significant community developments in Sitio Pongayan.

The study also identified different relevant texts, forms, and themes that constructed meanings, experiences, and realities created by the show about Sitio Pongayan, the people, and the culture. It also gave answers on how these constructed meanings, experiences, and realities affected the community's image, the people, and *Forevermore's* supporters. The results also included some discussions from local leaders, residents, and experts about this TV phenomenon.

Since this research only focused on how Sitio Pongayan transformed into *La Presa* because of a TV series, the author recommended other researchers to discover more places in the country that could be affected by media-induced community development using Development Communication approaches. There is also a need to explore and evaluate other alternative media platforms (online media), TV genres/formats, and different time slots that are relevant in creating community developments similar to what *Forevermore* had done.

**Keywords:** TV Series, *teleserye*, media, community development, development communication, media-induced tourism, TV Phenomenon, *Forevermore*, *La Presa*, Sitio Pongayan, Tuba, Benguet, Cordillera, Northern Philippines, Constructed Meanings, Shared Realities and Experiences, Social Construction of Reality, Cultivation Theory, ABS-CBN

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Maria Rica Alminiana Lumangcas currently resides in Baguio City, Philippines. She graduated with a Bachelor's Degree in Communication from the University of the Philippines Baguio and works as a full-time employee in a BPO company.

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During her free time, she loves watching and analyzing Filipino TV Series and K-dramas. She is also a pet friend to Potpot (a two-year-old Shih Tzu) and Fluffy (a 10-year-old Shih Tzu-Yorkshire Terrier).

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**DOMINADOR ROSARIO AND FAMILY**  
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**CHRISTIAN ODERO AND JAO**  
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*To Analy, Amber Joy, and Audrey – the little girls from Sitio Pongayan,  
May your future be as bright and beautiful as Pongayan.*

*To Mama for her radical candor. The best Madam Dao Ming ever!  
To Papa, my anchor of honor and humility.*

*To Ompeng, the ultimate Unicorn, and MBH  
Thank you for everything mi sine qua non.  
Until Thy Kingdom come, until then.*

## CHAPTER 1 COMMUNICATION, MEDIA, AND COMMUNITY DEVELOPMENT (An Introduction)

Transforming a remote community is a crucial process. It takes years to fully realize and develop the community's potential to uplift people's lives. For some, this process is close to impossibility, especially if no interventions coming from different society sectors through community development projects, social mobilization, and capacity-building programs.

These interventions will not be possible without using practical communication tools and strategies. These interventions will provide different opportunities for everyone to be involved, learn new things, and be empowered with the latest knowledge or skills. Eventually, these opportunities can help people make decisions that can be life-changing. Media in all its form is a powerful communication tool for development that has led generations of communicators in bringing information closer to people and communities. Its role is continuously evolving as a tool and a transformational agent for social, moral, economic, and cultural well-being.

Television (TV) has been a remarkable broadcast media and will remain an integral part of everyone's life. Despite the rise of new technologies for different viewing options, TV is still considered the most widely used form of media in every household worldwide (Nielsen, 2011) because it is relatively cheap, accessible, and offers audio-visual representations. Since 1953, Philippine TV has made many transformations to every Filipino community through various TV formats offered by different TV stations. Looking at some

examples, how can we forget what TV had done when typhoon Yolanda hit the central Visayas in 2013? Or how a noontime show could mobilize communities for a common cause? How TV series (*teleseryes*) could drive the entire nation crazy?

TV provided the first picture of the vast devastation caused by Yolanda (International Name: *Haiyan*) in our people and communities through various news and current affairs programs. It prompted the entire world to act and extend help in the country. Four years later, rehabilitation programs led by different sectors of the society helped in rebuilding communities and made people start a new life.

Meanwhile, looking at *Eat Bulaga*, the longest and the most popular noontime show in the history of Philippine TV since 1979, has been consistent in creating different segments that can mobilize local communities. One of these segments was *Juan for All, All for Juan*, which provided a platform for small communities (*barangay*) to showcase a place and unified people for a common cause through the *Plastik ni Juan Project* (a plastic bottle collection campaign that promoted recycling and produced school chairs that were given to a chosen school beneficiary). The other show segments were *Super Sireyna* and *FHHM* (For Healthy and Heavy Models), both were beauty pageants that became effective venues for the LGBT community and plus-size women to express themselves freely, promote equality, gender-sensitivity and remove the stigma about fat people.

Watching TV Series (soap operas/*teleseryes*) in the country has been identified as one of the favorite pastimes among Filipinos and the primary

reason why TV is continuously being patronized. According to a seminar entitled “*The Teleserye as a Vehicle for Social Transformation in the Philippines: A Critical Assessment of Recent and Current Programmes*” (2011), organized by Yuchengco Center and the Political Science Department of De La Salle University, 96% of Filipino households own a television and 70% watch TV Series (*teleseryes*). It is not surprising how many people are glued to these TV series, especially during prime time when most Filipino household members are at home and constantly waiting on what’s going to happen to the life of their favorite character or the entire story. The effects of watching TV series on people are tremendous. It’s indisputably influential in molding people’s minds, views, beliefs, attitudes, and dispositions towards other people and the rest of the community.

Remembering *Marimar*, the first Mexican telenovela dubbed in the Philippines in 1996 brought the country to *Marimar Craze*. This “craze” was about having a soft heart for the poor and the oppressed, singing Mexican songs, naming most female newborn babies “Marimar” and canine pets as “Pulgoso” (Marimar’s dog and companion). It opened many Spanish/Mexican telenovelas opportunities to be aired in the country, which was cost-effective by not paying talent fees and other production costs among TV networks. Another TV show was the *Meteor Garden*, a Japanese comic book turned into an Asian-telenovela (Asianovela) in 2001 that captivated millions of Filipino audiences. *Meteor Fever* had dominated the country for some years and was characterized by idolizing these Asian stars, introduced Asian pop songs in the music charts, and following Asian artists’ fashion trends (hairstyle, clothing, and looks). This

famous Asianovela also opened the doors to other Asianovelas to be aired in the country by different TV networks.

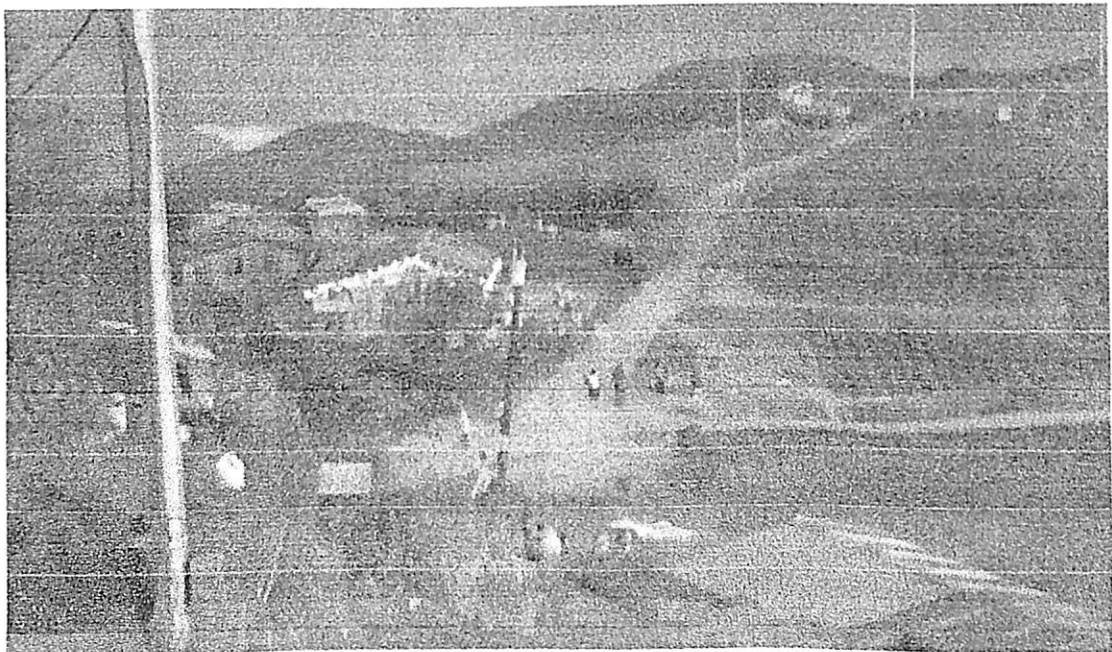
For many years, TV series in the country evolved to cope with the changing needs and wants of the Filipino audiences, which contributed to a variety of storylines, characterizations, and new production approaches. Tough market competition, lowering the production costs, and high-rating obsession among TV networks opened the doors to a more dynamic, cost-efficient, and creative way of producing TV series. These factors consciously and unconsciously changed the people working behind these TV series, the viewers, and the communities where the TV series was filmed.

Today, only a few studies are available that critically analyze the role of TV Series in community development and people participation. Some studies focused on behavior-changing effects (i.e., Gonzales & Salvador, 2003) and media-induced tourism (i.e., O'Connor 2006 & 2009, Beeton 2009). There are also some studies about how effective TV programs in influencing the target audience like women and children using educational programs that promote Filipino values and women empowerment (i.e., Laguilles & Naguiat, 2002).

These researches failed to identify the significant role that a TV program/series could do at a community level with a primary focus on people participation, community development or using development communication approaches. There is a growing need to explore new studies about what the media can do, particularly TV programs/series, to transform remote communities by bringing significant developments that can change people's lives.

*The Remote and the Popular*  
**Sitio Pongayan and *Forevermore* (TV Series)**

Sitio Pongayan (also spelled as Sitio Pungayan) is a small Cordilleran community located after the Radar Relay Station in KM. 9, Mount Kabuyao, Poblacion, Tuba, Benguet in the Northern Philippines. It can be reached between 20 to 30 minutes from Baguio City center, the Philippines' summer capital. Sitio Pongayan is a mountainous place with a great view and fresh air, a peaceful place covered with clouds at night, and a home for a group of indigenous people who are vegetable farmers for many years.



Courtesy: Rica Lumangcas' Personal Photos (2014)

On October 27, 2014, ABS-CBN Channel 2, one of the country's biggest TV networks, aired the pilot episode of its newest prime-time TV series for that year called *Forevermore*. This was a romantic-comedy TV series led by Liza Soberano (as Maria Agnes Calay), who belonged to a family of strawberry and

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vegetable farmers in the province of Benguet in Northern Philippines. She met an arrogant, bratty, and happy-go-lucky heir of a hotel and resort chain played by Enrique Gil (as Alexander Grande III). Their journey started as enemies who turned lovers and eventually changed Enrique Gil into a fine, hardworking, and responsible man.



Courtesy: [entertainment.abs-cbn.com](http://entertainment.abs-cbn.com) (2014)

This TV series was aired during prime time weeknights that featured a small village in the mountains called *La Presa*. This fictional place was so popular on TV for some months as the home of the sweetest strawberries, jams, true love, and happiness. *La Presa* was the filming location of *Forevermore* and one of the most popular villages in Philippine TV during that period. In reality, this place is called Sitio Pongayan.



Courtesy: [entertainment.abs-cbn.com](http://entertainment.abs-cbn.com) (2014)

ABS-CBN's strategic and creative programming led *Forevermore* to instant success a few weeks after airing the pilot episode. It gained a lot of support from different viewers worldwide, and *La Presa* was a common word to every household. Supporters of this TV show were so attached that the journey with *Forevermore* will not be complete without stepping into *La Presa*. The remote Cordilleran community called Sitio Pongayan opened its door to many people and community development opportunities.

This was the first TV phenomenon in the province that uncovered the power of a prime time TV series in transforming a small community into a popular tourism destination. This phenomenon also opened a lot of opportunities to change the residents' and viewers' lives including the rest of the community.

## The Research Problem

This study examined how Sitio Pongayan, a small Cordilleran Community, was transformed into the famous *La Presa* because of a prime time TV Series called *Forevermore*.

The study found answers to the following questions below:

- 1) How important was the role of *Forevermore* (the TV Series) in Sitio Pongayan's community development?
- 2) What were the relevant texts, forms, and themes created by *Forevermore's* team that constructed different meanings, experiences, and realities among Sitio Pongayan's indigenous peoples and culture, *Forevermore* viewers, supporters, the environment, and other parts of the community?
- 3) How these constructed meanings, experiences, and realities created by *Forevermore* affected Sitio Pongayan's indigenous peoples and culture, *Forevermore's* viewers/supporters, the environment, and other parts of the community?

## The Research Objectives

**General Objective:** This study examined how Sitio Pongayan, a small Cordilleran Community, was transformed into the famous *La Presa* because of a prime time TV Series called *Forevermore*.

**Specific Objectives:**

- 1) To determine how important was the role of *Forevermore* (the TV Series) in Sitio Pongayan's community development.
- 2) To identify the relevant texts, forms, and themes created by *Forevermore's* team that constructed different meanings and realities among Sitio Pongayan's indigenous peoples and culture, *Forevermore* viewers, supporters, the environment, and other parts of the community.
- 3) To examine how these constructed meanings and realities created by *Forevermore* affected Sitio Pongayan's indigenous peoples and culture, *Forevermore* viewers/supporters, the environment, and other parts of the community.

**Significance of the Study**

Studying media-induced community development in remote areas through a popular TV series is not a typical subject of research in Development Communication. Therefore, this study offered a unique research content and potentially one of the first research works to be produced in the country that analyzed a TV Series' role in transforming a community using Development Communication approaches.

This study provided a new perspective and understanding on how a prime time TV series aired in a national TV network could transform a remote community into a popular destination. This research uncovered the community's potential in opening great opportunities or challenges to the

indigenous peoples and other parts of the community.

This was also the first time that a remote Cordilleran community named Sitio Pongayan (*La Presa*) in Poblacion, Tuba, Benguet in Northern Philippines was examined because it was the filming location of the popular TV series called *Forevermore*. It also identified relevant texts, forms, and themes created by the show that affected the construction of our meanings, experiences, and realities of Sitio Pongayan's indigenous peoples and culture, *Forevermore's* viewers/supporters, the environment, and other parts of the community. The results of this study gave significant insights in deepening our understanding of the Cordilleran heritage, particularly on the relationship of media, indigenous peoples, culture, and community development.

This study will aid future media practitioners, students, educators, and other stakeholders to fully maximize the TV's potential particularly its programs in creating meaningful content and transformation to the community. This includes the creation of shared meanings, experiences, and realities that could potentially affect everyone in the society. This study could also aid Development Communicators in the future in assessing the capacity of using popular TV shows in mobilizing remote communities, unlocking human potential among stakeholders, and sustaining development.

The study did not examine any other remote areas in the province or any other prime time TV series with the same format that were shown in other TV networks. This paper did not examine other mountainous areas that could have been used for other Development Communication studies. Different time slots were not explored to assess a TV Series' capacity in transforming a remote

community.

### Definition of Terms

- 1) **Prime Time** - Television time slot when viewers are expected to be the greatest. It's between 8:00 PM to 11:00 PM in the Philippine TV viewing.
- 2) **TV Series** – This is also known as television novels (*telenovelas*) or television series or *serye* in Filipino (*teleserye*). A type of TV program shown on a weekday basis using several episodes (or series) that can last for one season, few weeks, or depending on TV ratings. It can contain drama, comedy, romance, horror, and a lot more.
- 3) **Forevermore** - the name of the prime time TV series that is the subject of this study aired on ABS-CBN Channel 2 every weeknight.
- 4) **Sitio Pongayan** – (also spelled as Sitio Pungayan today) is the filming location of *Forevermore*. Also known as the fictional *La Presa*. Located in KM. 9, near the summit of Mount Kabuyao, Tuba, Benguet in the Northern Philippines.
- 5) **Cordillerans** - Indigenous Peoples of the mountainous region in the Northern Philippines. (i.e., Igorot, Kalangoya, Ibaloi, Kalinga)
- 6) **Media-Induced Tourism / Screen Tourism** – a phenomenon created when people start to visit a place/destination because it is the filming location of a film/TV series.
- 7) **La Presans** – residents of the fictional La Presa.
- 8) **Tagalized** – translated to the *Tagalog* language.

## Chapter 2

### STORIES AND THOUGHTS FROM DIFFERENT PAGES (Review of Related Literature)

Many scholars and writers shared helpful information already on how television, including its program formats and programming methods, could transform many lives. This study reviewed some literature to support how television, particularly a TV Series (or *teleserye*), could holistically change a remote community.

#### **Television: A Medium that Remains Powerful and King**

Media, particularly television, has been known for years as a powerful driving force in bringing different changes to the people and society. Among its powers are the powers to inform and educate, for entertainment, to persuade, socialize, and create communities. These powers can be attributed by looking back at the television's larger communication context or strengths as a medium.

According to a study entitled *Impact of Television* by James Walker and Douglas Ferguson (1998), television has a great potential to create major impacts because of the following strengths: First, TV is a mass medium which gives the widest exposure to the same information among people all at the same time than any other forms of media. Second, TV has audio and visual representations that can establish a bond or closeness to a direct experience, happening, or information. Lastly, TV could provide the audience a sense of immediacy about real-time events, experiences, or information with unplanned consequences that can affect people at different levels.

This study also provided a picture of how television could influence how we develop a perception of our reality. Through cultivation theory and research, "television provides an image of the world in both nonfictional and fictional programming that over a period of time, become the version of reality accepted by most members of the culture," (Douglas and Ferguson, 1998). An example given was how frequently viewers might perceive our world as more dangerous, violent, crime-infested compared to what different statistics from police officers or government may show. The entire study analyzed different types of television impacts among users and what could be done about these.

On the other hand, Prof. Alexander Flor and Prof. Ila Virginia Ongkiko (2006) of UP Open University also provided key characteristics as to why TV could be an effective tool in Development Communication. According to their book entitled *Introduction to Development Communication*, TV remained as "the closest to face-to-face communication and is successful in reaching out to both literate and illiterate audiences" (Flor and Ongkiko, 2006). They also quoted SM Bargouti's 1975 study about how television could communicate or explain complicated messages because of its sound and picture. Despite these significant advantages, Flor and Ongkiko also discussed a few disadvantages of TV in Development Communication work. They provided solutions to what development communicators could do to maximize the television's potential as a mass medium.

Shirley Biagi (2012) also raised a critical point, the author of the book *Media/Impact: An Introduction to Mass Media*, regarding how television could transform our daily lives.

*“TV has been blamed for everything from the declines in literacy to rises in violent crime to the trivialization of national politics. Every once in a while it is praised, too, for giving viewers instant access to world events and uniting audiences in times of national crisis.”*  
(p.152, 2012, Biagi)

Despite the rise of new media and other technologies, television remained one of the leading media today. According to an article written by Rosalie Periabras (2014) regarding ad placements in different traditional media and TV ownerships, she highlighted that 92% of the Philippine urban homes and 70% of rural homes owned at least one television. This medium became the number one tool in advertising placements. The result was based on the Advertising Expenditure Report for 2013 released by Kantar Media, the country’s leading provider on television audience measurement.

In 2014, an analysis called *Culture Score (TM) Media Habits Index*, a global survey conducted by NOP World (a leading company of syndicated and customized research now acquired by GfK Aktiengesellschaft). It uncovered how many hours were spent by consumers in using different media like TV, radio, online media, and reading books. The results showed that watching TV tops the list globally, and people spent an average of 16.6 hours compared to listening to the radio at 8 hours, 6.5 hours on reading, and 8.9 hours on the weekend – all weekly. It also highlighted that the Filipinos were the second most avid TV watchers globally at 21 hours on average per week, next to Thailand at 22.2 hours.

Another related article entitled *Nielsen: Pinoy's Consumption of Traditional Media 'stable'* by Cai Ordinario (2014) also discussed how traditional media, particularly television and radio consumptions, were either stable or increasing despite the popularity of the online media and the internet. The article came from Nielsen's Cross-Platform report conducted in April and May 2014 that analyzed internet users' online/digital consumption using multiple screens, their behavior patterns, and impact on using traditional media like radio and TV. The report discussed that in 2013, there was an increase to 62% in radio consumption and 95% in television consumption.

This article also added in the same year that television viewership was initially pegged at 93% and radio listening at 53%. When it comes to accessing media throughout the day, TV viewing was identified as lowest during the afternoon and gradually increased during prime time hours. Early mornings, especially before working hours, were identified as the most popular time for both radio and newspaper. The report also added that "change in the digital consumers' media consumption habits was more pronounced in how engaged these consumers were with multiple screens." It concluded that 8 out of 10 Filipinos were engaged in using two to three screens (gadgets) simultaneously.

### **Why Television Series (*Teleseryes*) are so Popular?**

In the Philippines, Television Series (TV series) is also known as television novel (telenovela), *teleserye* (*tele* from television and *serye* from the Filipino term of series, *seryes* in the plural form), soap opera, or Philippine Drama (P-Drama). This is characterized by airing continuous TV serials (or

episodes) at an average of 30 minutes daily (daytime or night-time). Viewers must follow the storyline regularly to get the whole picture of the story.

Kathlyn dela Cruz (2012) wrote an article entitled *A Nation of Teleseryes: PH Netizens on Emotional Tag* discussed why most Filipinos were emotional. The article mentioned that the Filipinos have a *teleserye* mentality which might lead to being emotionally sensitive. It also highlighted that Filipinos loved to see drama both in real life and on television. This analysis came from a psychologist named Randy Dellosa during an ANC interview. The article also added that Filipinos could easily relate to *teleseryes* because these TV shows somehow reflect our real lives.

Aimee Avila (2011) conducted a study to identify the common trends of Philippine soap operas from 2000 to 2009. She found out that *teleseryes'* stories should mirror the reality so that the audience could relate themselves to soap operas. Avila also found out that those soap operas in the country used the man-to-man conflict with themes on security, love, family, rivalry, hope, ambition, money, and friendship, all in present-time orientation. She also added that soap operas "*fulfill the hopes and dreams of the audience*" by showing happy ending stories for the lead roles and the bad ones to be punished. Like the happy-ending teleseryes, the drama was an important genre in creating Filipino soap operas.

Avila also added that aside from knowing that drama can be very appealing to the TV viewers, this genre could catch the audience's emotions. Television viewers could relate to these "dramas" (also identified as struggles of the characters in the soaps) because these were prevalent situations

anywhere. We could still see different forms of inequalities until today. The characters' identities always represent all levels of the society (i.e., the poor and the rich, the famous and infamous, ordinary people versus people with authority).

Liza Marie Develos (2004) made a content analysis of two Philippine prime time *teleseryes*. She found out that *teleseryes* were appealing not just because of entertainment but also because they showed moral values that could strongly influence and affect viewers' lives. She also mentioned that creating *teleseryes* was expertly made and chosen to cater to the audiences' needs. Producers would always target the viewers' emotions because Filipinos remained a big *teleserye* market that is truly emotional and soft-hearted.

In an episode of Che-Che Lazaro's TV Special (2013) called "*Si Ser Chief, Si Maya at Ang Teleserye*," Ricky Abad, a theatre director, and sociologist, discussed why Filipinos love *teleseryes*. He explained that the Philippines is a country that simply loves good story-telling, which is the main reason why Filipinos love *teleseryes*. "Sometimes the plot would look familiar, and when you looked closely, you realize the scenes were reminiscent of 'Romeo and Juliet' and 'Count of Monte Cristo.' But since *teleseryes* cut through a wide segment of audiences, I think we should try using *teleseryes* as an educational tool to change attitudes," Abad added.

Lazaro's two-hour video documentary talked about the evolution and trends of the Philippine *teleseryes*. Lazaro also traced the Philippine *teleseryes* from the 1950s, starting with *Gulong ng Palad* (Wheel of Fortune). It also discussed how the two child stars named Janice de Belen and Judy Ann Santos

reigned the Philippine Soap Operas from the '70s to '90s. The show also studied how the Filipino soap operas (mostly from ABS-CBN Channel 2) invaded other countries globally, particularly the ASEAN region and some parts of Africa. It also analyzed the impact of Mexican telenovelas, particularly *Marimar*, and different factors that will make a *teleserye* a successful one.

Dellosa, Avila, Develos, and Abad's thoughts were strongly related to what Prof. Louie Jon Sanchez of Ateneo De Manila University pointed out about Philippine *teleseryes*. Prof. Sanchez taught an elective course about Philippine *teleseryes* that provided an in-depth analysis using cultural and media studies frameworks over the years. From an article entitled *Ateneo introduces Philippine teleserye*, Professor Sanchez (2014) highlighted that we should not only see *teleseryes* as a form of entertainment. These materials are considered a crucial "cultural signifier" and relevant texts to the lives of the entire society. He also added that these materials "dramatize contemporary life and imply certain truths about society and culture." Furthermore, he added that *teleseryes* are part of Philippine history's parallel world because they are developed for many years. Different historical changes and events happened in the country, adding more to soap operas' cultural significance.

Meanwhile, *Television Criticism* by Victoria O'Donnell (2013) explained the common ways how TV soaps were written. Most stories about TV series (soap operas) revolve around interpersonal relationships (i.e., family or lovers), domestic crises (i.e., abuses, crimes), overlapping storylines, and cliffhangers. She also added a great insight from Robert C. Allen, who explained why TV Series would never end, and people seldom produce narrative closure for a

given episode. Each story could continue across different episodes, which might take some years. Allen also highlighted that "no one watches the soap opera with the expectation that one day all the conflicts and narrative entanglements will be resolved so that the entire population of the soap opera universe can fade into happily-ever-after oblivion."

However, Ricardo "Ricky" Lee, a famous Filipino scriptwriter and ABS-CBN's Creative Manager, could challenge Allen's idea of writing TV series stories. In his talk with aspiring musicians in Dumaguete City for a songwriting camp, Lee (2014) emphasized that writing TV soaps was not just about achieving a happy-ending story. TV soap writing should be "restorative," an essential factor in writing Philippine soap operas.

He highlighted that soap operas should emphasize the "conservation and affirmation" of the family's empowerment and the Filipinos' identity. He considered these factors as the "master-plot" of every Filipino soap opera. Lee pointed out that viewers should be able to restore their faith in their own lives and communities by the end of watching a TV soap opera. This idea came from how foreigners from the past conquered the nation. Narratives should focus on how people should rebuild their families, communities and empower themselves after all the real-life's catastrophes. These are reflections of the Filipinos' history and real identity. Lee added that most *teleserye* themes could be repetitive, but people do not want these themes to be heard or told in the same way.

Lee's ideas were supported by what Prof. Louie Jon Sanchez had seen on the Philippine TV soaps for many years. According to Professor Sanchez

(2014), again, three elements will always remain regardless of the soap opera's complexities: 1) The TV soap opera should star a lead actor/actress that the masses will adore. The way of choosing the lead role will be dependent on the results of the marketing research to be led by the *teleserye's* production team. 2) The *teleserye* story should revolve around a family. The entire country values the smallest unit of society. Problems may arise but get resolved in the end. 3) Romance should always be present, adding some "spice" to the entire *teleserye*. Most *teleseryes* end in weddings which is the ultimate prize in searching for true love.

### **Impacts of Television Shows**

Constant exposure to television and patronizing TV shows are highly significant in bringing different changes to viewers of all ages. It's indisputably influential in molding people's minds, views, beliefs, attitudes, and dispositions towards other people and the rest of the community.

#### **a) *Hallyu* and the Filipinos**

The *Korean Wave* is a phenomenon that became so popular in the Philippines. Korean Wave is also called *Hallyu*, a term used to describe the popularity of the Korean entertainment industry globally through TV series, music, and movies. The Chinese Press introduced *Hallyu* in the 1990s to describe how Korean pop culture became an instant hit in China.

A Rappler article written by Carlos Santamaria (2012) described how the *Korean Wave* impacted Philippine Pop Culture and why Filipinos have loved this phenomenon since 2003. He specifically quoted two UP Professors namely, Dr. Ma. Crisanta Flores of Filipino Literature and Prof. Florinda Mateo who explained why Filipinos were glued to Korean soap operas.

Flores (2012) said that Korean soap operas were different compared to the ones produced locally. Korean soap operas were light compared to Filipino TV series, which were drama or poverty-driven. The target audience belonged to the lower middle class and not the poor compared to the Filipino soap operas. Korean soap operas provided the avenue to uplift the lower middle class's economic, cultural, and social status. Dr. Flores also added another effect on the Filipino audience: "when they view urban scenes of Seoul, there is a dream, an aspiration to go to Korea."

Santamaria also quoted Prof. Florinda Mateo (2012), who emphasized that better storytelling was the primary reason why Korean soap operas were so popular with the Filipino audience. "Filipino viewers were amazed at how fast a story could be told, how fast a plot could develop and the kind of acting — which was quite different from the brand of acting that we knew from Filipino actors," she said. Korean actors also tend to deliver some sense of humor in the story despite the "dramas" they experienced in the soap opera.

*Hallyu's* effect is affecting our soap opera's storytelling nowadays. The story "tends to develop faster, and the pace was quicker compared to dramas in the past that could run for as long as two years and create a lot of subplots. They were more straightforward," Prof. Mateo explained.

Santamaria also examined the role of the Korean Wave in *Kimmy Dora: Kambal sa Kyeme* (2009), a Filipino film written by Chris Martinez and directed by Joyce Bernal. Santamaria quoted Martinez, who explained why Filipinos like Korean movies. "Korean films are fresher, less formulated, and with a degree of violence and eroticism that appeals to the local audience, who are just being bombarded by teenybopper and romantic comedies in their local cinemas," said Martinez. Koreans used advanced technology in film production, making their movies technically and digitally polished with significant effects on production design and cinematography. Koreans and their government "invest a lot in their films, so hopefully, Filipinos can learn to do the same," concluded Martinez.

According to DLS Pineda (2012), "It's important to qualify the Korean Wave as a massive, almost hegemonic force, which has managed to seep into many aspects of Philippine pop culture." Pineda highlighted that this "Asian neighbor" reflected ourselves, hopes, fears, and future aspirations. We also shared the same family values or our "Asianness." For some years, our TV series were ruled by popular Spanish/Mexican telenovelas dubbed in Filipino. This phenomenon reminded us of the long years of Spanish colonization in our country, the typical melodramatic acts/scenes, and the prominent conflict and relationship between the rich and the poor.

Pineda mentioned that Filipino viewers were tired of seeing the same scenarios from watching Spanish/Mexican telenovelas. Korean TV soaps "reflect our desires to be cosmopolitan, corporate and savvy." We no longer want to see ourselves in the countryside, just like *Marimar* (a Mexican Telenovela) had shown us. We want ourselves to progress, move to a great

city, and empower ourselves more. These are the things we see in watching Koreanovelas. Korea is a highly-developed country comparable to the US and Japan, and this is the same image we constantly see in Koreanovelas.

Meanwhile, Analyn Perez (2014) emphasized that *Hallyu's* impact in the country should not be limited to analyzing Korean TV series only. The Korean Wave had "developed a strong subculture among young people, mostly K-Pop (Korean Pop Culture) and Korean Drama Fans," Perez said. This was the main reason we saw many country changes, including the booming industry of Korean products like cosmetics, gadgets, and outfits. Korean cuisines became popular among Filipinos, resulting in an increasing number of Korean restaurants found in various places. Koreans started traveling to the Philippines to learn English that generated more jobs and income among Filipinos in education and tourism. Korean music led local music charts in all media forms, and even Korean artists became so popular that they fuelled lots of concerts and entertainment activities.

An academic study conducted by Prof. Patrick Michael Capili (2014) from the Department of Modern Languages of Ateneo De Manila University regarding K-Pop Fan Culture. The survey showed that most respondents confessed that K-Pop provided them a "refuge." This happened when people cannot find satisfaction or anything that could make them happy in Filipino and Western Media/Pop Cultures. The survey also showed that being "a fandom is a personal experience," (Capili, 2014).

This study showed four parts: 1) Different events and scenes K-Pop Fans create for other fans. (i.e., Fan Clubs, Online Groups and Text Clans, Fan

Gatherings, K-Pop Conventions, Fans Meets and Concerts) 2) Different ways of K-Pop Fandom expression (i.e., Fan Art, Fan Fiction, Memes, Fan Projects, and Covers) 3) Issues with K-Pop Culture/Fans (i.e., Fans Wars, Gender/Sexuality Issues with male K-Pop Stars, Money Matters among Fan leaders) 4) Contributions of K-Pop Fandom to the Society (i.e., Business/Commerce, Community, Charity activities, Phil-Korea relations, Scholarship/Academic Studies).

Capili concluded that K-Pop fandom was an essential and rich aspect of the Filipino youth culture. As Filipinos, we should understand how K-Pop culture is making us “more internationalized and intercultural in a global society,” (Capili, 2014).

### **b) Changes on Behavior and Perception**

Several studies were published to show the correlation between frequent or prolonged TV viewing or watching behavior and perception change.

Rita Aranda (2014) of De La Salle University conducted a study regarding the images and the concepts of the Filipino family in soap operas. This study showed how these images could influence viewers’ perception and behavior towards the Filipino family in so many ways. Aranda used 55 respondents for the survey and encouraged them to watch TV soaps from ABS-CBN and GMA7 TV stations for the study. Most of these soap operas used in the study highlighted the traits of a non-typical family characterized by broken families, single-parenting, rebellious children, or irresponsible parents.

The study showed that most of the respondents were very open and aware of the changes in the images and concepts of a typical Filipino family

typically characterized by two parents leading the family. The results showed that many were open about accepting single-parenting. It was not a big issue if a father or mother was present or not in raising the children in a family. The study concluded that love and care in the family were the most critical elements in bringing the family together and having a harmonious relationship with every family member. Whether the mother or father was not present at all, it did not matter anymore because other family members will fulfill the love, care, and other responsibilities in the absence of these people in the family.

Another study entitled *The Meteor F(4)ever: A study on the factors causing the success of Meteor Garden in the Philippine television* by Rachel Landicho and M. Ursulo (2004) showed how *Meteor Garden*, an Asian-novela/Asian-teleserye became a significant hit in the country and why Filipinos were so addicted to this TV show. Aside from a fascinating love story and unpredictable plot, the characters' faces were unique to the Filipino market. Many viewers could relate themselves to the life of Shan Cai (played by Barbie Hsu), who belonged to a poor family and was oppressed by the rich and those in power. She was saved by Dao Ming Si (played by Jerry Yan), who became her lover. The success of *Meteor Garden* opened a lot of opportunities for other Asianovela to be aired in the country. *Meteor Fever* dominated the country for some years, characterized by idolizing these Asian stars, introducing Asian pop songs on the music charts, and following Asian artists' fashion trends (hairstyle, clothing, and looks).

A report conducted by UK Defence Science and Technology Laboratory (2009), *New Home New Life (NHNL)*, an Afghanistan soap opera, was analyzed

to show how it could bring significant changes among Afghan people living in war-stricken communities like in Dari and Pashtu. This soap opera was funded by big international donors like United Nations and its agencies (particularly the following: UNESCO, UNICEF, UNOCHA, UNHACR, UNMACA, and UNFPA), UK Government, European Commission, and non-government organizations (Agha Khan Foundation, Swiss Agency Development and Cooperation). About 14 million people supported this 15-minute per episode soap opera produced by BBC (British Broadcasting Corporation). This soap opera aired in 1994 to help people's development disrupted by war by giving them proper education. "In the absence of state educational facilities, it delivered impartial social development messages without being overly didactic," the report added.

*New Home New Life (NHNL)* provided different health, education, law, and government services. It also gave some practical advice about mine awareness, livestock and livelihood management, nutrition, women, and children development, including restrictions on Taleban women and corruption. This soap opera also provided an avenue for sensitive issues in Afghan society to be discussed publicly, like childbirth and controversial practices such as marrying someone to end the cycle of revenge in a family.

The report documented significant changes in people's behaviors from breastfeeding, best practices on reducing landmine accidents, and increasing Afghans' awareness about the responsibilities of their government. This study also highlighted the role of the soap opera as an essential tool in providing and sustaining peace-building initiatives. Four key points were highlighted in this study about the peace-building:

1. Soap opera was identified as a creative approach for everyone including combatants and civilians to have “a safe neutral space through which conflict, human rights, mediation, and sensitive human information can be discussed free from local reference points and therefore recrimination,” (UK-DSTL, 2009).
2. Soap opera was “free from references to specific political, ethnic or religious groups and affiliations and concentrate mainly on key social issues,” (UK-DSTL, 2009).
3. Soap operas’ fictional generalization “enables the maximum number of listeners or viewers to meaningfully engage because there’s no specific political, ethnic or religious reference to offend and the generalization is broad enough to seem culturally familiar,” (UK-DSTL, 2009).
4. Soap opera, a “creative broadcasting which is more enjoyable for viewers and listeners and captures a high audience if well-produced,” (UK-DSTL, 2009).

Another study was conducted in 2002 to analyze the impact of a UK soap opera in the National Health Service (NHS) cervical screening program, specifically in the North-Western Part of England. Coronation Street was the soap opera used in this study which started in 1960 on ITV, aired four times a week with an average of 13 million viewers who regularly supported the show.

A new storyline was introduced in April 2001 in which one of its lead characters named Alma Marie Halliwell (played by Amanda Barrie) developed terminal cervical cancer before being diagnosed. The soap opera highlighted that Alma's missed pap-spear tests from the past years and misdiagnosis on other laboratory examinations were possible reasons she had developed this disease. On subsequent episodes of the soap opera, it constantly featured Alma's deteriorating condition until she died on 17 June 2001, with 15 million viewers tuned in. This study found out that there was a significant increase in performing cervical pap smear tests in the weeks following the soap operas storyline. A total of 79,712 tests were completed in 2001 compared to 65,714 from 2000 (21.3% higher than the last year). A strong health message was delivered by the show in which health professionals did not plan at all. The NHS staff thought that performing cervical pap smear tests would drop following the Coronation Street storyline in 2001, but the result was the opposite. The study concluded that further research was required to determine the long-term effect of the soap opera in terms of health benefits and other health-related matters.

### c) Television Programs/Film and Impacts in a Community Level

Only a few studies were made about the direct impacts of TV programs, notably television series (TV Series), in bringing significant changes to the community. Most studies did not use development communication approaches. Studies also focused on the relationship of media (film/TV Series) and tourism leading to different impacts at a community level or how we can make community development because of media (film/TV Series) interventions.

The study of Noëlle O'Connor (2006) about how a BBC television series changed a local residential area was a clear manifestation of the impact that a TV series could do in influencing the local community tourism. She called this influence television-induced tourism or screen tourism. It transforms filming locations of a TV series or film into popular destinations/attractions that people could visit because these locations were constantly shown or featured on TV and other movie screens.

In this study, O'Connor also quoted a vital insight from J. Connell regarding the power of television. Connell said that "on television when a show is given at a peak time slot, it has the potential to act as a shop window for a destination that customers may peruse at regular intervals from the comfort of their armchair." Television had a significant advantage in exposing a specific fictional destination repeatedly, primarily if used as a setting or a filming location for a TV series or film.

O'Connor specifically discussed the TV series *Ballykissangel*, a comedy/drama series shown from 1996 to 2001 in the UK, USA, and other parts

of the world that featured a marginalized rural community called Avoca Village in Wicklow, Ireland. She found out that the popularity of *Ballykissangel* provided different impacts among the people and the community, both in positive and negative ways.

She mentioned the following: local employment, local business improvement, extra money, Avoca became a tourist destination, meeting Irish stars, meeting different nationalities as a few of the positive impacts of *Ballykissangel*. The adverse effects were street restrictions and closures, high noise level, traffic, abundance in souvenir shops, lack of privacy among residents, and an increase in the number of tourists.

O'Connor also highlighted that even if the TV series provided significant benefits in boosting the local tourism industry, there was a great need to consider the long-term effects of filming the TV series in Avoca and what the community could do about this. Most of the time, the impacts of television-induced tourism were always unplanned because it was dependent on how a particular television series (TV series) could get so much popularity that the audience would continuously patronize.

A long-term development plan was suggested to address problems that were affecting everyone. O'Connor also added that the residents and the local council should implement other community initiatives to sustain the development happening in Avoca after filming *Ballykissangel*.

In a similar study authored by Sue Beeton (2004) regarding how a particular TV show/series changed a small rural community, she highlighted that film-induced films could increase the rate of physical changes in the

community. These effects would only be possible after the television show/series became popular to its audience and starts attracting people to visit the filming location. She specifically discussed the effects of *Sea Change*, a comedy-drama TV series in Australia that aired from 1998 to 2000. It featured a small seaside village called Barwon Heads in the state of Victoria, about 100 km. from Melbourne, which was fictionally known on TV as *Pearl Bay*.

According to Beeton, before experiencing the popularity of *Sea Change*, Barwon Heads was a place that hosted families and other tourists on a tight budget during the summertime and holiday month of January. Several shop outlets were vacant, and others even closed down in 1998 but in a span of a year, when *Sea Change* gained its popularity, different shops, restaurants, and bars opened in the area. Tourism and real-estate sales started to boom. Various property developments (both commercial and residential) also increased. Like the results of O'Connor's study, Beeton also found positive and negative impacts of *Sea Change* in the community. She concluded in her research that it could have been better if everyone in the community could embrace proactive community planning instead of reactive responses. It means that community leaders and people should develop policies and strategies that would protect the community and its people from the possible impacts of a TV series/show before it becomes so popular and bring other changes in the place.

Another study conducted by Jessica Crowe (2013) of Southern Illinois University discussed how the community's social infrastructure could affect film-induced tourism sustainability and the impact on the local community. The study also identified who benefited most from this film/screen tourism industry.

She placed Forks, Washington, in the US as the core of her research. Forks is the famous setting of the successful *Twilight* series authored by Stephanie Meyer from 2005 to 2008. These books were made into five blockbuster films called *The Twilight Saga*.

Before the success of the *Twilight* series and the films, Crowe discussed that Forks already displayed a high level of social infrastructures because of current economic policies and developments in the area. These things included an increased presence of entrepreneurial infrastructures, financial institutions supporting local development projects, mobilizing stakeholders and resources, and support from government leaders. These were very significant in positioning Forks as an excellent destination for film tourism activities that could benefit the local economy and embrace economic change.

Undoubtedly, Forks experienced many changes because of the popularity of the *Twilight* series and the films. There was a significant increase in tourists for years since 2005. Local businesses (i.e., hotels/motels, restaurants, travel and tours, souvenir shops) were in good shape, increased employment rate, employees' salaries, and sales taxes. All these contributed to increased revenue in the town, thus improving Forks' local economy. However, Crowe concluded that not all people in Forks benefited from this economic development. She notably identified the minority groups composed of Latinos and Native American residents who did not experience the same benefits of economic growth in Forks. Poverty rates were higher among these people compared to their white counterparts. Crowe (2013) explained the possible reasons below why these happened:

- 1) Most local businesses were owned or managed by white residents/employees.
- 2) Most tourism jobs were taken by white employees.
- 3) Only a few Native American and Latino employees occupied managerial positions, professionals, administrative support, and service workers.
- 4) The largest percentage of Native Americans and Latino residents were unemployed or worked as laborers and helpers which were low-paying jobs and could be seasonal.

Crowe strongly recommended prioritizing the needs of the subpopulation in Forks (Native Americans and Latinos) for them not to be left behind from the benefits of the film-induced tourism and economic developments. She notably identified local leaders and policy-makers to provide development projects that were more diverse and embodied multicultural processes. Crowe wanted the Native Americans/Latinos to be empowered by supporting them on how to be employed in tourism jobs or, better yet, provide livelihood projects that might not be related to tourism, giving them sustainable wages. Crowe believed that tourism empowered by multicultural/ multiracial approaches of a specific community could enhance tourist experience beyond what film tourism could offer.

Another study authored by Angela Strauss (2003) entitled *The Economic Impact of Film Tourism in Small Communities* explained how small communities could gain significant benefits once chosen as a filming location for a movie or TV series. Strauss mentioned that community development was a tedious task,

especially in small (rural) communities. Tourism could potentially help these communities in terms of economic development. The kind of tourism discussed in this study was film tourism.

Strauss added that the task of choosing the filming location was never easy. It could take months or years for the movie/TV series production team to select the right place for shooting films/TV series. Different factors could affect choosing a filming location like the storyline, time, budget, staff/crew members, and a lot more. The long waiting period could be very frustrating for many people and can impede the community development process.

This study offered ways to “market” small communities that could attract potential film/TV series makers. Strauss (2003) highlighted the seven factors to consider (below) before searching for Film/TV series Production:

- 1) Build a task force composed of community leaders, politicians, film/tourism/economic development experts, business people, and residents who will develop different strategies for tourism and economic development. This is the same team that will analyze the benefits of shooting a film/TV series in a certain community and how to “market” the community to potential film/TV series makers. (Strauss, 2003)
- 2) Study current tourism trends, demographics, and potential (of the community) to identify different elements that a community can offer to the film/TV series production and the effects to the community. (Strauss, 2003)
- 3) Community research (knowing the behavior, perception, attitudes)

among residents is important because these are the people that could be impacted directly by film tourism development. Their voice is important to address concerns/issues in a more proactive manner. (Strauss, 2003)

- 4) Develop a master plan that will include marketing, planning, development, implementation, and evaluation of the entire process. This plan will assess to what extent the community can offer in terms of promoting itself in the film/TV series industry. (Strauss, 2003)
- 5) Have a Resource and Image Inventory that will assess what are the different resources available for a potential film/TV series production team or a potential tourist. (Strauss, 2003)
- 6) Assessment of Community Infrastructure to see whether the community has enough facilities suitable for filming and tourism. (Strauss, 2003)
- 7) Final Investment is all about re-assessing the community's potential for economic development via film/TV Series industry. It is all about determining whether this type of community development is still needed or not after all issues/concerns were investigated, evaluated, and addressed. (Strauss, 2003)

Furthermore, with the feedback from community leaders and residents, Strauss developed some marketing tools and strategies that could help these communities in introducing and sustaining film tourism in the area.

Meanwhile, another study made by Mary Mostafanezhada and Tanya Prombuomb (2016) discussed how film-induced tourism could influence the

geopolitical images of a place and culture. This paper highlighted how the Chinese blockbuster film *Lost in Thailand* (2012) created a film phenomenon that significantly affected Northern Thailand's economic development where the film was shot and the existing experience, images, and culture. It concluded that geopolitical assemblances/images of a place and culture made by film-induced tourism "are mediated by historical and contemporary culture as well as political-economic relations that link geopolitical imaginaries of place with tourist experiences in place," (Mostafanezhada and Promburomb, 2016).

While some places benefited from film-induced tourism, Anna Polianskaia (2016) from Bucharest University emphasized that different challenges were potential threats to this kind of tourism activity. The challenges identified included making tourists revisit the same destination and how expensive traditional advertising tools were in promoting the place. Furthermore, modern tourism promotion lacked funding to sustain the destination's popularity that could aid in maintaining tourists' interests in that place. The paper concluded to strengthen marketing tools implementation of some popular destinations, know the demographics of the visitors, and invest in attracting filmmakers to shoot their films on these places rather than using costly traditional advertising tools.

### **Review of Related Literature Synthesis**

Based on the different literature reviewed, television remains the powerful medium that can bring many changes to all parts of society. The advantages of

this medium had been used many times as an essential mass communication tool to the public. Television series or soap operas, if planned carefully, could bring many impacts to the people's behaviors, perceptions, and way of life that could be both positive and negative. The most significant impact created by TV shows/soap operas could be seen at the community level when a community (or place) became a setting or filming location of a TV show/soap opera. This event could bring physical changes, provide economic stability and gain popularity of the place. However, aside from these effects, there might be negative impacts that could arise if community leaders and their people will not adopt proactive community planning. Quoting Sue Beeton's study (2014), it was "all about developing policies and strategies to protect the community and its people against the different impacts of a TV show/soap before it becomes so popular."

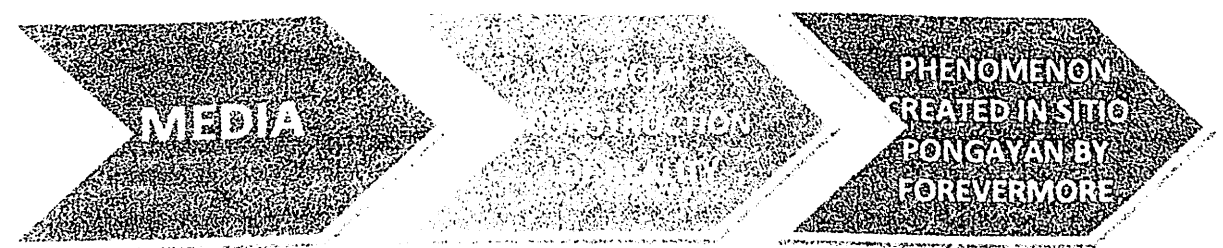
## Chapter 3 THE RESEARCH FRAMEWORK

### Theoretical Framework

This study used two communication theories, namely, the Social Construction of Reality Theory by Peter L. Berger and Thomas Luckmann and the Cultivation Theory by George Gerbner. These theories were significant in deepening the study about the role of a *teleserye* in community development, particularly in creating meanings, experiences, and realities that affected almost everyone in the community, including the audience, over a period of time through constant exposure to television and its programs.

### Social Construction of Reality Theory

This theory talks about how people develop views, concepts, and experiences globally over a period of time using social interaction. Once these views, ideas, and experiences become habitual, these become an integral part of our society and culture that everyone must realize.

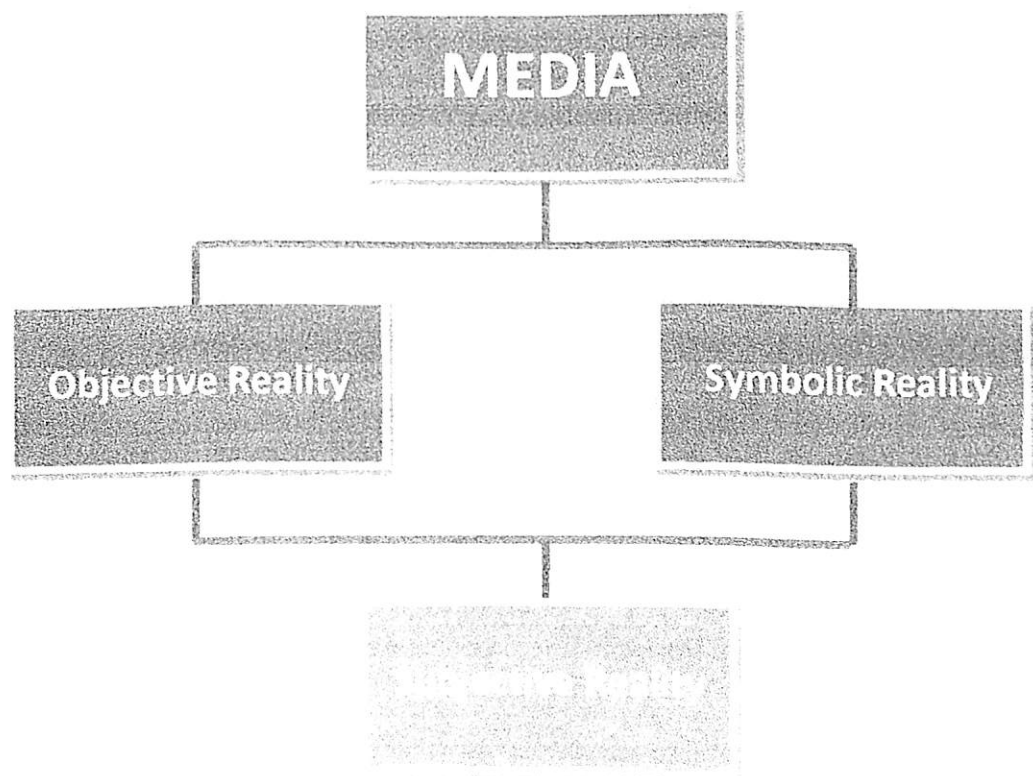


## The Research Model

In this study, the three-part model of Construction of Social Reality by Adoni and Mane (1984) was used.

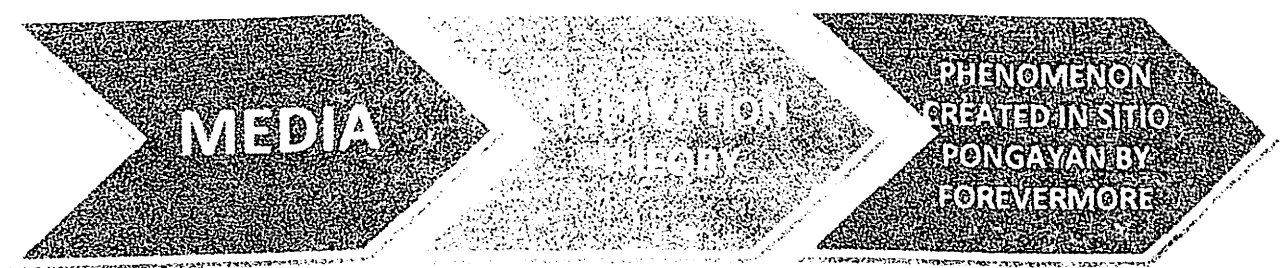
Adoni and Mane highlighted the following parts below:

1. **Objective Reality** – the Reality that we are already experiencing based on facts and empirical information.
2. **Symbolic Reality** – the Reality composed of any symbolic expression that we get from different media, arts, literature, and other contents.
3. **Subjective Reality** – the Reality created by an individual or a group based on Objective and Symbolic Reality.



## The Cultivation Theory

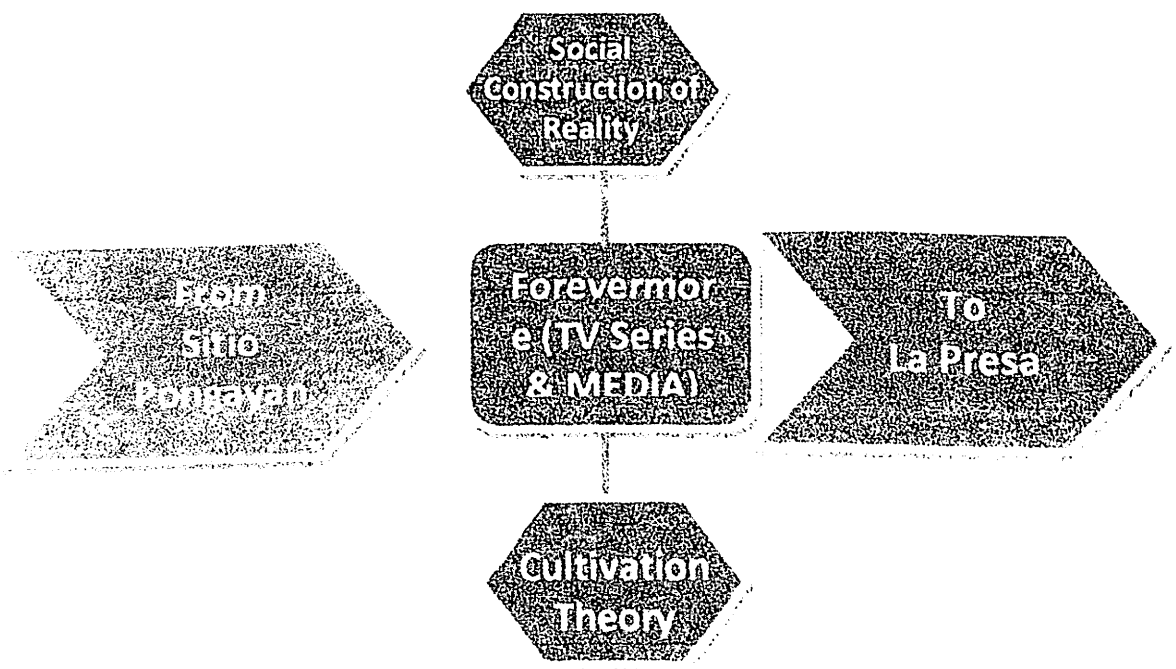
This theory provided an avenue for analyzing the role of television and the impact it can bring on society. The analysis was called Cultivation Analysis which studied the contribution of television exposure among viewers (who are active interpreters) to their conception of the real world, including the beliefs, behavior, and values towards other people and society. It indicated that “television is a system of messages made up of aggregate and repetitive patterns of images and representations to which the entire communities are exposed and which they absorb for a long period of time” (Stacks and Salwen, 1996). This theory assumed that if a person watches television longer than the usual way (called heavy viewers – those who watch TV for four or more hours) compared those who are not (called light viewers, those who watch TV in two or fewer hours), he/she will more likely to perceive the reality as highly similar on what he/she sees on the television world through the repetitive images, messages, and lessons that TV exposes compared to the current situation he/she has (real world).



George Gerbner and his colleagues developed the Cultivation Theory at the Annenberg School of Communication at the University of Pennsylvania. It had a premise that “television sets has become a key member of the family, the one

who tells most of the stories, most of the time,” (Gerbner et al. 1980). This was the main reason why the concept of storytelling was fundamental in studying the Cultivation Theory. Gerbner said that the primary difference between human beings from living organisms and other creatures was the ability to create a world that was filled with stories that we all tell. Humans can create and manipulate a very complex symbol system used to communicate effectively, which is being passed on from one generation to another through different forms of storytelling. “We have either personally nor directly experienced great portions of what we know or think we know; we “know” about many things based on the stories we hear and the stories we tell,” (Stacks and Salwen, 1996). Television is indeed a storytelling tool for many years.

### Theoretical Framework Model

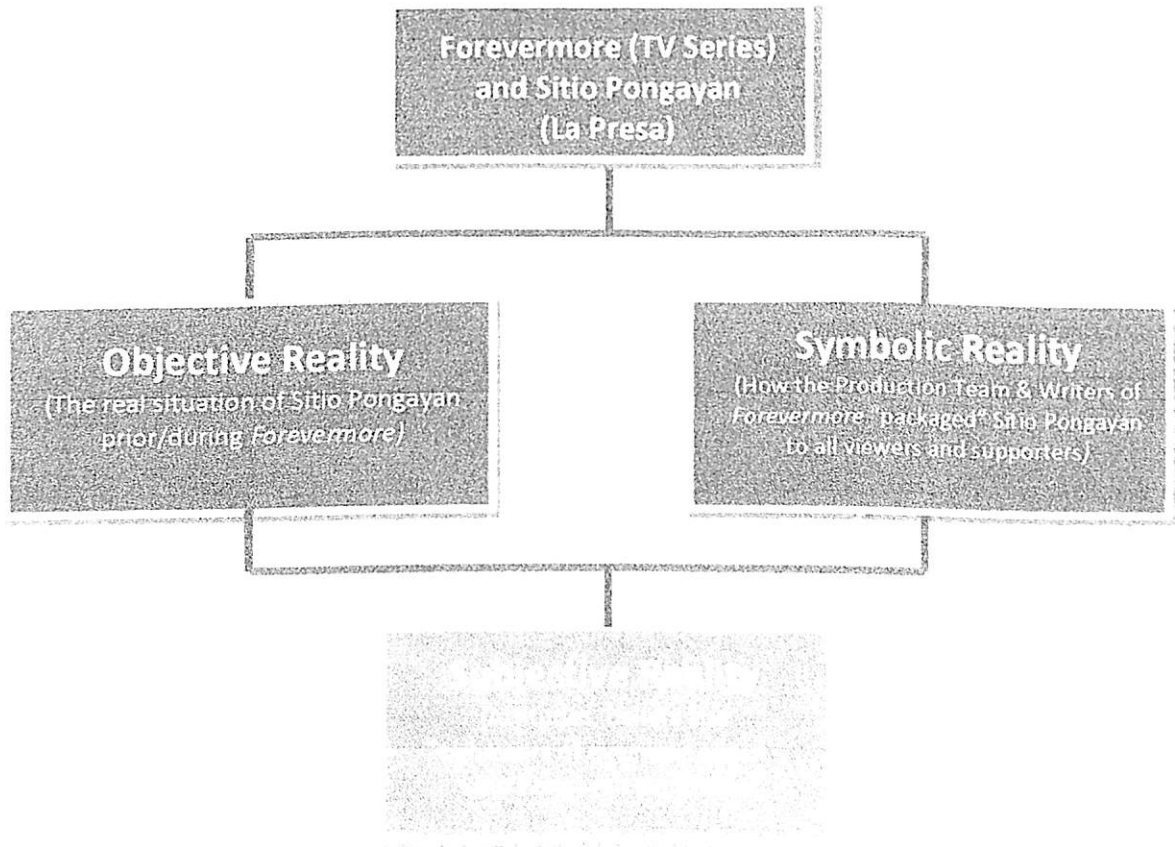


## Conceptual Framework

This study analyzed the role of *Forevermore*, a popular prime time TV series aired in ABS-CBN, in creating new meanings, experiences, and realities for everyone, particularly among the chosen respondents of the study and in the filming location of this TV program called Sitio Pongayan (popularly known as *La Presa*).

By using Adoni and Mane's three-part model of the process of Construction of Social Reality and Gerbner's Cultivation Theory, it will be easier to identify the relevant texts, forms, and themes used in *Forevermore* that made different impacts to all respondents identified through constant exposure to television and its programs.

### Conceptual Framework and Research Model



The results of this phenomenon contributed to a lot of changes in the Sitio Pongayan community, particularly on physical, economic, environmental, socio-cultural developments of the area and how other people perceived the place. The study had deepened the analysis in identifying whether these changes were beneficial or not to everyone, especially to Sitio Pongayan's people and community.

## Chapter 4 METHODOLOGY

### The Research Design and Methods

This study entitled *From Sitio Pongayan to La Presa: Transforming a Cordilleran Community through a Prime Time TV Series* was an ethnographic research that produced an unpublished book and a 15-minute video documentary. The study was able to find answers on how a prime time TV series called *Forevermore* created a phenomenon that led to the creation of new meanings, experiences, and realities through significant texts, forms, and themes in Sitio Pongayan (famously known now as *La Presa*) and how these elements affected the people, the respondents identified and the rest of the community.

### Locale and Time of Study

The study was conducted directly in two places. These were Sitio Pongayan, found in KM. 9, Mount Kabuyao, Poblacion, Tuba, Benguet and Baguio City. The study started on 25 May 2015. It ended on 31 May 2021.

### Data Gathering

Ethnography and Personal Interviews with respondents using an interview guide with open-ended questions.

### Respondents Identified

Sitio Pongayan residents, Barangay Officials/Development Officers of

Tuba, Benguet, *Forevermore's* Production Leaders/Staff, Tourists, Media Expert and Clinical Psychologist.

### Data Analysis

Participants' Quotes were used in completing the analysis for this qualitative study.

### Data Gathering Timetable

Eight months were allotted initially for this study to be completed and produce the actual thesis book and the video-documentary format of the thesis. However, the completion got delayed due to different research challenges, time constraints, lack of resources, and government-mandated restrictions because of COVID-19. Finally, the author completed this study on May 2021, ensuring that all essential parts of the research were covered, particularly the *Forevermore* Staff and Crew, Media Analysts, Environment and Indigenous Peoples Experts, Sitio Pongayan residents, and tourists. This timetable for the study was created to balance it with the researcher's other priorities. The researcher is currently a full-time employee with a private company and doing the fundamental research all alone.

Below was the proposed timetable for the study:

MONTH/S	ACTIVITIES TO BE DONE
May to June 2015	1) Create letters to gather information from sources. 2) Establish contacts and arrange interviews with the sources
July and August 2015	1) Fieldwork and library research 2) Interview different sources and concerned people in the study

	3) Consult the Thesis Committee Panel for the study
September to October 2015	<ol style="list-style-type: none"> <li>1) Creating the video-documentary format and script of the thesis</li> <li>2) Consult the Thesis Committee Panel for the study</li> <li>3) Revising the video-documentary format after consulting the Thesis Committee Panel</li> <li>4) Additional fieldwork and library research if applicable</li> </ol>
November 2015	<ol style="list-style-type: none"> <li>1) Continuous revisions of the entire thesis production</li> <li>2) Consult the Thesis Committee Panel for the study and gather additional feedback from colleagues</li> <li>3) Additional fieldwork and library research if applicable</li> </ol>
December 2015	<ol style="list-style-type: none"> <li>1) Final Presentation and submission of the entire thesis</li> <li>2) Seek approval from the Thesis Committee Panel</li> </ol>

#### VIDEO PRODUCTION DETAILS

SEGMENT NUMBER	DURATION	DETAILS	ACTIVITIES TO BE DONE
Segment 1  Introducing Sitio Pongayan	1 minute	<ul style="list-style-type: none"> <li>- Discuss the short history of Sitio Pongayan according to different sources</li> <li>- Review Sitio Pongayan community profile before Forevermore's popularity</li> </ul>	<ul style="list-style-type: none"> <li>- Insert interviews from Barangay Officials, Community Development Workers</li> <li>- V/O and Narration</li> <li>- Insert videos or photos of the "remote" Sitio Pongayan</li> </ul>
Segment 2:  Forevermore	3 minutes	<ul style="list-style-type: none"> <li>- Discuss what is <i>Forevermore</i> and how the production team</li> </ul>	<ul style="list-style-type: none"> <li>- Insert interviews from <i>Forevermore</i> Production</li> </ul>

From Sitio Pongayan to La Presa:  
Transforming a Cordilleran Community through a Prime Time TV Series

and How Sitio Pongayan was discovered		discovered Sitio Pongayan as a filming location	<p>Staff or Crew</p> <ul style="list-style-type: none"> <li>- V/O and Narration</li> <li>- Insert video clips of <i>Forevermore</i> and Sitio Pongayan</li> </ul>
Segment 3  How <i>Forevermore</i> became so popular and the impacts it created in Sitio Pongayan	10 minutes	<ul style="list-style-type: none"> <li>- Discuss as to why and how <i>Forevermore</i> became popular on TV</li> <li>- Discuss the different impacts (i.e. opportunities and challenges) created by <i>Forevermore</i> to Sitio Pongayan Community and other people</li> </ul>	<ul style="list-style-type: none"> <li>- Insert interviews from <i>Forevermore</i> Production Staff or Crew and media analyst</li> <li>- Insert interviews from Barangay Officials, Community Development Workers, Tourists, Sitio Pongayan Residents, Fans, Experts</li> <li>- V/O and Narration</li> </ul>
Segment 4  Conclusion	1 minute	<ul style="list-style-type: none"> <li>- Synthesize the entire video production and results of the study</li> </ul>	<ul style="list-style-type: none"> <li>- V/O and Narration</li> <li>- Discuss the results and analysis of the entire production</li> </ul>
<b>TOTAL</b>	<b>15 MINUTES</b>		

**Chapter 5**  
**UNCOVERING THE TRANSFORMATION:**  
**SITIO PONGAYAN TO LA PRESA AND FOREVERMORE**  
**(Discussions and Results)**

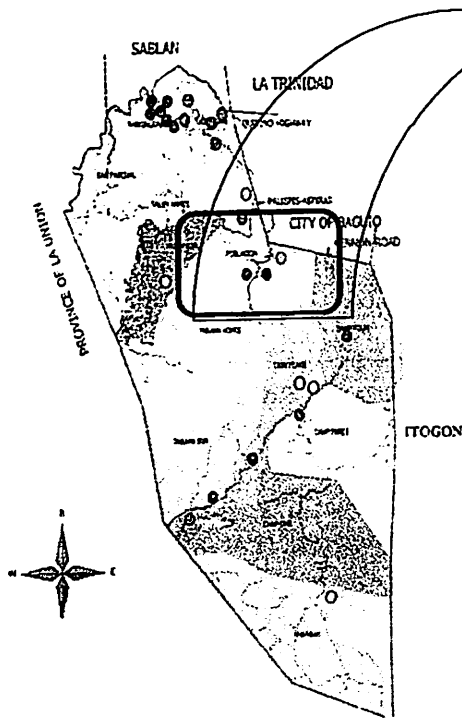
**Sitio Pongayan's Community Profile**

*Sitio Pongayan* (also spelled as "Pungayan" today), a native name with a Kankana-ey origin, is one of the 21 sitios (villages) of Barangay Poblacion in Tuba, Benguet. It is located in Km. 9, near the summit of Mount Kabuyao, which is one of the tallest ground elevations in Tuba and Baguio City. It has a population of 261 people based on the 2013 Population Census conducted by the Barangay Council. This sitio is composed of different ethnic/Cordilleran cultural groups like Kalangoya, Kankana-ey, and Ibaloi. The primary source of living among residents is farming or gardening, producing other vegetables like cabbages, carrots, potatoes, broccoli, cauliflowers, and few residents who plant strawberries. They usually harvest these vegetables every three to four months, and some are seasonal. However, like any other farming community, the locals also experience problems in farming, particularly during rainy seasons when some of their crops get destroyed because of a strong typhoon, extreme weather conditions, or pests. This is the main reason why residents are also seeking other opportunities to increase their income to sustain their everyday lives.

This summit village is also part of the 3,121 hectares of protected forest called Santo Tomas Forest Reserve that President Manuel L. Quezon has established through Proclamation No. 581, signed on July 8, 1940. This proclamation was created to protect the forest in the Municipality of Tuba and

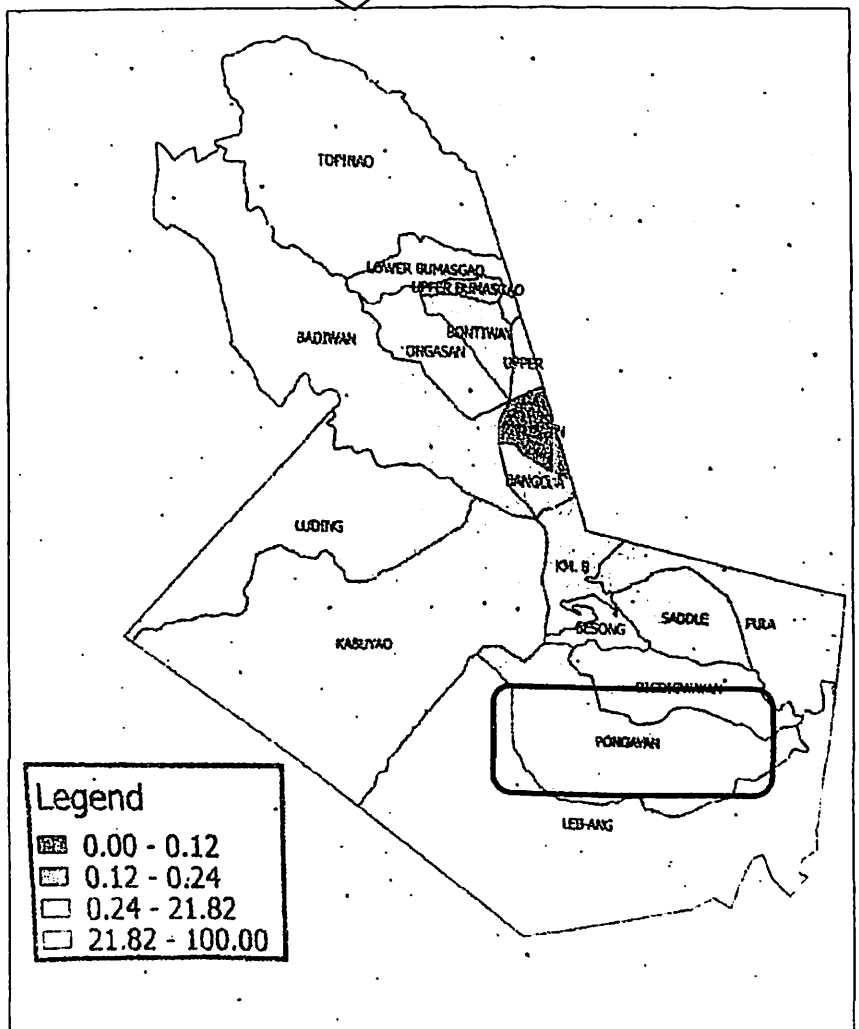
**From Sitio Pongayan to La Presa:  
Transforming a Cordilleran Community through a Prime Time TV Series**

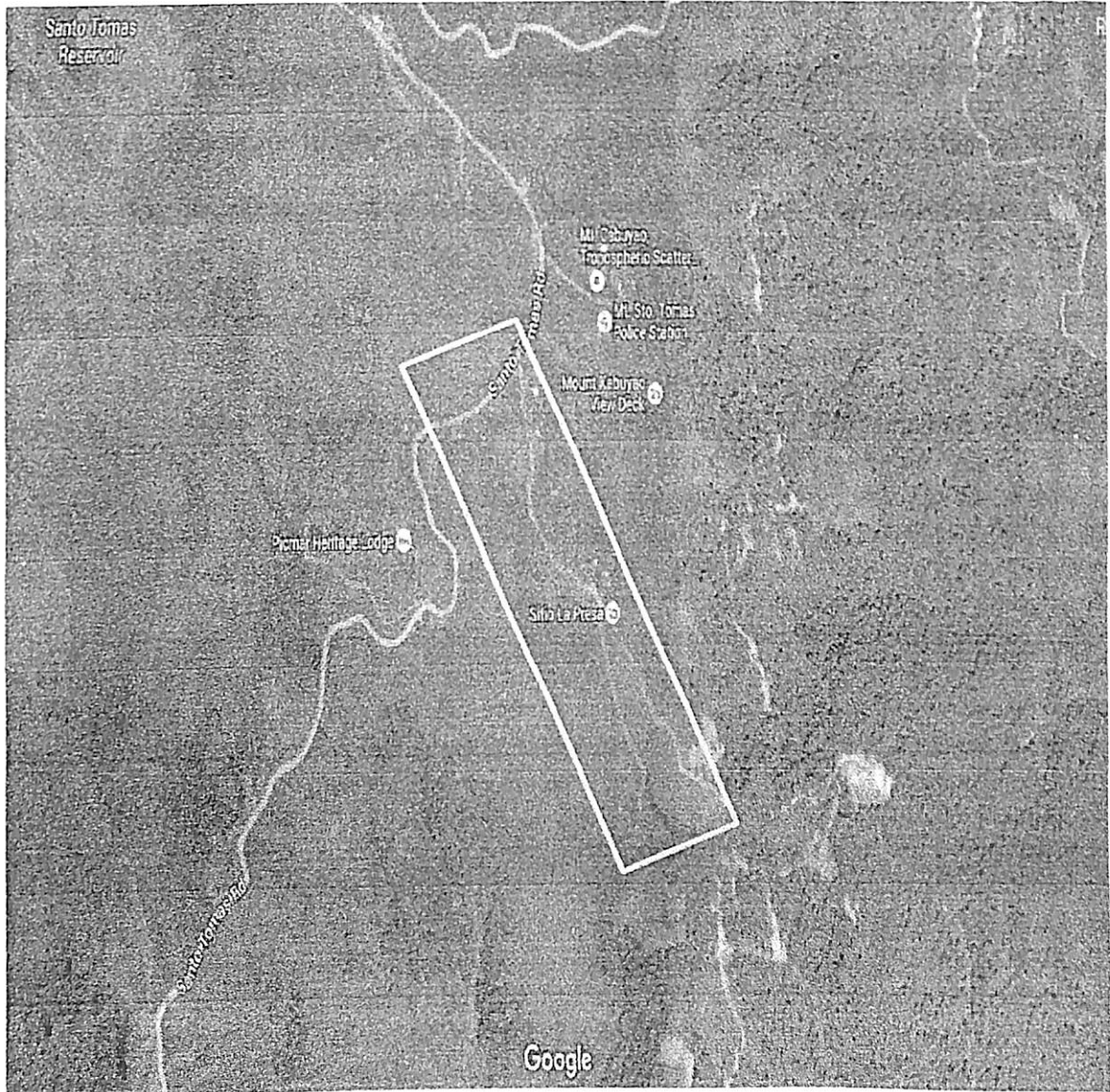
regulate all forest activities, including “the use and occupancy of this reserve and the cutting, collection, and removal of timber and other forest products therein in accordance with the Forest Law and Regulations,” (Official Gazette, 2014). Five barangays of the Municipality of Tuba are under the Santo Tomas Forest Reserve, namely – Poblacion, Camp 4, Tabaan Norte, Tabaan Sur, and Twin Peaks.



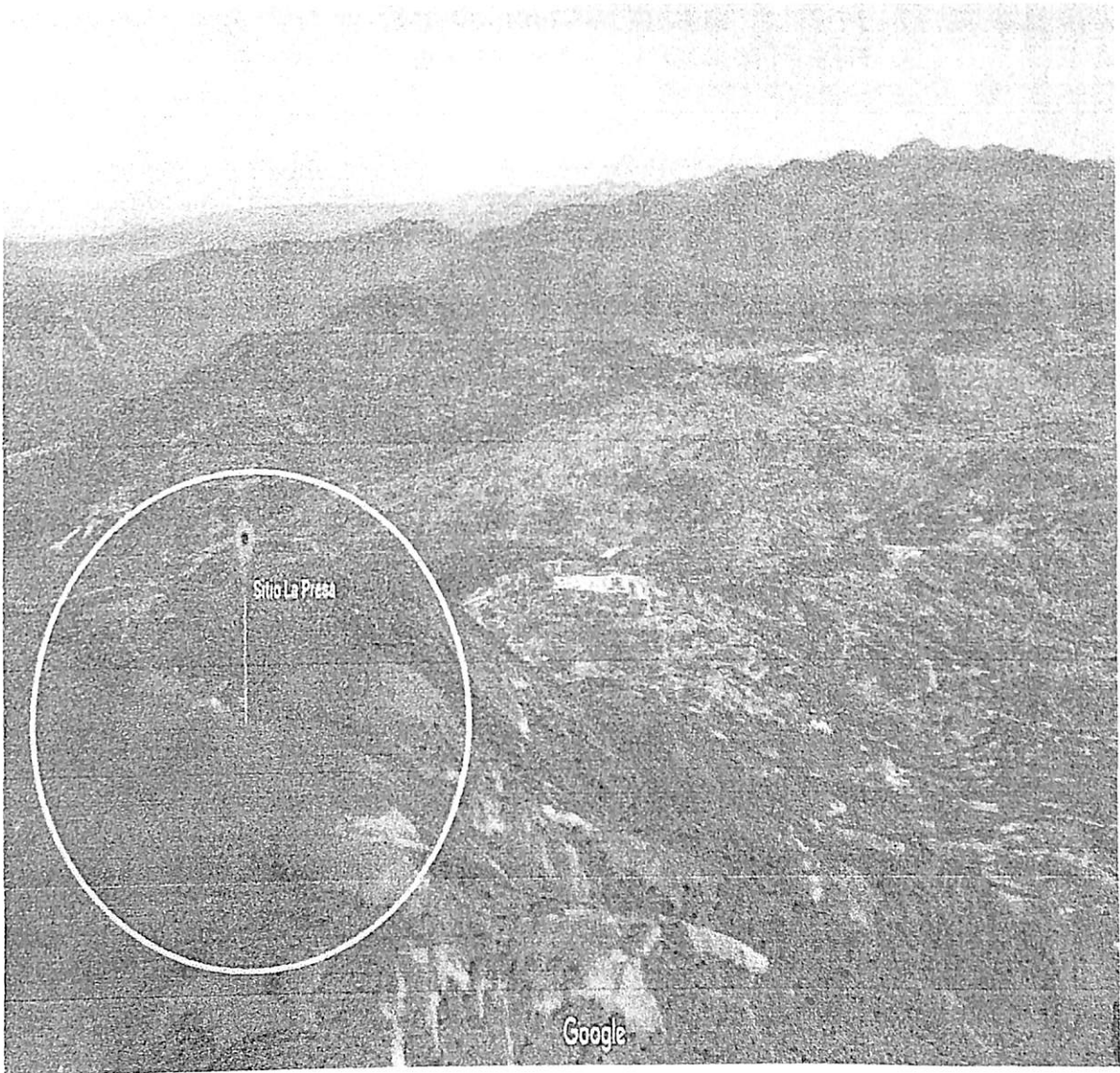
**Municipality of Tuba Map**  
Source: Municipal Tourism Development Plan, 2015-2021

**Poblacion, Tuba, Benguet Map**  
Source: Barangay Socioeconomic Profile and Development Plan (Poblacion)





**Sitio Pongayan in Mount Kabuyao, Poblacion, Tuba, Benguet**  
Image on this page courtesy of maps.google.com



### **Municipality of Tuba: An Ideal filming location for TV and Movies**

The Municipality of Tuba is not new when it comes to being the shooting location of a film or a TV program, according to Miss Magdalena Niwane, Tuba's Tourism Action Officer and also the Secretary to the Municipal Council (Sangguniang Bayan). She mentioned that during the time of Dolphy, Alma Moreno, Panchito, and other old-time actors and actresses, some films were shot in front of the Municipal building and other parts of the Tuba. When *Forevermore's* Production Team was looking for a mountainous location to shoot this TV series, Miss Niwane also mentioned that they'd recommended Mount Kabuyao and a small mountainous place near Sta. Lucia Golf Course. However, the Production Team has chosen Sitio Pongayan near Mount Kabuyao as its final shooting location in this TV series because of its incredible scenery and charm.

Prior to the phenomenon created by *Forevermore*, Mount Santo Tomas and Mount Kabuyao are already popular trekking destinations and also known by those who wanted to experience a different level of mountain adventure compared to what the "saturated" Baguio City can offer. Even if Sitio Pongayan and other sitios are part of the Santo Tomas Forest Reserve which means that all forest and man-made activities should be regulated, significant developments have happened in these areas through the years. These developments were completed to provide essential social services to residents. The place now has a concrete barangay and main roads going to and from Baguio City. Everyone can also see expanded gardening/farming areas of

residents for their livelihood activities. Different infrastructures were built like a school, the church, a police station for peace and order. Multinational and local telecommunication companies also created their relay stations and towers located on top of the mountains. The local government also added some view decks, a tourist center, and public toilets for tourists and trekkers.

## The Road to *Forevermore*

*"Gusto kong kiligin ulit sa Baguio."  
(I want to experience a romantic thrill again in Baguio.)  
Jay Fernando, 2015*

*Forevermore* was a concept formed in 2013 by the Creative Team from Star Creatives (a production team) for ABS-CBN TV Production Department. The story conceptualization was led by Mr. Jay Fernando, who was the Creative Manager of *Forevermore*. The original idea of this TV series was to make a love story in the mountains. Mr. Fernando highlighted that it has been a while that we haven't seen any TV show/teleserye or movie that could make us realize that Baguio City and the mountainous areas in the Philippines offer great romantic experiences.

One of the objectives of this project was to make Baguio City a popular place for people to visit again after all the changes and some bad press (i.e., pollution, traffic, and cutting of trees) that happened to the city for many years. This was all about re-discovering or re-introducing the "charm" of Baguio City and nearby mountainous towns to the younger generation. As Mr. Mark Angos (Headwriter) narrated, *"When we are talking about this is, all of us ay may experience ng Baguio, di ba. Kahit yung mga nakatira sa Visayas at Mindanao, lahat tayo at some point sasabihin nating nag-fieldtrip sa Baguio. Umakyat tayo sa Baguio. Noong the moment na pagpunta ko sa Baguio is, ah, because pag-inalala mo ang Baguio, it's always a fun experience.* (When we are talking about this, all of us have an experience of being in Baguio. Even those people living in the Visayas and Mindanao, all of us at some point, we can say we had a field

trip in Baguio. We went to Baguio. When I went to Baguio, you will never forget that visiting Baguio is always a fun experience.)

The *Forevermore*'s Production Team also emphasized the use of romantic-comedy themes in this TV Series to satisfy the market looking for romantic-comedy among TV series. Both Mr. Angos and Mr. Fernando agreed that romantic-comedy was a reliable genre. "*Kasi during that time, mabibigat yung mga kasabayan, so kaya yun, yung dahilan kung bakit pinili naming, tsaka nila Inang* (pertaining to Olivia Lamasan, Creative Consultant), *nila Tita Malou (Santos) na mag-romantic comedy,*" (During that time, most of the shows were heavy (drama), that's why we have decided, including Inang (pertaining to Olivia Lamasan, Creative Consultant) and Tita Malou (Malou Santos, an ABS-CBN TV Executive) to use romantic-comedy instead), Mr. Fernando added.

With the popularity of different social media, today's Filipino youth were more participative in providing instant feedback about TV shows. ABS-CBN recognized the youth's voice as one of the most credible feedback from viewers of Philippine TV nowadays. This was why the company created the content (this *teleserye*) for prime time, showcasing the Filipino youth.

Mr. Jay Fernando also mentioned that this *teleserye* was "almost" entitled *Love in the Mountains* or *Love on Top* (a song by Beyonce Knowles) primarily because of the idea of falling in love with someone in the mountains or in Baguio City. However, to make the title of this *teleserye* classic and more appealing to the viewers, *Forevermore* was used. *Forevermore* (the title) was originally a 2002 movie produced by Star Cinema (also called ABS-CBN Film Productions, Inc., the film production company of ABS-CBN) starring Kristine

Hermosa (as Marian) and Jericho Rosales (as Anton). Star Creatives made sure that this 2014's *teleserye* showcased a different storyline compared to the movie. Few concepts were similar from this *teleserye* and the movie. Both showed romantic stories with happy endings, vegetable farming (*teleserye*), and mango plantation (movie) as the primary sources of living among the characters and the fruits that symbolized love – strawberry (*teleserye*) and mango (movie).

Mr. Mark Angos also narrated that the only directive of the ABS-CBN Management from them as writers was to focus on the content and the actual story. "Tell a story that is believable, tell a story that is relatable, tell a story that will inspire *at yung panonoorin ng tao that reflects their experience kasi mahirap magkuwento sa TV nang na-aalienate mo yung tao.*" (Tell a story that is believable, tell a story that is relatable, tell a story that will inspire, and make sure that whatever the people will watch will reflect their experiences because it's tough to tell a story on TV when you are alienating some people.)

In terms of content creation of ABS-CBN, Mr. Angos also highlighted that they always use the *Kapamilya* (We are a Family) tagline. "*We wanted to be a story of (the) Filipinos, of moments sa mga buhay nila na kapag nakita nila that's what happened. By the end of the day, pagkatapos niyang mapagod sa trabaho niya, sa eskwelahan ng isang estudyante, when he tunes in sa prime time, sa Primetime Bida, it inspires him to wake up the next morning and look forward sa buhay niya.*" (We wanted to be a story of the Filipinos, of moments in their lives, and when they see the story, that's what happened. By the end of the day, when someone finishes his job and is so tired, or a student who comes

home from school, when he tunes in during the prime time hours, in Primetime Bida, it inspires him to wake up the next morning and looks forward on his life.)

### **Discovering Sitio Pongayan**

Since the project was all about creating a *teleserye* in the mountains, choosing the right location for shooting this *teleserye* was a tedious task. The Creative Team took months to find the best location that will be conducive to the needs of the Production Team. They went to different places as far as Sagada, Mountain Province, parts of Baguio City, and some towns in Benguet. Factors they considered in choosing the location were the following:

- 1) Should be near the city
- 2) Flexible and accessible (transportation, electricity, etc.)
- 3) Amenities (i.e. Inns for the Production Team to sleep/prepare for the shooting)
- 4) Cinematic and has a picturesque view of the mountains

During those months, ABS-CBN also launched different projects shot in the Northern Philippines, particularly in Sagada, Mount Province, and Benguet province. *Forevermore's* Production Team avoided using the same locations shown in a movie (i.e., *This Thing Called Tadhana*, 2014) and in a *teleserye* (i.e. *Nasaan Ka Nang Kailangan Kita*, 2014) to provide a unique scenery for *Forevermore*.

After searching for different places and researching, they found a small

Cordilleran community in Mount Kabuyao, Poblacion, Tuba, Benguet. This place was Sitio Pongayan. “*Noong nakita namin siya (yung place), alam na namin na ‘yon na ‘yon. Ito na yung location. Ito na siya. May magic siya eh. Noong sumilip kami sa mga edges (ng bundok), at nakita namin (yun mga terraces), na ‘yon na ‘yon,*” (When we saw the place, we knew that we found the right place already. We found the right location. There’s magic in that place. When we went to the edges (of the mountain) and saw everything (including the terraces), we knew that this was the place we wanted.), Mr. Jay Fernando explained.

“Sitio Pongayan was production-friendly and visually different. This place was the closest that you can get from the feeling of Benguet,” added by Mr. Fernando. According to Mr. Mark Angos, *Forevermore*’s Headwriter, Sitio Pongayan was a place that had a feeling of Mines View (a popular destination in Baguio City) with a very big cliff, very quiet and cold, with few people living in the place.

### **The Making of Sitio Pongayan to La Presa**

Sitio Pongayan became the fictional *La Presa* for many months in Philippine TV because of *Forevermore*. According to Mr. Fernando and Mr. Angos, *La Presa* was a Tagalized word which means “The Strawberry” from the Spanish words “*La Fresa*.” This was a Tagalized word because they replaced the “F” in “Fresa” to “P” to become “Presa” and to make it a lot easier for everyone to pronounce this place correctly. *Presa* also means prisoner. This word was about Xander (played by Enrique Gil) on how he was held as a

“prisoner” by the La Presans (residents of La Presa) on the first few episodes of the TV series because of his inability to pay the damages he caused after falling in a truck loaded with vegetables and fruits.

The Production Team decided to fictionalize the place and the story to ensure that this *teleserye* would not touch matters that could be sensitive to the Cordilleran indigenous culture and its people. The team did not want to write and portray ideas, issues, or culture on TV that they lacked in research. They did not complete extensive research about the place, the people, and the culture due to time constraints and other factors in the production.

“We are portraying a group of people (i.e., Cordillerans) that will be watched by millions of Filipinos and that will create impressions and perceptions about them. We don’t want to write a story that will not be faithful to the truth, to their culture,” as explained by Mr. Mark Angos, *Forevermore’s* Headwriter.

### **Creating the *Forevermore’s* Cast**

This TV Series aimed to make Liza Soberano and Enrique Gil step up in the showbiz industry and to introduce a new love team on TV. Based on the YES! Magazine interview (Pingol et al., April 2015) about how *Forevermore* started, Enrique himself requested Star Cinema’s Executive Malou N. Santos to allow him to work again with Liza for another show after the success of the movie *She’s The One*. This movie was released in October 2013, starring Bea Alonzo and Dingdong Dantes. Enrique was a co-star, and Liza, who portrayed a best friend’s role, later developed a special feeling for him (Enrique). Enrique’s request was granted in August 2014 after ABS-CBN announced that

he and Liza would both lead a prime time show on TV under the supervision of Star Creatives, Star Cinema's television unit.

Before *Forevermore*, Liza was known on TV and movies as the third-wheel to Kathryn Bernardo and Daniel Padilla's (KathNiel) love team with a distinct image of a pretty, English-speaking, "maarte" (nitpicky/fussy) girl. Meanwhile, Enrique was also known as a good-looking actor/model who portrayed different TV and film roles. He was also partnered with different female celebrities like Kathryn Bernardo (for *Princess and I*, 2012), Julia Montes (for *Muling Buksan ang Puso*, 2013), and Julia Barretto (for *Mirabella*, 2014). Still, it seemed that he was not standing out. The audience's responses with his acting and role-playing were not as popular and distinct compared to other Kapamilya actors of his age like Daniel Padilla, Gerald Anderson, or Xian Lim. *Forevermore* was indeed an excellent opportunity for Enrique and Liza to portray characters that many people will love.

According to Mr. Jay Fernando (Creative Manager) of *Forevermore*, the characters created in *Forevermore* could always be found in the Filipino community. These were the characters that people loved and would be able to relate to easily. Once in a while, we had met or seen a family that struggles, a mother and a father, the elderly or a hardworking young lady/man, a small community, or a wealthy family. Since these characters may seem to be so common, they tried updating these characters by putting a different dimension and making them very interesting for the audience. "I'm beginning to believe that there are no original stories. There are just new ways of telling them," he

added.

As Mr. Mark Angos (Headwriter) explained, it was also very important that the actors/actresses, particularly the new ones, to have traits that they can easily identify with the characters they built to portray the role accordingly. They've gathered some information on how these actors/actresses portray themselves in real life by talking to their friends, family members, and people who are close to them.

For example on what they did to Liza Soberano as Agnes Calay, Mr. Jay Fernando also added, *"We have to look at Liza's character, personal history, what we don't know about Liza. Actually, Liza is very much like Agnes. She's a very hard working girl and she's also doing this for the family so ibig sabihin itong mga bagay na ito at first hindi mo alam eh, hindi mo kilala kasi si Liza. Akala mo lang sa kanya, aarte lang siya but of course people who are close to her tell us na ganito si Liza talaga. Ah okay, she is a very lovable girl so let's put that on Agnes."* (We have to look at Liza's character, personal history, what we don't know about Liza. Actually, Liza is very much like Agnes. She's a very hard-working girl, and she's also doing this for the family, so at first, you don't know anything about this because you don't know Liza. You thought that she could merely act, but of course, people who are close to her tell us that Liza is really like this. Ah, okay, she is a very lovable girl so let's put that on Agnes.)

How about the *La Presans*? How they were created? Remembering the first time they saw Sitio Pongayan during their location scouting, Mr. Fernando also explained that the inspiration of the community of *La Presa* came from that same place. They saw a small community existing in that area. He described

them as people who have simple lives. They are very happy and not materialistic. For the fictional *La Presa*, "*kahit nahihirapan sila sa upa or nahirapan sila dahil walang tanim or nasira yung mga tanim*, they can work together as a community and somehow *yun yung reflected na nakita namin sa lugar na yun (Sitio Pongayan), noong una kaming nagpunta.*" (For the fictional *La Presa*, even though the people are having a hard time paying their rental fees (i.e. house), or they don't have anything to till the land, or their crops were destroyed, they can work together as a community and somehow, this was the reflection of the community (pertaining to Sitio Pongayan) when we saw this place for the first time.)

Mr. Angos also added that the artists they have chosen for this TV series, though not intentional, became totally fit (or blended) with the roles they portrayed. For example, he mentioned how the twins (about the Bernales twins in *Forevermore* called Clauie and Judy – friends of Agnes Calay, played by Joj and Jai Agpangan) acted the same way both off-cam and on-cam. "*Noong nakausap ko sila, tawa ako ng tawa because they're acting the same way. Yung kinikilig kay Superman or kung may gwapo, etc. etc. yung mga ganoon.*" (When I was able to talk to them, I kept on laughing because they're acting in the same way. When they both experienced a romantic admiration or feeling for Superman or if they saw a good-looking man, they're really like that.)

"*Si Bangky (pertaining to Nonong "Bangkay" de Andres) was really like that even si Pepe (Herrera, Mang Cesar Bernales in Forevermore), and si Joey Marquez (as Mang Buboy, Agnes' Father) hindi naman kami lumayo sa mold niya ano, so ganoon talaga siya, even in real time, he is very fatherly at medyo*

*mapagbiro. And Irma (Adlawan, as Mirasol Amparo) is like that, very motherly din so hindi naman kami lumayo surprisingly,”* (Looking at Bangky, he is really like that and even Pepe (Herera, Mang Cesar Bernales in *Forevermore*), and Joey Marquez (as Mang Buboy, Agnes’ Father), he is always been like that – a fatherly figure and loves to joke and even Irma, (Adlawan, as Mirasol Amparo), she’s like that, very motherly, so, surprisingly we didn’t go far from their real-life forms), explained by Mr. Angos.

### **Rising at the Middle of Social Issues**

People started flocking Sitio Pongayan (known as *La Presa*) because of *Forevermore’s* popularity. This incident brought many challenges to the Production Team and the immediate community. Aside from this, an existing case was filed in the court to stop different forest activities (including filming/TV production) affecting the environment and nearby communities in the entire Mount Santo Tomas Forest Reserve.

Mr. Jay Fernando said that they were all aware of these effects and the environmental impact that the show created. *“Unwittingly, we didn’t want it to happen. Parang, because of the popularity suddenly of the place, syempre may impact din yun sa way of life nila tapos may impact dun sa environment. Parang, I mean like, it could be handled better I think.”* (Unwittingly, we didn’t want it to happen. Because of the place’s sudden popularity, there’s an impact on people’s lives and the environment. It could have been handled better.)

Mr. Mark Angos said, *“Because we were not ready. We were not ready. Obviously, we were not ready with the influx of people na ganoon and to be fair naman with the Production Team, they furnished all the necessary*

*requirements for them to be able to (shoot)...*" (Because we were not ready. We were not ready. Obviously, we were not ready with the influx of people, and to be fair with the Production Team, they furnished all the necessary requirements for them to be able to shoot.)

Mr. Angos also added, *"So we did not intend, sabi ko nga sa iyo, yung pagdating ng maraming tao dun was actually an abala na, naging abala na dun sa process, so it's not very intentional of the production for it to be mobbed or to have thousands of crowd there every day but we are happy that as per economic activity in the area di ba."* (So we did not intend, just like what I've said, when lots of people visited the place, it created an inconvenience to the process. So it's not very intentional of the production for it to be mobbed or to have thousands of crowd there every day, but we are happy that there is an economic activity in the area.)

Mr. Angos also expressed good things about the Writ of Kalikasan issued at the middle of their shooting schedules. *"Dati na palang mayroong kaso 'yan sa Supreme Court di ba, dahil ina-ano yung pag-build ng daan doon, parang ina-argue, so because of that siguro kaya nagdesisyon ang korte na issue-han ng Writ of Kalikasan which is a good thing because that's what we want. We want it to be protected primarily because we want to shoot there sana someday di ba, maybe a film or kung ang indie film kaya ng umakyat dyan kasi it's very accessible di ba. To be able to – na ma-experience 'yan ng madaming productions so it will be protected and it will be good for everyone, so 'yon."* (An existing case has already been filed in the Supreme Court about building roads and some arguments about this. This might be the reason why the court issued

a Writ of Kalikasan, which is good because that's what we want. We want it to be protected primarily because we want to shoot there someday, maybe a film or an indie film. You can easily go there because it's very accessible. We want many production (teams) to experience this, so it will be protected, and it will be good for everyone.)

### **The Catalino Family and How *Forevermore* Changed their Lives**

The Catalino family is composed of a couple named Luisa (52, a Kalangoya from Bayombong, Nueva Vizcaya) and Rosendo (62, an Ibaloi from Mountain Province) with 11 children. Six of them are females, and five are males. The children from the eldest to the youngest: Alvin (35), Carina (32), Domingo (33), Andrea (31), Freda (29), Judith (27), Raffy (23), Kenny (20), Philip (17), Analyn (15), and Amber Joy (9). The Catalino couple started their lives in Sitio Pongayan in 1984. They both came and met each other in Tuba, Benguet, to start making a living as strawberry and vegetable farmers for many years.

Mrs. Luisa Catalino described their lives before *Forevermore* as *narigat*, an Ilocano term that means “really hard.” Aside from having a huge family to manage, their livelihood as farmers has always been at stake, especially if their produce gets destroyed by a strong typhoon. “*Agmula-mula ka ti natteng ket umay diay bagyo, madadael, eh di awanen, adda pay nagaddu nga ut-utang...*” (You’re planting lots of vegetables, and when a storm comes, everything gets destroyed, and we don’t have anything left, then you also have lots of debts to pay), she added. When asked if her family received any livelihood project or government support from the Municipality of Tuba aside from gardening before *Forevermore*, she said: “*Awan me!*” (nothing). This was the main reason they have to work harder and explore other ways to finance their daily lives.)

They never expected that a production team like *Forevermore* will come to their place and will bring lots of changes into their lives. If Sitio Pongayan

was not discovered for a TV series, the eldest child of the Catalino Family named Alvin emphasized, “*Normal lang adi, talaga nga Pongayan, kasjay, normal lang diay, normal, haan nga ag-kua diayen, kasla dakami lang tao ditoy, trabaho ti garden.*” (It will be normal, like the real Pongayan, very very normal like we are the only people living here and working in the gardens.)

This was the first time that a TV production came to their place to shoot for a TV series and this was also their first time to see local TV artists in person. Remembering the time how *Forevermore* Production Team discovered their place, Mrs. Catalino said “*Isu da met lang...*” (They were the ones who came here). It’s purely accidental. “*Idi gamin imay da, nag-shooting da idiyay nga kalsada, impatayab da diay camera da ditoy, naibattog ditoy, iddi nagsubli diay camera, immay da ditoyen,*” (When they came here, they’ve been shooting somewhere in that road, then, they let their camera fly and it was pointed here in our house. When the camera came back to them, they went here already), as she narrated. She also added, “*Nakitungtong da met ah nga ag-shooting ngem medyo nabayag pay ah, ket addan sa met one month bago da immay,*” (They’ve talked to us about shooting here, but it took them a while. It’s like after a month before they came back here.) Both parties (ABS-CBN and the Catalinos) agreed to sign a contract while shooting the TV series in Sitio Pongayan particularly in the Catalino’s house. Mrs. Catalino was the one who signed the contract on behalf of their family. The house rental fee that was agreed upon was ₱20,000 per shooting day (every 24 hours) and Mrs. Catalino emphasized that the production team took at least five months to shoot in their place with varying number of days from 10 to 18 days in a month. “*Ka-atiddugan*

*nga nag-shooting da ditoy mga 18 days kasjay idi November.*" (The longest number of days during the shooting was about 18 days, which was on November).

At first, what the Catalino family knew was, the Production Team will just shoot outside their house, but when *Forevermore's* Director had seen the house interior, that's the time they were notified by the Production Team that their team will also shoot inside the house and all the things owned by the family must be removed. The family did not mind removing all their things inside the house. "*Okay lang met basta ikkaten yu amin nga gamit yu dita unneg tapos agrammid kayo pay ti pagdiswan yu kunada ta awan ti ikasta yu nga agyan dito.* (That's okay with us, as long as we have to remove all our things inside the house. We were advised to create another area where we can stay for a while since we really cannot live in our house.) They've lived in another house owned by them also. It was just located below their original house.

The Catalino family and their neighborhood needed to adjust during the first few shooting days of *Forevermore*. Some residents were disturbed by the noise created by the Production Team (i.e., when using a generator, loud conversations), and they were complaining about these. According to Mrs. Catalino and her son Alvin, the Production Team paid the residents nearby ₱1,000.00 per night per house, and this was called the disturbance fee. The family no longer received complaints from their neighbors after receiving this money. "*Adda ti nagreklamo ngem diay garud, kasau da met isuda ta maybaybayan da met eh di timmalna,*" (There were people who complained about this but they've (pertaining to ABS-CBN) talked to them (residents) and

after paying them, we never head anything from these people anymore), added by Mrs. Catalino.

Dealing with the popularity of *Forevermore* was something that the family should face, but it was never easy. At first, when they saw Sitio Pongayan and their house on TV while watching this TV series, they were delighted. When Sitio Pongayan was called *La Presa*, they had mixed feelings. At first, they felt *La Presa* was a different word, but when they became used to hearing this word most of the time, it felt okay. When people started visiting their place, they were also happy, and that was when they decided to sell their products like vegetables and souvenir items. They were happy when all their products were sold to the visitors, which was another source of income. Like any other tourist destination, they've also experienced some problems, particularly on waste management and tourist behaviors. "*Dakami ngarud ti kua, ta di basura ti ag-shoot-shooting ditoy ket, dakami ti mangpid-piddot, tapnu rumwar da apan idiay hotel, dakami ti mangkitkitta ditoy, dakami ti mangpid-piddot diay basura da, iyurnus mi tapos apan alaen ti munisipyo,*" (We were the ones picking those garbages during the shooting days. After the shooting, when they go back to the hotel, we maintained this place. We were the ones picking the garbages, sorting, and fixing them, then these will be taken by the municipal garbage truck.)

The family also decided to charge the tourists ₱20 per head when entering their house (famously known as Agnes Calay's house) during non-shooting days. They started collecting fees from the last week of April 2015. The fee was used for rebuilding the house after tourists kept on coming and

some parts of the house got destroyed. As Alvin explained: "*Dayta unneg gamin ti kayat da nga sirrekan isu nga kala museum ngay, sige kunak, isu ta pina-aramid di dagitay na-dad-dadael.*" (People wanted to go inside the house like a museum, and then I said, okay, let's collect some fees so we could fix everything that got destroyed in the house.)

They also used this money for buying feeds for the pig and water for the toilets used by tourists. "*Igatgatang mi ti kanen ti baboy, igatang mi para danum ti CR ta nangita ti danun ditoy, ₱30 maysa drum tapno nalinis ti CR,*" (We bought feeds for the pig, we also used the money to buy water for the CR (toilet) because the water here in the mountains is very expensive, ₱30 for one water drum to keep the CR clean), added by Alvin.

Alvin also added that tourists had mixed reactions when paying the entrance fee to go inside their house. Some people were relaxed, some complained about it and some did not care. When asked about his thoughts of Sitio Pongayan being commercialized including their house, Alvin said, "*Awan ta, agtatalna kami laeng ah, no sungbatan mi ket kasta lang talaga, kasta lang kuna mi ah, ta no da kayo met diay lugar yo ket baka nakarkaro pay adi, kasjay lang.*" (Nothing, we were just quiet, but if we talked back to them, we say, that's how it is, probably if the same situation happens to their area also, maybe it will be more terrible than this.)

During the shooting days, there were lots of tourists who were not well-disciplined. According to Alvin, who also became part of the crowd-control group during the shooting days, "*Narigat ta haan mo ammo dagita tattao, adda nagtangken ulo na, adda ti naanos, adda nagpilit nga sumrek.* (It was very hard

since you don't know these people, some were hard-headed, some were patient, and some would force themselves to enter the house.) As part of the crowd control group, Alvin also experienced lack of sleep during the shooting days. He needed to be with the production team anywhere they wanted to shoot. "*Uray anya pappapanan da, sumursurot kami, apan kami John Hay, ditoy SLU, napnapan kami dita, ayan ti kalsada ngay, diay timarayan da ngay, sumursurot kami uray anya pappapanan da,*" (Wherever they go, we need to follow them, we went to John Hay, to SLU, we also went somewhere in a road on that area, the same spot they had the running scene, there, we really have to follow wherever they go), added by Alvin. This was the main reason why he always missed watching the TV series every night but when he was given the chance to go down in Nueva Vizcaya after the airing of *Forevermore* last May 2015, he spent all the time watching this TV series and remembered lots of great memories with the people he worked with.

When asked about any help they've received from the Municipal Office when *Forevermore* was so popular and during the shooting days, both Mrs. Catalino and Alvin answered "Awan met" (nothing at all). They were fully aware that the Municipal Office was charging ₱25.00 environmental fee for all the visitors who were coming to Kabuyao but Sitio Pongayan residents were not getting anything on this fee. They also term this as "entrance fee." "*Awan ah, munisipyo lang diay eh*" (Nothing, that one is for the Municipality only), Mrs. Catalino said. Alvin also explained, "*Haan ko ammo no ayana ti pag-uusaran na diay entrance fee na diay baba, no idiy basura nga taltalaga nga panghakhakot or haan ko ammo. Basta ket di no adda agdawat ti tulong, ited*

*na koman, haan nga kala idi nga idi malpas ti bagyo, agunget da pay no adda apan idiyay para ti kalsada, so isuda, napan da ditoy agdawat ti tulong...*”(I really don't know where those fees are going to, are these really for the garbage collection? I don't know. I hope that when someone needs help, they should render some help also, unlike before, after a storm came, they get angry when someone goes to them for the road. Some people even went here to our place just to get some help.)

It cannot be denied that the biggest challenge the family experienced was when the Supreme Court issued a Temporary Environment Protection Order (TEPO) on September 29, 2014, covering the entire Mount Kabuyao and Mount Santo Tomas Forest Reserve. This case was referred to the Court of Appeals on September 30, 2014, after some concerned citizens of Tuba, Baguio City and Pangasinan led by Baguio Bishop Carlito Cenzone and Lingayen-Dagupan Archbishop Socrates Villegas filed a petition for Writ of Kalikasan and Writ of Continuing Mandamus on September 22, 2014. This petition was made to protect the forest reserve and watersheds in Mount Kabuyao and Mount Santo Tomas against forest activities like illegal logging, small-scale mining, farming and even stopping the Municipal Office and other related local governments offices in issuing business permits and tax declarations. On May 6, 2015, few months after the petition was filed, the Court of Appeals issued the Writ of Kalikasan which permanently granted the environment protection order over the forest area and the watersheds. This means that all man-made activities in the forest reserve should be stopped including the shooting of *Forevermore* in Sitio Pongayan.

As Alvin explained their thoughts after the Court of Appeals issued the Writ of Kalikasan, "*Diay ngarud, timmalna kamin kasi in-handle met ti Munisipyon. Awanen, baka ma-stop daytoyen. Agpayso diay kinunak, April ket insamsambot da lang nga impalpas diay.*" (We didn't speak against it because it was the Municipal Office that handled this issue already. I thought this will be the end, they could stop everything and it was indeed true. On April (2015), they (referring to the Production Team) were rushing to finish everything here.) When asked if they were worried about what happened on Sitio Pongayan because of the Writ of Kalikasan, he confidently said, "*Haan met...*" (No, we're not...), "*basta mayat met ti impakita da idi.*" (... because they were very nice in everything that they've shown to us.) He was referring to the Production Team and the Local Government authorities who issued the Writ of Kalikasan. After everything that happened to Sitio Pongayan because of *Forevermore*, the Catalino family was very thankful to the Production Team after choosing their area to become the famous *La Presa* on TV and they will never forget this experience. When asked if their family will be still ready if *Forevermore* will go back to Sitio Pingayan, Alvin had a bit of a doubt because of the restrictions imposed by the Writ of Kalikasan. "*Diay lang, haan tayo nga masigurado ta kua, dagitoy tao, diay bisita ngay, narigat nga mai-close dayta.*" (That's it, we cannot guarantee anything yet because of some people, the tourists, it would be very hard to close the deal.)

### **Managing the Unforeseen: How the Local Government of Tuba handled Sitio Pongayan's Community Transformation**

The Municipality of Tuba offers natural and cultural discoveries, which are the core assets in bringing a “competitive ecotourism destination” in the region. Tuba has been so welcoming to everyone. Whether you are a tourist, a business person, or a Production Team member who wishes to film a movie or a TV Series in this place, you are free to discover Tuba's unique wonders. You could bring developments into the people's lives.

Looking at Sitio Pongayan as a tourist destination, Captain Oliver K. Paus, Barangay Chairman of Poblacion, said that this sitio is already a popular place for people to visit even before the popularity of *Forevermore*. However, the sitio's "identity" has always been linked to the entire Mount Santo Tomas Forest Reserve, which is the primary ecotourism destination of the whole municipality. According to Miss Magdalena Niwane (Tuba Tourism Action Officer and Secretary to the Sanggunian), the municipality's different development projects in Mount Santo Tomas boost the tourists' arrival, like constructing view decks and comfort rooms. In addition, Mount Santo Tomas is a famous destination for trekking, biking, scenic viewing, and camping.

Miss Niwane also explained that Sitio Pongayan (part of Mount Santo Tomas Forest Reserve) as a filming location was not something new. She highlighted that during the time of Dolphy, Alma Moreno, Panchito, and other old-time actors/actresses, there were many instances that Mount Santo Tomas and some parts of Tuba were chosen as filming locations. However, only *Forevermore* made many people visited the entire area as Sitio Pongayan

became the famous fictional place called “*La Presa*.”

Looking back at how Sitio Pongayan was discovered as a filming location of *Forevermore*, Captain Paus recalled that there were ABS-CBN representatives who came to their office and asked for their help. Two of their *Barangay Kagawads* (Barangay Councilors) suggested a place in Mount Santo Tomas. “*Si Kagawad Gloria (Paus) at tsaka si Kagawad Bert (Robert Yaris), si-nuggest nila kung gusto nila dyan sa taas, so noon na, bigla naman nang doon na sa taas. Nalaman na lang natin noong may mga crew na pumupunta na sila doon, nagse-setup na sila doon.*” (It was Councilor Gloria Paus and Councilor Robert Yaris who suggested the summit place/village and from then on, everything happened on that place. We learned that crew members started going there already and doing film set-up).

Miss Niwane also added that there were other locations recommended by the municipality to the Production Team but when the crew saw how peaceful and beautiful the scenery in Kabuyao area (including Pongayan) was, the search was over. “*They went as far as Kibungan and Bakun pero mas maganda yun (pertaining to Pongayan) kasi madaling ma-locate tapos pwede kang umuwi,*” she added. (They went as far as Kibungan and Bakun (other municipalities in Benguet) but it’s more beautiful there (on Pongayan). It’s very easy to locate and you can home).

When asked how they felt after ABS-CBN chose Sitio Pongayan as the filming location of *Forevermore*, Miss Niwane said “We were happy. It’s part of promoting the beauty of the Municipality of Tuba.” *Forevermore* brought limelight to the municipality and it opened a lot of doors for them. Tuba became

well-known in different places. “We are happy. We’re thinking, *ah ganoon pala kaganda ang Kabuyao. Hindi mo siya na-aappreciate hanggat di ito naipapakita sa ibang lugar.* You do not appreciate it if it’s in your own backyard. (We are happy. We’re thinking about how beautiful Mount Kabuyao is. You cannot appreciate it if it’s not being shown in other places. You do not appreciate it if it’s in your own backyard).

She cited the experience of Governor Nestor Fongwan. “*Even the Governor of Benguet when he went to a conference daw in Davao, sabi daw nila, ‘Here comes the Governor of La Presa... syempre nagulat din siya. He was happy so sabi namin, we were also happy. We were known as the “Province of La Presa.” Tsaka kapag pumupunta kami sa other places like Visayas and Mindanao, when we have seminars or trainings, “ay nandyan na ang mga taga-La Presa” – it’s good to hear,*” Miss Niwane added. (Even the Governor of Benguet, when he went to a conference in Davao, people said, ‘Here comes the Governor of *La Presa...*’ and he was stunned. He was so happy and so we were. We were known as the “Province of *La Presa.*” When we go to other places like Visayas and Mindanao to attend seminars or trainings, people would say, ‘The *La Presans* are here’ and it’s good to hear.)

When asked if there were “special” policies and procedures in doing a TV/film activity in Mount Kabuyao or Mount Santo Tomas, both Miss Niwane and Captain Paus highlighted that as long as the Production Team can secure business permits and clearances with the right offices then everything is good to go. “*Actually wala namang prohibitions. We were thinking, it will do good,*”

according to Miss Niwane. (Actually, there were no prohibitions. We were thinking, it will do good.)

In Sitio Pongayan, the Office of Punong Barangay of Poblacion (Office of the Barangay Captain) became the primary mediator between the Production Team and the residents during the shooting days. Captain Paus highlighted, *"I remember, one night na pumunta ako doon, kinausap ko yung mga representative ng ABS-CBN, tapos yung mga land owners, land occupants, may meeting kamo, may mga agreement kami na ginawa regarding sa shooting activity."* (I remember one night, we went there to talk to ABS-CBN representatives and even the land owners/land occupants. We had a meeting and we made some agreements regarding the shooting activity.) There were no reported complaints from the residents after the agreement was finalized according to Captain Paus.

Handling the popularity of Sitio Pongayan as *La Presa* brought by *Forevermore* was something that the local government did not anticipate. Tourists started flocking the summit village. There were some benefits to the sitio and its residents but we cannot set aside the challenges faced by the community and the local government.

As per Miss Niwane, *"We did not anticipate that there will be problem on that and on waste management because doon naman, actually yung mga tao dun, they know how to keep their basura and when ito dinagsa na ng mga tao, wala na. Tapon dito, tapon doon. Actually they know how to keep their waste materials hindi naman nakakalat diyan eh ngayon pag punta mo doon marami*

*ngay yung basta na lang nagtatapon dun.*” (We did not anticipate that there will be a problem with that and on waste management because people there (residents) are not like that. They know how to keep their garbages but when people started to arrive in great numbers, garbage is everywhere. Actually, they know (pertaining to residents) how to keep their waste materials, not even scattered, but now, when you go there, people just throw their garbage anywhere.) Captain Paus also highlighted, *“One week, two weeks – okay pa, controllable pa. Pero noong kasagsagan na, ilang weeks na, un-stoppable na yung pagdagsa ng mga tao tapos biglang nag-mushroom na yung mga stalls.”* (For the first and second weeks, everything is okay. We still have control but when many people arrived few weeks after, we can’t stop it any longer, stalls started to grow like mushrooms.)

The Office of the Punong Barangay led different initiatives to solve the waste management issues in the community during that period. Captain Paus said: *“Ang Office of the Punong Barangay (Barangay Poblacion), nag-initiate po ng massive clean-up drive, massive information (dissemination) regarding proper solid waste management, and collection of garbage. Nag-assist.”* (We initiated and assisted in doing a massive clean-up drive, massive information dissemination regarding solid waste management, and collection of garbage.)

Traffic management was also an issue. Miss Niwane said, *“There really was a problem of traffic di ba, it reached the Santa Catalina (Church along Marcos Highway, Baguio area) kaya na-disturb nila ngay yung mga kapitbahay nating diyan na barangay like Barangay Dontogan.”* (There really was a

problem with traffic and it reached Santa Catalina. Some neighboring barangay were also disturbed like Barangay Dontogan.) Captain Paus clearly remembered that Santo Tomas road was like Session Road (in Baguio City). It became a four-way lane.

There was also a confusion about how to pay the environmental fee. People experienced paying ₱20 to ₱25 per person while others paid ₱25 per vehicle for those who visited Sitio Pongayan and other parts of Mount Kabuyao/Mount Santo Tomas. Miss Niwane explained that the environmental fee has always been ₱25 per person which was indicated in Tuba's Municipal Ordinance. Exempted people in paying the environmental fee are residents, armed forces (military and police), and government officials. If the visitors are in groups, they can ask for a discount. Even students who are going there are given considerations too. Miss Niwane also added, *"Actually yung ordinance namin eh, if you are tourist, considering nandyan ka lang for less than 24 hours (referring to the ₱25 fee) but if you have stayed there for more than 24 hours, you sleep there or you go around the mountains ₱50 dapat pero they are not following that. Ganoon sana yung ordinance pero wala namang nagbabayad ng ₱50."* (Actually, based on the ordinance, the ₱25 fee is for those visitors who are there for 24 hours or less. You should pay ₱50 if you are staying for more than 24 hours especially when you sleep there or go around the mountains. However, no one is paying ₱50.)

When asked where these fees go, Miss Niwane said that this money went directly to the Municipality's fund. *"To the general fund, it's an income of the*

*municipality not exclusively for the environmental (purposes) kasi kapag environmental, it goes to yung mga naglilinis dyan, yung mga tourists, yung mga nagbabantay doon, yung pag-collect ng truck ng mga basura sa taas.”* (The money went to the general fund. It was an income of the municipality not only exclusive for environmental (purposes). When we say environmental, this goes to the street sweepers, to those who are guarding the place and for the trucks to collect garbages.)

Meanwhile, Captain Paus mentioned that the municipality was able to collect around ₱4 million just for the environmental fee from the 3<sup>rd</sup> quarter of 2014 up to 2015. When asked if Barangay Poblacion had a share on this fee, he said, “Walang share.” (Nothing – no share). He then explained that there was a barangay ordinance they made but still in transit. This was about an entrance fee going to Mount Kabuyao and Mount Santo Tomas. *“May ordinance kami na in-transit kaya lang hindi namin in-implement kasi pag in-implement natin yan, kailangang ma-secure ang tourist na pupunta diyan, sisingil tayo ng entrance fee. Eh ang Mount Santo Tomas, ang Pongayan, malawak yan. Hindi mo ma-protektahan lahat ng mga tourists na pupunta sa iba-ibang lugar.”* (We have an ordinance in transit but we decided not to implement it. Once we implement this ordinance, we have to secure all the tourists who will be going there since we are collecting an entrance fee. Mount Santo Tomas and Pongayan are so wide. It’s not easy to protect those tourists who keep on going to different places.) When it comes to other fees that the barangay collected, he mentioned that the barangay can only collect regulatory fees from

clearances and certifications. Business permits can only be issued by the Mayor's office.

On a positive note, residents saw great potential during the peak of *Forevermore's* popularity. People generated income commercially through house/farm/garden renting, pay toilets, pay to park, selling fruits, vegetables, and other commodities. Miss Niwane highlighted, "*Nagising din sila ah kaya yung sabi ko, when the arrival of Forevermore dyan, they were awakened parang they were motivated to put up their own business.*" (People were awakened when *Forevermore* came there. They were motivated to put up their own businesses.) Another thing that happened was residents became more conscious about the environment and how to present themselves to other people like the tourists. "*It awakened their sensitivity to the environment at tsaka parang they were awakened na to promote themselves in a way na their physical appearance be improved. Noon kasi they just go to the field and from the field basta uwi na ng ganoon (ang itsura) eh ngayon eh syempre, naliligo (na) rin sila, they change their clothes, marunong ng magmake-up make-up.*" (It awakened their sensitivity to the environment and they were also awakened to improve their physical appearances to promote themselves. Unlike before, people just go to the fields and go home with the same look. Now, people take a bath, change their clothes and try to put on some make-up for the women.)

Captain Paus added, "*Noon kasi, yung hindi pa nag-bloom yan, ang Local Government Unit dyan sa munisipyo, nag-coconduct na yan, prino-promote na yan yung Mount Sto. Tomas as a tourism site ng Tuba. May mga residents na*

*ayaw i-embrace parang ganon, yung tourism. Pero noong may Forevermore na, nakita na yung impact na sa tourism pala, economically may naitutulong. (Our Local Government Unit conducted some activities before to promote Mount Santo Tomas as Tuba's tourism site. Some residents do not like to embrace this idea about tourism but when Forevermore came, they saw the impact on tourism and how it could help them economically.) He continued, "Sa mga residents, may augmentation ng kita nila kasi aside from their products, nagbenta rin sila ng gulay, direkta. Nag-angkat din sila ng ibang products at binenta dyan." (Residents experienced income augmentation. Aside from selling their vegetables directly, they were able to sell other products.)*

*"As to employment, marami rin namang na-employed. They made money also, (for their) livelihood," Miss Niwane said. (Regarding employment, many people were employed. They also made money for their livelihood.) She also added that some stakeholders/residents were not interested in La Presa's popularity especially those who were not living near the shooting area. Some residents complained because they felt that they did not get any benefit from what happened in the community. They only experienced traffic problems, noise, and poor waste management. Those who were living near the shooting area were able to get a lot. "Those in the down (pertaining to Pongayan area) kasi malapit lang sila sa may La Presa, nagpapa-rent sila ng mga toilets, kasi yun yung lumabas na eh – lack of toilets at tsaka yung mga stores where to buy," as per Miss Niwane. (Those people living near La Presa put up pay toilets and stores.)*

She also added that the municipality did not foresee that this could happen and it was beyond their control already. People built lots of shanties for commercial activities and some of them operated without securing business permits and clearances. Some people who were given business permits were not really from Tuba. Miss Niwane explained, "*Bihira lang ang taga-Tuba. What they did there was, for example, if somebody rented this area from the owner, ang ginawa naman ng nagpa-rent, he divided the area (the place to rent), they made money from the original rent for ₱10,000 naging ₱100,000 na kasi itong area, they divided it into small areas tapos pina-rent eh kung sampo yun at ₱10,000 eh di ₱100,000 na.*" (Only a few stall owners were from Tuba. What they did was, for example, somebody (tenant) rented this area from the owner, this tenant divided the area into smaller spaces that other people could also rent. They made a lot of money. From the original rent fee of ₱10,000, it could go up to ₱100,000 if that area was divided into 10 small spaces.)

## **Managing Environment Protection Orders**

Before experiencing the abrupt environment and community changes in Sitio Pongayan at the height of *Forevermore's* popularity, different forest activities were happening in Mount Santo Tomas already. Some of these forest activities (i.e. cutting of trees, excavations, road widening, and small-scale mining) were considered illegal that led some concerned citizens and religious leaders from Baguio City, Tuba, Benguet, and San Fabian, Pangasinan to file court cases. These cases were filed to protect the entire forest reserve and watersheds against illegal forest and other land development activities.

When the Court of Appeals issued the Writ of Kalikasan which permanently granted the environment protection order (PEPO) over the forest area and the watersheds on May 6, 2015, Tuba's local government headed by Mayor Florencio Bentrez was ordered to cease and desist the issuance of all kinds of permit to conduct any activity in Mount Kabuyao and Mount Santo Tomas. With this cease and desist order from the Court of Appeals, the filming of *Forevermore*, local business operations, and other activities in the summit village were greatly affected.

Miss Magdalena Niwane mentioned that after the Writ of Kalikasan was issued by the Court of Appeals, their team led a massive information dissemination campaign about the environment protection order focusing on the 5 barangays (Poblacion, Camp 4, Tabaan Norte, Tabaan Sur, and Twin Peaks) under the Mount Santo Tomas Forest Reserve. Due to multiple restrictions applied in these environment protection orders, they received some

complaints from residents and other stakeholders. People feared of losing their livelihood and other sources of income. Some residents were not able to expand their farming areas and expressed that they were not okay with putting some fences into these areas. Captain Oliver Paus also added that some residents were not able to get permits from DENR to renovate their houses during those times.

Both Miss Niwane and Captain Paus highlighted that the entire municipality exerted all possible efforts and resources to manage and execute the environment protection order as mandated by law.

### **Managing Sitio Pongayan's Popularity: Lessons Learned**

Sitio Pongayan's popularity as *La Presa* because of *Forevermore* was unexpected. Many people including Tuba's leadership team did not anticipate that this TV phenomenon could happen to their place and the possible impact it could bring. The changes in the community and the environment went beyond their control and yet they exerted all possible ways to resolve the problems and other challenges along the way. As Miss Niwane mentioned, *"We have learned a lot especially we are not prepared that people will come with that kind of numbers so we really are not prepared kasi nga yung sabi ko nga, the people there know how to manage their waste and noong nandyan na sila, actually yun ang naging problema – yung waste tsaka yung traffic. Before, hindi naman nagka-problema."* (We have learned a lot, especially we are not prepared that

people will come with that kind of numbers so we really are not prepared. Just like what I've said, people (residents) there know how to manage their waste and during that time, the problem was all about waste and even the traffic. Before, it was never like that.)

She also added, *“Generally, it did good – benefit of the income, the popularity of the municipality became strong, it opened the mindset of the municipal officials in terms of developing the area kasi with La Presa basing on what had happened. It awakened the mind of officials na dapat may ganito, may ganyan. We had to think about things to be undertaken kapag may mga ganyang situations.”* (Generally, it did good – benefit of the income, the popularity of the municipality became strong, it opened the mindset of the municipal officials in terms of developing the area with La Presa (Sitio Pongayan) basing on what had happened. It awakened the mind of the officials that we should have this and that. We had to think about things to be undertaken during those kinds of situations.)

Captain Paus highlighted that all the things happened during this period will be very important for the future generation. He mentioned, *“Very important kasi we are preparing the future generation of Poblacion regarding management ng Mount Santo Tomas. Kung ano ang plan ng pagka-proclaim at least magamit ng mga next generation ng Poblacion. At kung ano man yung nandoon na, at least titira pa rin sila doon at yung mga next generation, makikita nila yung Mount Santo Tomas. Makatira sila sa Mount Santo Tomas.”* (Everything is very important since we are preparing for Poblacion's future

generation regarding managing Mount Santo Tomas. Whatever the plan is (pertaining to Forest Management Plan), I hope the next generation of Poblacion can benefit from it. I hope that they could still see Mount Santo Tomas and be able to live there.)

When asked if the municipality will still allow these filming activities in Mount Santo Tomas in the future, both Miss Niwane and Captain Paus agreed that they don't want to close the doors in permitting these activities. "*Actually gusto din namin eh. Gusto namin that they will be here again,*" Miss Niwane said. (Actually, we like it. We would like them to be here again.) She highlighted good reasons as to why Tuba should be an ideal filming location. "*We have natural resources which cannot be matched by other places. We have the climate, hindi naman nabibili ang climate. We have a very nice climate in Tuba – the scene tsaka yung peace and order. Hindi naman magulo dito.*" (We have natural resources which cannot be matched by other places. We have the climate that no one can really buy. We have a very nice climate and scenes in Tuba. It's also generally peaceful and orderly here.) Considering any problem that may rise about filming activities in the future, "*Wala naman siguro as long as they comply with the rules and regulations of the municipality – walang problema,*" Miss Niwane answered. (I can't see any problem as long as they comply with the municipality's rules and regulations.)

Meanwhile, Captain Paus mentioned "*Kung sa akin, kung halimbawa okay na lahat, pasado lahat yan, papayagan naman natin provided na handa rin ang Local Government Unit na mag-embrace ng ganyang activity.*" (For me, if

everything is okay and they were able to pass everything, then, we can allow them here provided that our Local Government Unit is ready to embrace this kind of activity.) He also thanked ABS-CBN and *Forevermore's* Production Team. *"Thank you for choosing that place. Ginawa nilang mas lalong sikat dito sa Pilipinas at pinakilala nila sa buong mundo na may Sitio La Presa within Poblacion, Tuba na maganda ang view, overlooking Baguio City."* (Thank you for choosing this place. You made La Presa (within Poblacion, Tuba) more popular not only in the Philippines but in the entire world. It has a nice view overlooking Baguio City.)

Captain Paus also extended his appreciation to all the tourists who went to Mount Santo Tomas. *"Thank you rin at pumunta sila dyan. Namasyal sila dyan. Kung meron mang mga incidents na hindi nila na-appreciate, yung location or yung mga tao na nakasalamuha nila, ako na mismo ang nagtatawag ng apology."* (Thank you for visiting that place. If there were incidents that they did not appreciate, in the location or to our people and how they interact, I want to extend my apology.) He also had a message to all residents in the summit village. *"Sa mga residents natin dyan, siguro may lesson tayo na napulot dito. Una, although sabi ko, although i-accept natin yung mga ganyan, first yung impression natin. Una-unang, yung pag-embrace natin sa tourist na pupunta sa lugar natin."* (To all our residents out there, we have a great lesson to learn from here. We have to accept and work on our first impressions about these things. We should learn how to embrace ways of appreciating tourists who are visiting our place.)

Most importantly, Captain Paus reminded everyone to take measures on how to protect the environment. *“Yan sa environment, kasi dyan na lumabas ang Writ of Kalikasan, so it reminds me na talagang you must protect the environment. Yung proper observation and management ng solid waste. Kailangang i-inculcate natin sa ating mga sarili.”* (With the Writ of Kalikasan, it reminded me that we must protect the environment. We have to properly observe solid waste management and this should be inculcated in ourselves.)

### **Before, During and After Forevermore: A Closer Look from *Forevermore* 's Supporters**

During this research, the author was able to meet four different people who were supporters of the TV series.

- 1) **Marvin John Espejo** – 23, from Paniqui, Tarlac. The TV series was recommended by one of his cousins and from the first experience of watching it, he got hooked instantly. Until now (2021), he continuously watches *Forevermore* during this free time. He mentioned that the TV series was not “filtered”, and depicted true-life stories. The experiences shown from this *teleserye* were very common to many of us.
- 2) **Ysrael Briones** – 24, from Baguio City. He was one of the talents of *Forevermore* and was able to work with the Production Team and artists. He mentioned that *Forevermore* changed him positively by developing a strong foundation about work ethics. Watching the TV series kept his family altogether despite their very busy schedules.
- 3) **Sean Palacpac-Resurreccion** – 37, from Bacnotan, La Union and Mania City. She was not only watching *Forevermore* for entertainment but also passionate about analyzing the different contents, messages, and other issues shown in the TV series. From the time that the TV Series' teaser was shown, she was surprised about how a Liza Soberano (who was known before as someone who speaks native English only) can speak *Ilocano*, a local dialect in the Northern Philippines. She was impressed about how the show was able to

showcase a Northern Luzon culture with a unique location in the mountains and how the Production Team was able to cast new artists.

- 4) **Dyan Karisma Go-Moulic** – 36, from Dagupan City/Baguio City. Growing up in the lowlands and having been married to a Cordilleran, she was able to compare these two different cultures based on her experiences. Watching *Forevermore* according to her was very relatable and the show offered amazing views of the mountains.

#### **Before *Forevermore*:**

##### ***Realities about Life, the Culture and the People from the Mountains***

All of all the respondents shared different stories about their experiences when dealing with people from the mountains, how they were able to understand their culture, and what they can say about the life in the mountains.

Marvin said: *“Para sa akin, payapa tapos stress-free. Normal lang, malayo sa sibilisasyon. Parang walang problema eh, masaya lang sila. Sila-sila lang ‘yong nandoon. Hindi naman sa wala silang pakialam, pero ‘yong parang satisfied sila sa kung ano ‘yong meron sila. Kung ano man ‘yong hanap-buhay nila doon, masayang-masaya sila. Proud na proud sila tapos talagang pinaghihirapan nila. Tapos talagang dedicated sila sa lugar nila.”* (For me, (the place) is peaceful and stress-free. It’s a normal life away from the civilization. It seems that they don’t have any problem and people are happy. They are satisfied with what they have. No matter what kind of job they may have, they

are very happy and they are proud of the things they've worked hard for. They are so dedicated to their place.)

He also added: "*Dati, kapag namamasyal kami dito sa Baguio, kapag ganoon na may mga nakakausap kami na native dito, as in propesyunal silang makipag-usap sa iyo. Kung ano 'yong concern mo, ibibigay nila. Hindi sila mahirap pakisamahan. Nirerespeto ka nila as tao compared sa iba na i-jujudge ka pa nila bago ka nila kausapin or hindi ka pa nila seseryosohin. Pero sila, as in, makukuha mo agad kung ano 'yong kailangan mo at kung ano 'yong deserve mo na respeto, iyon ang ibibigay nila sa iyo.*" (We could talk to some locals when we visited Baguio before. They were very professional and whatever your concern was, they will help you out. They were easy to deal with. They would respect you unlike other people from other places, who would judge you before they could even talk to you or sometimes, they don't even take you seriously. However, for them (people from the mountains), you would be able to get what you needed from them. They would give you the kind of respect that you truly deserve.)

Ysrael said that living in the mountains has been a "colorful" experience. Even if he was born and raised in Baguio City, some experiences may not be as pleasant as it could have been. "*Kunwari bisita ka, welcoming sila pero kung kapitbahay ka nila, doon nagkakaroon ng negative sides.*" (For example, they are very welcoming with visitors but if you are one of their neighbors, you could experience some negative sides.) He also added: "*Kapag hindi mo sila friend, kasi kapag kapitbahay namin doon dati ayun, mga indigenous din sila.*"

*Mababait naman sila. Kaibigan ko 'yong mga bata pero 'yong mga matatanda, sila-sila 'yong nagkakaroon ng kainitan noon, mga mga magulang ko, mga magulang nila.*" (If you are not one of their friends, just like our neighbors who are indigenous people, the kids are my friends and they are very good but sometimes, the older ones are having some conflicts before such as between my parents and their parents.)

He also experienced being called as "dayo" (an outsider/stranger) because his family did not have any Baguio or Cordilleran roots. His family was originally from Palawan. *"Ang tawag kasi nila sa amin dati, "dayo". Tinatawag nila kaming "dayo". 'Yong pagkakasabi pa nga noon ng kaklase ko na kapitbahay ko eh parang derogatory pa nga eh— "dayo". "Dayo"— ganoon. Hindi ako natuwa noong mga panahong yoon.*" (They called us "dayo" and the way how my classmate (who was also my neighbor) called me sounded very derogatory – "dayo". I was not pleased about it during that time.)

Even if some of his experiences were so unpleasant initially, Ysrael also remembered good memories about how people from the mountains treated him well. *"Nagkaroon naman ako ng kaibigan na Cordilleran, mababait naman pala sila. Noong high school, nagkaroon kami ng mga di pagkakaintindihan nung mga barkada ko noong high school tapos sila-sila (Cordilleran) naman 'yong naging kaibigan ko noon. Pero totoo, siga rin talaga sila pero kapag kaibigan ka nila, mabait sila, kaibigan ka nila eh.*" (I had some Cordilleran friends and they were so good. When we were in high school, we had some misunderstandings in our group and after that, most of my friends were

Cordilleran. They might look like they are showing off but if you are one of their friends, they will always be good to you.) He also added that his Cordilleran friends from high school never treated him differently at all.

Meanwhile, Sean shared a very vast experience about visiting remote communities in different places in the country and how amazed she was with how people can manage their lives. *"Noong nasa Red Cross Youth pa ako, we were able to travel up – North pa – Region 2, Quirino Province. Ang Quirino Province ay kilala sa mga mabulubunduking lugar and there was a time na during a camp with the Red Cross Youth, na immerse tayo sa mga groups, sa mga indigenous people. Alam mo kung minsan kasi, may wrong notion na kapag taga-bundok, walang alam sa echnology, hindi siya updated sa social activities. Magugulat ka na alam nila, mas may alam pa sila sa mga activities ng lowland kaysa sa atin na mga taga lowland. Sila 'yong mga nasa bundok, mas marami pa silang alam sa buhay na kapag matagal kang na-expose sa kanila, madami kang matututunan. 'Yong mga tao sa bundok sila 'yong mga taong genuinely experienced life at its fullest. 'Yong walang touch of technology, they only embraced 'yong kagandahan ng nature."* (When I was with the Red Cross Youth, we were able to travel to Region 2 in Quirino Province. This province is a famous mountainous landscape and there was a time that during the Red Cross Youth camp, we were immersed with the indigenous people. Some had a wrong notion that when someone lives in the mountains, that person doesn't know anything about the technology or even not updated with social activities. You'll be surprised to know that these people are more knowledgeable about the activities from the lowlands compared to us who

are living in the lowlands. They live in the mountains and they know a lot of things. When you get exposed to them, you will learn a lot of things. They are the people who experienced life at its fullest. No touch of technology and they can embrace the nature's beauty.)

Sean also added that: *“Alam mo ‘yong, mali kasi ‘yong notion na kapag nakakita ka ng tribal people or ng mga IPs dapat katakutan, hindi, you should interact with them because when you interact with them, you will learn, ‘yong buhay mo with technology is so sad because you always rely sa kuryente, sa magic ng telepono, sa magic ng technology. Sila, nagrerely lang sila sa magic ng kalikasan. Sa kagandahan ng buhay sa bundok kasi they breath the freshest air sa paligid nila. They consume the freshest fruits and crops. Tayo nakasalalay sa siyudad, nakasalalay sa kung ano lang ‘yong mabibigay sa atin ng mga farmers and fisherfolks ang nakakain natin. (It’s a very wrong notion to be scared of tribal people and IPs every time you see them. You should interact with them. After all, when you interact with them, you will learn that your life with technology is so sad because you rely on electricity, the magic of your phone, and the technology. For them, they rely on nature’s magic. They breathe the freshest air of the mountains. They consume the freshest fruits and crops. For us who are living in the city, we rely on what our farmers and fisherfolks can provide us.)*

She also highlighted that the communities in the mountains showed how they really know each other even if people are not related by blood. *“...sa communities kasi in the mountains, kahit tatlong kilometro kalayo ang bahay*

*mo sa susunod na bahay, magkakakilala kayo tsaka maganda 'yong samahan sa community, you share. Kung baga nakaka-inggit na 'yong mga nasa bundok, kilala nila 'yong isa't isa. Hindi na kailangan ng cellphone para magkakakilala or hindi na kailangan ng cellphone para mag-communicate. Sila mismo may mechanism how to communicate unlike dito sa city living masyado tayong dependent sa technology.*" (In the mountains, even if the houses are 3 kilometers apart, they know each other very well, the relationship is really good and you share. They don't need a cellphone to know each other or to communicate. They have their mechanism of how to communicate unlike living here in the city, we are so dependent on technology.)

*"Before Forevermore, dahil na rin sa mga experiences natin sa pag-join natin sa mga organizations, we were able to embrace their natural way of living. Kung baga kapag andoon ka, don't expect na darupen da ka (dudumugin ka nila). "Uy, ano 'yong hinahawakan mo? Ano yang cellphone na yan?" Hindi. They will just, "oh, ano yan?" Hindi 'yong kagaya ng nakikita natin sa TV kung minsan na, well OA 'yong projection, ikaw na taga siyudad pupunta ka sa mountainous areas, eh kukuyugin ka to check kung ano 'yong hawak mo, ganon. No. Malayo siya doon sa na-experience ko when we went to Quirino, when I was in Bukidon and I think mas na-prepreserve ng mga tribo na nasa mountainous areas 'yong culture ng kanilang tribo at nang pagiging Pilipino nila. Mas naka-angkla sila sa culture nila. Hindi naman natin sinasabi na hindi maganda. I think that's the best way to preserve 'yong pagiging Pilipino, 'yong mga tribu-tribo natin," Sean added. (Before Forevermore, based on what we had experienced from joining some organizations, we were able to embrace*

their natural way of living. Don't expect that people will mob you like, "What are you holding? What cellphone is that?" No, it's not like that. They could say, "What's that?" Unlike what we see on TV, sometimes it's a bit OA (overacting). It's far from what we had experienced when we went to Quirino and when I was in Bukidnon. I think the tribes from the mountains were able to preserve their culture and their Filipino identity. They were anchored to their culture. It doesn't mean it's not good but I think that's the best way to preserve our tribes' Filipino identity.)

According to Dyan, having the chance to experience two different cultures (from the lowland communities to Cordilleran families) allowed her to widen her understanding of these things and made some necessary adjustments if possible. *"Iba kasi yung speaking from someone na taga-lowland before. Iba talaga yung culture dito not just in the way they speak, kahit yung family life, yung gaano sila ka-close. One of the observations ko is hindi masyadong showy like sa emotions yung mga taga-dito. Family-wise kung titingnan mo parang wala silang pakialam sa isa't isa. Yun yung isang pinaka-main difference like culture-wise na na-observe ko and dahil nakapangasawa ka nga ng Cordi (Cordilleran), something na kailangan mong i-adjust kumbaga. Generally speaking yung upbringing sa lowland medyo chill lang na type ng family kami, sila kasi dito mas formal/traditional. May mga bagay na nagagawa ako sa tatay ko na di ko pwedeng gawin sa nanay nya, so adjustment talaga."* (It's different if you are someone from the lowlands before. The culture is so different not just from the way they speak, even their family ties - how close they are. Based on my observations, people here (in the mountains) don't show

many emotions. In the family, it seems that they don't mind each other. That's one of the main differences that I was able to observe since I got married to a Cordilleran. Something that I need to adjust to. Generally speaking, we were raised in a relaxing way by our family from the lowlands while here, people were so formal or traditional. There were many things that I could do with my dad which I couldn't do with my mother-in-law, so adjusting was necessary. She also added that people from the Cordilleras experienced a lot of struggles especially about how they were perceived by the people from the lowlands. She also mentioned how Cordilleran farmers suffered from different economic conditions. *"Ang nakikita kong struggles nila before, yung part kung paano sila tingnan ng mga tao, yung taga-bundok. Alam mo yung parang nagwo-workhard ka pero financially, kumbaga, hindi mo nakukuha yung gains. Tapos, I think, kung tama yung pagkakaalala ko, kalaban pa nila yung malalaking companies.* (One of the struggles I saw before was how people from the mountains were perceived by other people. People from the mountains work so hard but financially they are not getting any gains at all. If I remember it correctly, their competitors include big companies.)

### During *Forevermore*:

#### Realities about Life, the Culture and the People from the Mountains

All the respondents were able to compare the realities showcased in *Forevermore* versus the realities of life, based on the place, culture, and the people from the mountains.

Marvin said that the *La Presans* could be called “the dream community.” He then explained, “*Kung бага sa basketball team, may dream team na tinatawag, tapos ‘yong sa kanila, parang dream community. Kasi, as in, united sila tapos talagang nagtutulungan, walang iwanan. Tapos kung may isa man na kumontra sa kanila, hindi nila agad tinatakwil. Dinadaan nila lahat sa usapan tapos gusto nilang maayos lahat tapos suportado nila ang bawat isa.*” (It’s like the dream team in basketball and for them, it’s a dream community. They were very united, helping each other and they don’t let anyone be left behind. They didn’t reject someone’s opinion even if it’s so different from others. They believed that everything could be resolved if they could talk about it and they were very supportive of each other.) He also added: “*Iba-iba sila ng role. May kanya-kanya silang kontribusyon sa La Presa. One package sila doon. Kung may hahanapin ka man, may taong sasagot para sa iyo.*” (They have different roles to portray and contributions to *La Presa*. It’s like one package. If you want to search for anything, someone will take care of that for you.) He also added that in *La Presa*, there is “*yakap sa pamilya*” (a family embrace).

Comparing the lives of the *La Presans* in *Forevermore* with the ones here in the Cordilleras, Marvin explained: “*If ‘yong sa kultura or ‘yong pang araw-*

*araw na ginagawa nila, yun naman talaga siguro 'yong nangyayari. Halimbawa, sa (La) Trinidad, 'yong mga farms dun. Ganoon din eh. Ganoon din 'yong nakikita ko eh kung paano 'yong ginagawa nila dun sa La Presa. Tapos 'yong sa pagtatanim nila ng mga gulay, tapos kung gaano kahalaga sa kanila 'yong mga lupa. Talagang ipaglalaban nila yun kasi iba 'yong lupa sa kanila eh. Iba 'yong dating sa kanila. Tapos, hindi sila maluho. Kung ano 'yong kailangan nila, 'yon lang. Hindi rin sila magastos. Kaya nilang i-priority 'yong mga bagay-bagay na di sila basta lang gastos ng gastos na di naman nila kailangan. Ang isa ring gusto ko rin doon, pinapahalagahan nila 'yong pag-aaral ng mga bata. Talagang hindi nila pinalampas yun. Kung may hindi man tutugma doon sa La Presa, siguro 'yong pananamit lang nila. Hindi ko sure kung ganoon talaga eh 'yong way ng pananamit nila doon pero given naman na may long sleeves sila, tapos nakadoble ng damit pero hindi ako 100% sure kung ganoon talaga 'yong pananamit ng mga Cordillerans sa ibang lugar lalo na sa La Presa (Sitio Pongayan). (Regarding the culture and the lives of many, it must be the same. Looking at La Trinidad farms, it's all the same with what you we've seen in La Presa. They plant vegetables and they give much importance to their lands. They will fight for it. People are not extravagant. They will just spend for something that they need. One thing that I also like is how people give value to their children's education. They don't waste any opportunity about it. The only thing that I am not sure about is how they really dress. Given that the people in the show wore long sleeves and layers of clothes, I am not sure if this is the same way on how people dress in some parts of the Cordillera especially in La Presa/Sitio Pongayan.)*

Meanwhile, Ysrael mentioned that there were huge differences between the show and the reality of life. *"Parang malayo sa katotohanan. Masyadong mababait 'yong mga tao. Hindi pinapakita 'yong mga parts na may struggles. Sa mga community, may mga di pagkakaintindihan. Hindi nawawala yan. So, it's too good to be true, parang ganoon."* (It's far from reality. People were so good and some struggles were not shown. There could always be a misunderstanding in the communities and you can't avoid that. It's too good to be true.)

However, he mentioned that when it comes to dealings with the family, the show was able to portray it very well. *"Totoo rin naman, kapag pamilya, oo yan, pamilya. Walang kinakanti 'yong mga taong yan. 'Yong sa pi-nortray naman nila sa komunidad na 'yong nagtutulungan, maganda 'yong pakikitungo sa isa't isa, totoo yun. Yun 'yong totoo. Pero may mga parts na hindi na Baguio. Basta, 'yong hindi ko na maramdaman na authentic Cordilleran traits. Hindi ko naramdaman yun eh. Ewan ko kung bakit."* (It's true that when it comes to the family, it's really for the family. Don't touch anyone in the family. Regarding the community about being united and having a good relationship with each other, those were actually true but there were some parts that were not truly Baguio/Cordilleran anymore. I can't feel the authentic Cordilleran traits and I don't know why.)

When he was asked why he was not able to feel any Cordilleran trait, he specifically explained about the way how *La Presans* interacted with each other. *"Doon sa pag-poportray nila, ang napansin ko kasi, parang halu-halo ngay."*

*Nagbobonding 'yong mga bata, 'yong mga matatanda. Nagbobonding 'yong nanay at 'yong mga anak. Eh kasi dito, di naman ganoon katotoo yun. Kasi pag bata ka, doon ka sa mga bata makipag-usap. Pag matanda ka, puro matatanda kasama mo. Tsaka kapag matandang lalaki ka, puro matatandang lalaki mga kausap mo. Doon sa Forevermore, every time, kahit teenager ka-bonding nila doon which is parang hindi naman totoo.* (Their portrayal was a mix of everything. Children interacted with adults. Mothers and children bonded together. These were not true all the time because in reality, if you are a child, you should interact with other children. If you are an adult, you should always be with other adults. If you are an elderly man, most of the time, you deal with other elderly men too. Meanwhile, in *Forevermore*, even teenagers could bond with anybody which was not the reality.)

In addition, when asked what he could say about the community of *La Presa* (Sitio Pongayan), Ysrael mentioned that the portrayal of their farming lives was great. *“Ang alam ko sa mga ganoong lugar 'yong bundok na, ang dami-daming nagtatanim dyan. Kahit doon sa tinirahan namin sa may Navy Base, may nagtatanim doon. May nagtatanim ng gulay – pechay. Kapag dito sa Baguio, kapag may malawak silang lupain, tinataniman nila. Hindi nila pinapatayuan masyado ng bahay. Tinataniman nila. So doon sa community nila doon, maliit lang 'yong bahay nila pero puro taniman sa paligid, yun yun, legit. Legit yun. Maganda 'yong pagkakaportray nila sa lifestyle ng mga tao.”* (One thing I knew was, many people love farming in the mountains. When we lived in Navy Base (a Baguio City barangay), there were some people planting vegetables like *pechay* (Chinese Cabbage). Instead of building too many

houses, they till those lands. In that community (about Sitio Pongayan), the house was small but it was surrounded by big farms and that was the truth. It's legit. The portrayal of people's lifestyles was good.)

On the other hand, Sean believed that great similarities were portrayed from *Forevermore* and the realities in Sitio Pongayan or communities in the mountains. Close family ties was very evident. *"Close family ties in terms of family relations so totoong-totoo yun. 'Yong mga tao kasi sa mga ganyang communities, they treat each other, kahit di sila magkakadugo, as long as you live in one community, pamilya. Kung baga no one is left behind sa mga activities or sa mga gawain. Tska makikita mo dun sa series kasi na, di ba hindi niya tunay na mother 'yong nakagisnan niya dun sa series, kasi 'yong mother niya is the other one Ms. Muchlach (Almira Muhlach). Kung baga, doon mo makikita na not all stepmothers are evil kagaya ng stepmother ni Snow White, hindi kagaya ng stepmother ni Cinderella. Not all stepmothers, number one yun, exemption to the rule."* (Having close family ties was true. They could treat each other very well even if they are not related by blood. As long as you live in one community, you could be treated as a family. No one is left behind in any activity or other tasks. Remember, she (Agnes - played by Liza Soberano) was raised by someone else who was not her biological mother. Her biological mother was Ms. Muhlach (Almira Muhlach). The show portrayed that not all stepmothers were evil like what happened to Snow White and Cinderella.)

She also mentioned that the portrayal of the *La Presa* community was similar to what she was able to witness in her real life. People are helping each

other but conflicts cannot be avoided. *"Yong pagtutulungan sa trabaho. Andoon tayo, mayroon at mayroong mag-iinarte tsaka magpapabida dyan sa ganyang mga activities, meron at meron yan but not that too much for being an antagonist sa gawain sa community. Mayroon at mayroon ding namang sumasalungat which is very true kasi in tribes kaya nagkakaroon ng tribal conflicts kasi mayroon at mayroong kontrabida. Gustong ungusan 'yong tribal leader. Doon sa series mo, it is close sa reality na mayroong conflicts,"* she explained. (There will always be someone who would like to get all the attention and lead some activities but not too much of being an antagonist. There will always be some who may have some opposing views among the tribes that could cause tribal conflicts. They would like to overpower the tribal leader.)

Sean also added that people from the mountains are more welcoming: *"Mas warm sila kasi, syempre ang nasa isip na nila, may trust na kasi sila sa mga tao sa paligid nila. So, the same trust that they give sa mga taong nasa paligid nila na constant nilang nakikita is the same trust na pinapakita nila sa dayo, regardless kung ano man ang objective nung dayo pagpunta doon sa kanila. Walang masamang tinapay sa kanila. Dayo is dayo, is a friend, is an acquaintance na kailangan mong bigyan ng warm welcome. Kung may gawin man siyang masama it is a point against the dayo. It's not a point against the community or the people inside the community na pinuntahan ng dayo. Yun 'yong maganda sa kanila, even in the real situation, na kahit dayo ka, problema na ng dayo kung ano 'yong objective niya, kung bakit siya dumayo. Hindi yun problema ng mga pinuntahan to be trusting the dayo so much."* (They are warm people because they trust all the people around them. It's the same trust that

they give to anybody particularly to those visitors/strangers regardless of what's the objective/motive of the latter one. They don't discriminate. *Dayo* (outsider/stranger) is a friend, an acquaintance who should be given a warm welcome. If that person (*dayo*) will do something bad, it should not be taken against the whole community who trusted the so much.)

Sean was also pleased about how the people of the mountains were portrayed without wearing their traditional attire. "*Alam mo, natuwa nga ako sa Forevermore kasi they did not depict the Cordillerans as the people who wear bahag, 'yong cultural outfit. Kasi kung ganoon 'yong ginawa ng mga writers, ng production, sa mga taong nakatira, I would say, it's out of touch na, kasi during that time 2014, 2015, hindi naman na naging daily outfit ng mga taga Cordillera ang pagsuot ng bahag at tsaka (tapis, mga vests) kasi nagiging suot na nila yoon for special occasions. Mataas ang regard nila sa kanilang cultural outfit. Hindi na siya 'yong pang daily. Ang mga Cordillerans ngayon they are already a mix of culturally aware, current fashion trend aware.*" (I was really happy that *Forevermore* did not depict the Cordillerans as the people who wear *bahag* or cultural outfits. If the production team did that, it will be out of touch. During 2014 and 2015, we knew that the cultural outfits were not for daily use. People honor their cultural outfits and it's no longer worn daily. Cordillerans are a mix of culturally aware and current fashion trend aware people.)

On the contrary, Dyan highlighted that the show used fictionalization and how it portrayed a farming community. She mentioned: "*Well, like with all telenovelas, feeling ko may fictionalization siya.*" (Well, like with all telenovelas,

I feel like fictionalization was used.) Given that her husband's family belongs to a farming community, Dyan had a comparison of how the farmer's life has been portrayed in the show and real life. *"(You want to learn more din kung paano talaga siya like how it goes kung ano yung mga buhay nila, alam mo yun, there's a part na gusto mong yun dahil nakita mo nga, gusto mong malaman kung totoo ba na alam mo yung mga struggles nila dun, mga ganung effect."* (You want to learn more about how their lives are going. You want to know what the truth is and their life struggles.)

She was able to witness how solid the relationship of the families in both the show and in real life. *"Based sa family ni hubby, oo, sobrang solid sila. Siguro yun lang, ang difference na nakikita ko dun is very emotional kasi yung alam mo yun, very showy, very loud, parang ganun yung mga tao dun. Pero kasi, yun nga yung reality, pag ico-compare ko sa family ng husband ko kahit dun sa Sagada, hindi kasi sila ganun, yung ka-showy, ka-loud, unlike dun sa show. Hindi sila ganun ka-expressive unlike yung mga tao dun sa show."* (Based on what I've seen from my husband's family, they have a solid relationship. The only difference is, in the show, they are very emotional, very showy and loud but in reality, if I have to compare it with my husband's family particularly in Sagada, they're not like that. They're not that expressive unlike in the show.)

### **After *Forevermore*:**

#### **Realities about Life, the Culture and the People from the Mountains**

According to the respondents, after watching the TV series, they have realized many great lessons that they could apply to their daily lives and how to become more aware of different social issues surrounding them. The show demonstrated a fair representation of life, culture, and the people from the mountains.

Marvin said that he was able to appreciate the power of sacrifice. He said: *“Nakikita mo naman na hindi lahat ng sacrifices eh mapait ‘yong kakalabasan kundi may matamis din. ‘Yong kirot tsaka ‘yong sakit na mararamdaman mo, parte yun ng pagmamahal. Mararamdaman mo na may puso ka talaga at hindi lahat ng saya tuluy-tuloy. Talagang may darating sa point na kapag masaya ka, malulungkot ka pero hindi pang habangbuhay na malulungkot ka kasi darating din sa point na sasaya ka ulit. May kapalit lahat ng bagay.”* (As you know, not all sacrifices could result in bitter memories. There are also sweet ones. The pains that you have experienced are part of loving someone. You have a genuine heart, and your happiness may not last for a long time. There will be a point in your life that if you are happy, you might be sad. Being sad doesn't mean forever. There will be some chances that you could be happy again. Everything happens for a reason.) He also added: *“Lahat tayo nakakaramdam ng ganoon pero iba-iba lang sigurong dahilan pero nandun pa rin siguro ‘yong sacrifice.”* (All of us could have the same experiences, and there could be different reasons behind them. Still, having to sacrifice will be there.) He also

believed that the artists who portrayed different roles provided relatable experiences to different audiences.

Meanwhile, Ysrael mentioned that when people talks about La Presa, it's all connected with the TV show. "*Kapag nababanggit 'yong salitang "Pongayan" or "La Presa" – nakadikit na yun sa Forevermore. Yun na 'yong lagi kong naiisip.*" (I always think that when people mention "Pongayan" or "La Presa", these words are always linked with *Forevermore*.)

He also added that the show brought different effects to the community which were both beneficial and harmful. "*Inuulan ng turista ang Baguio noon. Si Mayor siguro happy sila doon kasi maganda yun. Malaking tulong yun sa ating community kapag nakikilala 'yong lugar natin kasi maraming bumibisita. May kinikita 'yong mga local. Siguro doon sa tourism wise, okay yun kasi kumikita 'yong mga nasa lugar mismo pero nagiging inconvenient yun sa mga taga Baguio na araw-araw na nandoon, 'yong araw-araw na bumibyahe tapos, oo, nagkakatrafic talaga noon. Ayun, di ko naman idedeny, isa rin ako sa mga nagreklamo noon.*" (Baguio experienced a large influx of tourists. The mayor must be happy. It's a big help to our community if the place becomes popular and many people could visit. Locals were earning some money. Tourism-wise, it's a good thing especially for those locals there but it caused a huge inconvenience to Baguio residents and those who travel every day. It caused traffic, and I'm one of those who complained about it.)

On the other hand, since he worked as a talent in the show, Ysrael cannot deny that *Forevermore* gave him a great experience about work ethics. "*Yong*

*Forevermore kasi yan 'yong pangalawang dahilan kaya bakit ako nagkakaroon ako ng pera noon. Doon ko natutunan 'yong work ethics, magpupuyat ka talaga. Kaya nagpapasalamat din ako sa experience na binigay nila sa akin, kasi kaya kapag ini-interview ako ng mga companies, nasasabi ko na nag-ekstra ako sa Forevermore tapos sasabihin ng nag-iinterview, "Wow!" Kapag tinatanong nila, "sanay ka ba sa puyatan?" "Oo, naman, nahasa ako doon syempre." Ang sayasaya pa. Magandang experience siya kasi nakita ka sa TV." (Forevermore was the second reason why I earned some money. I've learned some work ethics and how to survive some sleepless nights. I am thankful for this experience. I normally share my experience about being a talent in Forevermore during interviews with some companies. The interviewer is normally surprised - "Wow!" When they asked if I could endure long nights I would say, "Absolutely, I was used to that." It was a very happy experience because you were able to see yourself on TV.)*

According to Sean, even after the show was aired, the TV show's content was able to hit different aspects of realities being experienced by the people from the mountains. *"So, after La Presa, makikita mo na, na-hit naman nila almost all of the aspects, family culture, community culture, social issues. 'Yong mga issues na nararanasan ng mga tao sa kabundukan or sa mga areas na mabubundok kasi totoo naman." (Even after La Presa, the show was able to hit almost all of the aspects - family culture, community culture, social issues. The issues that the people from the mountains are experiencing are true.)*

Aside from environmental problems like tree cutting and soil erosion, she also discussed some land grabbing incidents. *“Noon, kapag umakyat ka na ng Sablan (Benguet town, before Baguio), maaamoy mo na ‘yong pine tree, ‘yong pine cones. Later on, after college, hindi mo na naaamoy ang pine tree, because of environmental issues na tinatapyas ang pine tree.”* (The moment that you have reached Sablan, you can already smell the pine trees and pine cones but after finishing my college education, these scents were gone because of some environmental issues which include pine tree cutting.)

She also added that land grabbing is a core problem and how can we help our indigenous people in protecting their rights over their lands. *“Ang nangyayari kasi dahil wala silang legal knowledge on property laws, doon sila pinapaikot ng mga land grabbers. So, very timely, palagay ko noong time na iyon very timely ‘yong issue ng land grabbing and abuse of the environment kasi tuwing uulan ng malakas, may soil erosion sa Cordillera. Doon pa lang sa may Naguilian Road marami ng soil erosion, mas lalo na sa Marcos highway. ‘Yong social impact, nandoon kasi dinidiscuss din doon ‘yong pros and cons ng pagpuputol at pag-uurbanized ba ng mga lugar na ito which we should have preserved kasi kapag ‘yong lugar na iyan ay nawala na ‘yong attraction na malaming na temparture even during summer, ‘yong the pine trees, ano pa ‘yong matitira for Cordillera? Ano pa ‘yong matitira sa Baguio City? Pinakita sa palabas na very vulnerable ang IP, even not IPs, ‘yong mga communities, or ‘yong mga people residing in these types of communities, kasi ang tingin sa kanila ay walang pinag-aralan. Ang tingin sa kanila ay wala silang alam sa batas kaya madali silang mapa-ikot but they don’t know, itong mga land-*

*grabbers, they don't know that our IPs, 'yong kanilang mga tinutuluyang mga lupa ay protected ng IPRA Law lalo na pagdating sa kanilang mga ancestral domains. How I wish that the viewers were able to embrace that part of the messaging na hindi dapat inaabuso 'yong tiwala tsaka 'yong kindness ng mga kapatid nating IPs, more so 'yong kanilang less or no knowledge sa land laws, sa mga properties law. Instead of grabbing their rights over their properties, over their lands, help them kung ano 'yong kanilang mga karapatan over their lands." (Our people have no legal knowledge about property laws and land grabbers are taking this opportunity. These are timely issues during that time - land grabbing and abuse of the environment. When it rains heavily, Cordillera could experience some soil erosions which were evident along Naguilian Road and most especially in Marcos Highway. Regarding the social impact, it has been clearly discussed what were the pros and cons of cutting trees and urbanizing the place which we should have preserved. Once the place lost the attraction of having a cold temperature especially during the summer season, what is going to happen to Cordillera? To Baguio City? It was evident in the show how vulnerable our IPs (indigenous peoples) were and even the communities because others think that they were not educated. Other people taught that since they (IPs) don't know much about our laws, it would be easier for them to be controlled but these land grabbers do not know that these ancestral lands are protected by the IPRA Law. How I wish that the viewers were able to embrace that part of the messaging in which we should not abuse the trust and kindness of our IPs especially if they have less or no knowledge about land and property laws. Instead of grabbing their rights over their*

properties, over their lands, we should help them protect their rights over their lands.)

Sean also highlighted that the show had a touch of reality. *“Wala namang teleserye ang ABS-CBN na walang social issue eh. Halos lahat may social issues na tinataackle. Kung baka, lahat may kurot sa puso, may touch to reality, parang ‘yong current teleserye nila na kahit wala silang franchise, napaka-meaningful ng kanilang mga palabas because they know how to put reality to fiction and how to relate fiction to reality. Naging maganda naman ‘yong epekto ng Forevermore doon sa community ng Sitio Pongayan. Naging tourist spot siya, nagkaroon ng additional source of income ‘yong mga taga-doon tapos na-promote pa ‘yong community. “Uy, hindi lang sa La Trinidad strawberry farm ang strawberries, meron din kami dito sa Sitio Pongayan, why not visit us? Nagkaroon ng hatian ng atensyon ng strawberry farm ng La Trinidad to Sitio Pongayan. It’s a good thing, tourism-wise, ‘yong nga lang nabalitaan ko na, nagkaroon ng influx of tourists pero ‘yong basura hindi na-managed.”* (ABS-CBN's will always tackle some social issues on all teleseryes they have. All of these can touch our hearts and there's always a touch of reality. Even if they don't have the franchise (to operate), their shows will always be meaningful because they know how to put reality to fiction and how to relate fiction to reality. *Forevermore’s* effect to Sitio Pongayan community seems to be very good. It became a tourist spot and people were given the chance to have an additional source of income and the entire community got promoted. "Aside from going to La Trinidad farms to get some strawberries, why not visit us here in Sitio Pongayan? We also got some strawberries here." The attention was divided

between the strawberry farms of La Trinidad and Sitio Pongayan. It's a good thing, tourism-wise, but I heard that there was an influx of people who came and the garbages were not properly managed.)

Sean also mentioned that watching *Forevermore* gave her a great realization of what kind of advocacy she wants to support in the future after finishing her law studies. *"Kung baga 'yong mga napapanood natin sa TV, kung minsan kasi mare-realize mo na, "Oo nga ano, what if ito 'yong magiging advocacy ko just in case gumaduate ako at pinalad ako." What if maging advocacy ko ang ipagtanggol 'yong mga karapatan ng IPs? Sila 'yong super oppressed, suppressed, lahat na ng mga may "E-D" sa dulo, sila 'yon na they are taken advantage of." (Sometimes, when you watch something on TV, you will be able to realize what if this thing will be your advocacy after graduating? What if this will be my advocacy, to defend the rights of our IPs? Those who were super oppressed, suppressed and everything else that ends with "ED" - those who were taken advantage of?) She also added that the land grabbing incident shown in *Forevermore* was used by her Professors as a law case during her final exam in Property Law. *"Nagiging example pa siya ng mga Professors sa mga law cases. As in 50 points taken from the teleserye. Using the implementation ng IPRA law, Article 19 Civil Code na Fair Treatment, yun yung pinapa-apply sa amin."* (It was an example by our Professors in some law cases. 50 points were taken from the TV series using the approaches and implementation of IPRA law, Article 19 Civil Code about Fair Treatment.)*

Meanwhile, Dyan emphasized that there was a fair representation of the Cordillerans even after the show was aired. *"I think yung soap naman did what it could to represent yung mga everyday people ng Cordi. Ang major difference na napapansin ko na diferrence ay sa ugali, which I think ay kailangan nilang ituwid to make yung storyline and acting interesting pero I think yun nga ginawa naman nila yung kaya nila to represent yung mga tao sa bundok, sa La Presa without discriminating them."* (I think the soap did everything it could to represent the everyday lives of the Cordi people. The only major difference I found out was about their behaviors which need to be corrected to make the storyline and acting more interesting but I think they did their best to represent the people from the mountains especially in La Presa without discriminating them.)

When asked if the show has something to do with the environment issues and those tourists who flocked Sitio Pongayan, Dyan said that the show must not be blamed. *"I think hindi naman kasalanan [ni ABS-CBN] if anything na at least nakatulong yung show to promote the place. Siguro dapat napaghandaan lang ng government yung influx ng tao knowing na sikat yung love team tapos naka prime time pa, tapos sikat yung show I think responsibility din ng gobyerno to monitor yung tourism dun, limit the visitors per day para at least naiwasan yung mga issues na yun dun sa lugar mismo. For me, I don't think the soap itself was to blame for what happened, actually sagot na ng government yun."* (I think ABS-CBN should not be blamed about everything. The show helped in promoting the place. The government should have been more prepared for the influx of people knowing how popular the love team was and the show was in

prime time (slot). The show was so popular and I think it's the government's responsibility to monitor the tourism in that place, limit the visitors per day to avoid some issues on that area. For me, I don't think the soap itself was to blame for what (had) happened, actually, it should be the government.)

### **Other Related Themes and Realities**

#### **A. Kambal na Strawberry (Strawberry of Love / Twin Strawberry) –**

According to the show, this kind of strawberry was very rare. There was a belief that the person who found this kind of strawberry, should eat half of it and the other half should be eaten by his/her lover so that their relationship will last forever. This myth was a fictionalized idea made by *Forevermore's* writers and it became so popular during and after the show was aired. According to the interview respondents – Marvin, Ysrael, and Dyan did not believe in this myth and Sean initially had a strong belief that this myth was true. Ysrael added that it was a gimmick to make strawberries more popular and to help strawberry vendors make more income during that time.

#### **B. La Presa (Sitio Pongayan) as the place to find your true love**

**(forever) –** Since the TV show had a happy ending for the main cast and *La Presa* (Sitio Pongayan) was part of this experience, it created an idea that the *La Presa* could be an ideal place to find your true love. However, according to the respondents, this may not be the truth. Marvin and Sean said that true love could be found in other places as long as you can

prove to yourself that you are prepared for it. Meanwhile, Ysrael said that there could be a big possibility that the person you might end up with might be one of the residents in Sitio Pongayan so this idea could be true. However, he added that we should not focus on finding our true love based on a specific place. True love just happens naturally and we should not dictate what will happen in the future. On a different note, Dyan mentioned that she already found her true love but highlighted that the experience of being in the mountainous area could give other people an idea that this place offers an opportunity to find the right person. She added that people are more open, feel cozier, and have no inhibitions when they visit the mountains. They want to experience something new and something that is out of their comfort zones which are essential in building that belief that finding one's true love is just around the corner.

**C. *May Forever (It is Forever)*** – This idea was coined because Agnes Calay (Liza Soberano) and Alexander Grande III (Enrique Gil) ended up being together after all the challenges they had experienced in the show. Relatively, the concept of *May Forever* varies from one person to another. Marvin said that *May Forever* is related to expressing one's endless love "until death do us part". Ysrael believes that "forever" is not only limited to experiencing romantic love. "Yong ideya nga is habangbuhay kayong magkakasama, habangbuhay kayong nagkakaintindihan, nagbibigayan, nagkakaramay kayo habangbuhay. Kung forever lang naman sa relationship, oo meron din yan sa

friendship, meron din yan sa pamilya, sa church, marami yan so talagang may forever.” (It is all about a long-lasting way of being together, being able to understand each other, having a give and take relationship. If there is forever in a (romantic) relationship, there is also forever in friendship, in the family, in church, and a lot more.) Surprisingly, Sean said that she doesn't believe that there is forever although highlighted that she is not an anti-forever person. “There is no forever. There is only everlasting love.” She also added, *“Nagiging kathang-isip na lang siya kasi we believe too much in love that it knows no bounds. Meron iyan. Meron at meron iyan kaya nga kung minsan, some people don't end up together because their love is not forever.”* (It is with our imagination that we believe too much in love and it knows no bounds. There are limits because some people don't end up together because their love is not forever. There are still limits, some people don't end up together because their love is not forever.) Dyan highlighted that being with someone since 2010 gave her a realization that forever is not just about romance. *“Nandito na kasi sa stage na yung forever hindi lang sya puro love, part of it realistically is working hard to adjust sa isa't isa to learn their culture. Gaya nga ng sinabi ko, highlander at lowlander, yung adjustment ng culture.”* (There will be a stage in our lives that when you say “forever”, it's not just about pure love, part of it realistically is working hard to adjust and learn from each other's culture especially between a highlander and a lowlander.)

### Deeper Insights from Experts about Media, Indigenous Peoples and Community Development

It cannot be denied that the local media particularly the radio, remains a very important information dissemination tool among rural communities and other far flung areas. When it comes to media platforms (like radio and TV) being used “intentionally” as a tool for spurring community developments that is something we have to carefully analyze according to Dr. Jimmy B. Fong of University of the Philippines Baguio’s College of Arts and Communication.

Looking at the case of Sitio Pongayan, he strongly believed that this place will never be popular if not because of *Forevermore*. “*Ang media naman ang gumagawa ng celebrity at nagkataon na yung celebrating yun, sumama na rin yung sitio na maging celebrity. Ganoon naman talaga ang role ng din media sa atin na nag-crecreate ng celebrity kasama na ang mga lugar bilang celebrity – hindi lang ang artista.*” (The media create celebrities and it so happened that when they created celebrities, the sitio itself became a celebrity. That’s the role of media among us; it creates celebrity including the place, not only on the artists.)

He also added that the popularity of Baguio City (as the Summer Capital of the Philippines) has also contributed in the popularity of La Presa. “*Feeling ko, yung kasikatan niyang yun, sa tingin ko, nag-contribute pa rin yung kasikatan ng Baguio. Siguro yung La Presa, ang ibang mga manonood eh ang alam nila is Baguio pa rin iyun, sa Santo Tomas siya, hindi nila alam na hindi na yan Baguio. Feeling ko ang manonood, ang alam nila part pa rin yan ng Baguio – hindi na alam na sa labas na yan ng Baguio, so parang - sa*

*consciousness ng maraming tao hindi siya particular to that Sitio, it's still part of Baguio at syempre hanggang ngayon, marami pa ring tao ang gustong umakyat sa Baguio.*" (I feel that the popularity of Baguio City has contributed to the popularity of the place (pertaining to Sitio Pongayan as La Presa). Perhaps some viewers knew that La Presa is in Baguio City well in fact it's already in Mount Santo Tomas, they don't know that this place is not in Baguio anymore. I feel that people knew that this place is part of Baguio City and they don't know that it's no longer part of Baguio, so, in the consciousness of many people, the place has not been particular to that Sitio alone, it's still part of Baguio and of course until now, many people would like to travel here in Baguio.)

When asked about the role of *Forevermore* in Sitio Pongayan's community development, Dr. Fong emphasized: "*Na-attract yung mga tao na bisitahin yung lugar at dahil maraming dumadayo roong mga tao, yung mga negosyante eh nag-tatake advantage doon so siguro nabenefit niya yung mga negosyante, hindi ako sigurado kung na-benefit niya yung mga village people. Siguro kung kaninong bahay or kung kaninong lupa yung ginamit actually doon sa production at binayaran sila ng renta, yun siguro nabigyan sila ng monetary exchange, pero di ba ang concept natin ng development ay sustainable, hindi natin sigurado kung ang development – kung may mangyayaring development doon at kung magiging sustainable ba ang development doon. Yun ang malalaman pa rin natin in the future.*" (People were attracted to visit the place and when there were lots of people visiting the place, the business people took advantage of the situation and so they benefited from it. I am not sure though if the village people got benefited also. Perhaps the house owner or whoever

owns the land that was used during the production got paid of rental fees, which gave them some monetary exchange but of course our concept of development should be sustainable. We still have to know in the future whether the developments that happened or other things that may still happen there would be sustainable or not.)

Dr. Fong believed that this TV phenomenon was not a unique one because this already happened to various places like how reality TV shows bring people to different places like Palawan or some Filipino movies already showcased tourists destinations like Sagada, Mt. Province on Piolo Pascual, and Judy Ann Santos' movie (Don't Give Up On Us, 2006) and some parts of Banaue in Ifugao. We also have some models from Koreanovelas and how they were able to create tourist destinations from their shooting locations for TV and films. For some people who grew up or living in the mountains for some years, this TV phenomenon about Sitio Pongayan becoming *La Presa* may not be new at all because the mountain experience has always been part of their lives. He also added, "*So sa Sitio Pongayan, hindi ko alam kung paano talaga siya gagawing tourist destination, ewan ko kung yung fog bilang attraction, meron bang mountaintop experience doon kung maraming na-hihigh doon, syempre dito sa Baguio, hindi na extraordinary experience yoon, so siguro sa mga naghahanap ng ganoong experience, eh pupunta sila doon. Mabuti nga siguro yun kasi ayon nga sa balita, eh patuloy pa rin ang pagpunta ng mga bisita doon.*" (In Sitio Pongayan, I really don't know how it will become a tourist destination; probably the fog could be an attraction or maybe if there is a mountain top experience for those who want it. This is no longer an

extraordinary experience here in Baguio so maybe for those who are looking for that kind of experience could go there. I think that's a good idea also because according to the news, people keep on coming to that place.)

Aside from using the love-team formula, rich and poor theme, mixed-casting of the characters, the location itself was exotic. It cannot be denied that the *teleserye* used the mountain top scenery and experience as a unique selling point for the audience. The costuming like using bonnet and mufflers were very evident among the casts. The low-lying clouds and fog covering the community were also evident in some episodes of the TV series which was not a typical scenery in a tropical country like the Philippines. Dr. Fong added that with the use of these elements, the TV series itself mobilized the lowland and highland relationships, interrelationships, and conflicts.

The *teleserye* also used universal themes like love-team, family, security and hope so that people will be able to relate easily. Dr. Fong explained: "*Kasi yang mga yan ay universal themes kaya nakaka-identify ang lahat ng mga tao dyan kasi sino ba naman ang walang pamilya? Or di kaya, mas marami yung may pamilya kaysa yung walang pamilya. Yung sa pag-ibig naman, malamang – so maraming nakakaramdam niyan, marami ring umaasa na sana makaramdam din sila ng pag-ibig. Siguro we have too much of love, we have so less of love, yung iba nakaka-identify sila so yun ang source nila ng kilig, yung iba naman, sana umaasa na ganun din ang kanilang lovelife.*" (These are universal themes that is why people are able to identify them easily. Who are the ones who do not have any family? Or perhaps, there are many in us who has a family compared to those who do not have one. Regarding love as a

theme, of course lots of people can feel it, lots of people are hoping to feel that love. Perhaps we have too much of love, we have so less of love, others can identify it easily so that is their source of romantic thrill, others are still hopeful of having the same thing on their lovelife.)

When asked about how the people in the mountains were portrayed in *Forevermore*, Dr. Fong was happy about it. *“Natutuwa ako na ginamit ang kabundukan bilang lokasyon ng isang produksyon kasi sa kasaysayan naman ng Pilipinas, hindi naman maganda ang representation ng kabundukan, oh di ba – promdi - promdi ang tawag sa mga taga bundok so sana kasama ito sa intergration, sa consciousness ng bansang Pilipinas ng kabundukan at ng mga tao sa bundok,”* (I am happy that that the mountains were used as a location in a (TV) production because in the Philippine history, the representation of the mountains is not good – “promdi” (from the province), “promdi” is the term used for those who are from the mountains so I hope this could be included in the intergration and consciousness of our nation about the mountains and the people living in the mountains), he added.

Though it was not clearly established that the *La Presans* are Cordillerans, specifically *Igorots* (native term for those who are living in the mountains), the TV series provided implied messages about the lives of the people in the mountains. *“Hindi naman very clear sa telenobela – parang wala namang nakabahag, pero parang the mere fact na ang location niya ay mountain, sa tingin ko ang effect nun sa mga nakakapanood ay – “Oh, so, ganito pala ang buhay sa bundok.” Na-implied na ganito pala ang buhay ng mga Igorot kahit na hindi siguro sinasabi na – “Oh, Igorot yung isang character*

*na ito..." – na maganda rin yun na hindi kailangang bihisan ang mga taga bundok ng katutubo, tradisyunal na suot kasi alam na naman natin na hindi yun ang pang-araw-araw na damit sa ngayong panahon, eh ngayon naman yun panahon noong telenobelang yan, hindi naman siya noong nakaraan,"* (It was not clear in the telenovela, no one is wearing the traditional loincloth, but the mere fact that the location is in the mountains, I think the effect to the audience is – "Oh, so this is the life in the mountains?" It was implied that this is how the Igorots deal with their lives even if no one has said that – 'Oh, this character is an Igorot' – It's good to know that people in the mountains do not need to have wear traditional clothes because we all know that these are not being used everyday in this modern times. The telenovela in itself is set on a present situation, not in the past), Dr. Fong explained.

There was as a fair representation about how the people in Sitio Pongayan as farmers were portrayed in the *Forevermore.* "Yung realidad na farmer sila, realidad na simple lang ang kanilang pamumuhay – siguro naman fair yung representation ng mga farmers dun at sana naman makita ng mga tao na mahirap ang buhay farmer – yung nagproduce ka ng mga patatas, na yung bayad sa mga farmers ay hindi naman ganun kagandahan kung para sa mga middle (people) - yung mga negosyante na nagtitinda ng mga produkto." (The reality that they are farmers and they have a simple way of living, I think there is a fair representation of farmers on that and I hope people would realize that being a farmer is really hard. They produce potatoes and the pay the farmers are receiving are not as good compared to the middlemen or the business people who are selling these products.)

### **Understanding the Constructed Realities created by *Forevermore* and Effects to People**

Media is indeed a very powerful tool that aside from being used in the field of communication, it can change how we create our realities that could affect our belief system, perception of things, and dealings with other people. This process is a crucial one based on the Social Construction of Reality Theory. According to Ms. Myra G. Gahid (Clinical Psychologist), this theory made us susceptible to different perceptions of reality which contributed to different opinions and various beliefs. *“Nagkakaroon din ng question sa kung ano ang tama at mali, so morality, ethics, facts and fiction. So these would be a complex understanding of how our environment affects each individual based on how they perceived what they see, what they feel, what they think.”* (There is a question between right and wrong in morality, ethics, facts, and fiction. So these would be a complex understanding of how our environment affects each individual based on how they perceived, what they see, what they feel, what they think.)

She also added that media (i.e. social media) has been a coping mechanism tool to some people especially at crucial times like during a pandemic or a natural disaster. Constant access to media is also critical. *“Pag mag-isa ka, you rely on social media, you rely on media kasi doon ka kumukuha ng news, dun ka nakaka-connect sa iba and therefore yung reality is nagiging need yung media or social media. Pag may kasama kang mga tao, mga kasundo mo sa bahay kung sakali, nababawasan yung need mo for media and so yung concept mo ng reality hindi lang siya nakabase or naka-angklas or*

*naka-anchor sa nakikita mo sa Facebook or sa Instagram or napapanood mo sa TV.*" (If you are alone, you rely on media/social media because it gives you an access to the news and be able to connect with other people. Therefore, you develop a reality that you really need media/social media in your life. However, if you are not living alone (i.e. you have housemates/family members), your need to use media/social media could be lessened and the concept of your reality is not only based from what you see on Facebook, Instagram or anything from TV.)

She also cited an example about how ABS-CBN could affect people living in far flung areas. *"Nagiging matunog siya kasi ang nagiging consideration is yung mga taong walang access isa ibang methods. Like sa far flung areas na nakukuha lang ay radyo is ABS-CBN, however para sa mga iba na medyo mas privilege, hindi nila nakikita yung reality na ito kasi they have been exposed to a lot of channels, they have been expose to Netflix let say, they have access to the internet, so, parang di nila gets kung bakit ganoon ka-importante or ganon kaingay yung issue regarding ABS-CBN franchise because they haven't experienced it. They haven't seen the reality of actually living in an area na radyo lang kasama mo, na ABS-CBN lang ang nasasagap, hindi yun ang reality nila and therefore they do not necessarily understand yung sentiments ng mga tao. "Paano naman kami, dun lang kame nakakakuha ng news?" "How do we go along with our days? Affected ba kame? Magkakaroon ba ng bagyo?"* (It becomes a significant matter considering the people who do not have access to different media/methods. Like those who are living in far flung areas and their radio can only access ABS-CBN, however, to those who are privilege, they do

not see this reality since they have been exposed to a lot of channels, they have been exposed to Netflix let say, they have access to the internet. These people (the privilege ones) do not get why this issue about ABS-CBN franchise is important because they haven't experienced it. They haven't seen the reality of actually living in an area where radio is your one and only companion and ABS-CBN is the only radio station that they could have access to. This is not their reality and therefore they do not necessarily understand the people's sentiments. "How about us who can only have access to their news?" "How do we go along with our days?" "Are we affected?" "Will there be a coming storm?")

Looking at the different realities brought by *Forevermore* to many people including Sitio Pongayan, Ms. Gahid said that this TV series gave us three stages. *Pre-Forevermore*, *On-Going/During Forevermore*, and *Post-Forevermore*. During the *Pre-Forevermore*, *people didn't really know where this place was. Maybe there was (a) more serene, peaceful life. Habang ginagawa yung Forevermore, it exposed the area, so the beauty of the area, I think they exposed the real people there. It gave the people who live there to just be themselves and to show other viewers that here we are, this is how we live. I think it's medyo documentary-ish nga eh na hindi kinuha nung content creators yung actors and actresses para magpanggap na farmer or let's just say the main characters pero for majority they just exposed kung ano yung nakikita nila sa area.*" (During the *Pre-Forevermore* stage, people didn't really know where this place was. Maybe there was (a) more serene and peaceful life. During the time that *Forevermore* was being shot, I think they exposed the real people there. It gave the people who live there to just be themselves and

to show other viewers that “here we are, this is how we live.” I think it looked like a documentary because the content creators did not get actors and actresses to pretend as farmers or let’s just say the main characters but for the majority, they exposed what they see in that area.)

Miss Gahid was critical to the Post-*Forevermore* stage because this created different changes and challenges in Sitio Pongayan. There was an influx of people who visited the place and even the people of Baguio also experienced it. After the Court of Appeals issued the Permanent Environment Protection Order (PEPO), Mount Santo Tomas Forest Reserve including Sitio Pongayan was closed for tourism activities. “Nawawala na yung ganda eh.” (The beauty of the place is almost gone.)

*“Essentially, makikita yung disiplina ng mga tao na parang dahil popular masyado yung Forevermore, people would like to achieve or have a trophy that “I went there” na parang “I was a part of that.” As a fan, it’s one of the highest accomplishments probably, if not to meet the cast is to actually go to the place of where your idols were shooting or your favorite series took place pero it was a very big issue especially noong nag-start ng magkaroon ng environmental repercussions, also nabulabog din yung mga citizens doon, mga taking ng pictures. So, I think sa popularity ng Forevermore, double-sided thing, so it gave the characters (the) fame, it also exposed the realities about the Filipino life. Yung post nun is dahil sa kailangan magkaroon ng picture, dahil kailangan ko ng dagdag followers, dagdag popularity sa social circle ko so I will go to this place.”* (Essentially, you will see the discipline that people are showing because of Forevermore's popularity. People would like to achieve or have a trophy that

“I went there” or “I was a part of that.” As a fan, it’s one of the highest accomplishments probably, if not to meet the cast is to actually go to the place of where your idols were shooting or your favorite series took place but this became a big issue when different environmental repercussions happened. Citizens were disturbed by those who were taking some pictures. I think *Forevermore’s* popularity was a double-sided thing. It gave the characters the fame, it also exposed the realities about the Filipino life. The other “post-part” thing was there was a need to have a picture to be able to have gain more followers, this could increase their popularity into their social circle so it is a must to go to that place.) You become the character. *“Ikaw yung character, kahit na sino eh, yung kontrabida man yan or feeling mo nakikita mo yung sarili mo sa series and therefore one of the achievements is to go the place. Kung hindi man makilala yung character, (you want) to be where your characters or your favorite people have been.”* (You become the character, regardless if you are the protagonist or the antagonist. You can see yourself in the TV Series and therefore, one of the achievements is to go to the place. If you can’t meet the actual characters (actors/actresses), you want to be where your characters or your favorite people have been.)

On a positive note, Miss Gahid also added that after learning that Sitio Pongayan and other communities were closed for tourists, she emphasized that this action gave the people the chance to be back to their normal ways and bring back their peaceful lives before *Forevermore*. “I think it’s a good thing because you leave the people as (to) how they actually they were prior to going there and shooting.”

When asked about the critical factors found in the TV Series that could create social constructs and realities, she mentioned 3 things: content, characters, and the producers. Content is king and content creators are tasked to market the content and make sure it's relatable to people. She also identified a possible danger about content making and relating it to fake news. *"You either give players of whatever stories you find – news, via social media, kaya tayo nagkaroon ng fake news... Sa sobrang ganda ng pagkaka-construct, sa sobrang igi ng pagkakagawa niya, you make people believe and these people who believe these fake news are given a new perspective sa reality nila at madali silang nabubulabog, madali silang nagre-respond or nagre-react kasi yung pagkakagawa nga nung content affects them clearly kasi alam ng mga gumagawa ng content kung paano nila i-mamarket yung content... You are taught how to influence behavior of people and therefore it becomes quite alarming kasi ngayon di mo na ma-differentiate. Kailangan mo pang tingnan yung mga minor details just to identify which is fake and which is real. Therefore, I think (the) layering of information na nagiging sobrang kapani-paniwala even one word can change everything."* (You either give players of whatever stories you find – news, via social media and that is why we have fake news. The content making has been done so well that you can make people believe it and these people who believe this fake news are given a new perspective about their realities. They are disturbed, they can easily respond or react because these content makers can market their content effectively. You are taught how to influence the behavior of people and therefore it becomes quite alarming because it's really hard to differentiate. You need to check minor

details to identify which is fake and which is real. Therefore, I think the layering of information becomes so believable (that) even one word can change everything.)

**Chapter 6**  
**FROM SITIO PONGAYAN TO LA PRESA: THE ROAD TO FOREVERMORE**  
**(Summary, Conclusion, and Recommendation)**

**Summary**

This study examined how *Forevermore* (2014), a prime time TV series aired in ABS-CBN, had brought different community transformations in Sitio Pongayan. This community was known as the fictional *La Presa*. It was one of the shooting locations of this TV series and became so famous for many months.

Guided by the Social Construction of Reality Theory (Peter L. Berger and Thomas Luckmann) which included the three-part model by Adoni and Mane (1984), and Cultivation Theory by George Gerbner, this study was able to find some answers on how this TV phenomenon created significant community developments in Sitio Pongayan. This study used ethnography and personal interviews to gather some data during the research process.

Furthermore, the study identified different relevant texts, forms, and themes that constructed meanings, experiences, and realities created by the show about Sitio Pongayan, the people, and the culture. It also answered how these constructed meanings, experiences, and realities affected the community's image, the people, and *Forevermore's* supporters. The results also included some discussions from *Forevermore's* Production Staff, local leaders, residents, experts, and fans about how this TV phenomenon changed each other's lives in one way or another.

There was also a 15-minute video documentary created for this study to deepen the understanding of this TV phenomenon and the different impacts

created by the show to Sitio Pongayan community.

## **Conclusion**

### **Making Sitio Pongayan as a Popular Destination**

This research showed how TV show's popularity paved the way in making Sitio Pongayan an instant celebrity. It was a "once-in-a-lifetime" experience and this was the first time that the entire Sitio Pongayan community became the center of this TV phenomenon. Making Sitio Pongayan popular was genuinely unintentional but unavoidable. The constant exposure of the place during the prime time hours made this community a significant character in the TV series. The power of a TV Series in showcasing the entire community during prime time hours was significant in creating a desire to visit the place and experience the lives of people living in the mountains.

ABS-CBN's decision to shoot in Sitio Pongayan for this TV series was a tough decision considering the different challenges that the Production Staff had experienced in this place. Shooting in a mountainous area under cold weather conditions was a different environment for them. Thus, different adjustments were made to finish the project. Aside from ABS-CBN's strategic and creative programming on TV, the company's strong image as a genuine storyteller of Filipino lives, and social media's influence also contributed to the show's success and how Sitio Pongayan was "packaged" accordingly. The show's popularity dominated in both the local and global arena.

Sitio Pongayan's exotic image from the mountains and Baguio City's popularity also contributed to this TV phenomenon. Up to now, there is still

confusion about the exact place where Sitio Pongayan is located. Some people know that Sitio Pongayan (*La Presa*) is a community located in Baguio City. Only a few could identify that this community is no longer in Baguio City but a big part of barangay Poblacion in Tuba, Benguet. Google Maps ([maps.google.com](https://maps.google.com)) also showed that the shooting location had been named *La Presa* instead of Sitio Pongayan.

Meanwhile, even if there were various effects brought by *Forevermore* to Sitio Pongayan community, both positively and negatively, the entire community endured them. Everyone had to go through this experience as a consequence of Sitio Pongayan's popularity. The community was united and very accepting of these changes after realizing the potential of *Forevermore* to their lives. Different interventions made by the community council (Barangay Council) and the local government during the production and post-production days were significant to keep the peace and order in the community.

The benefits derived from the TV show's popularity were temporary ones. Most were related to tourism, economic developments, and personal development. Locals generated extra income as many people from different parts of the world visited Sitio Pongayan but sustaining this livelihood over a longer period of time was a big challenge. After the Court of Appeals issued the Writ of Kalikasan which granted the Permanent Environment Protection Order (PEPO) on May 6, 2015, all man-made activities, including tourism activities and film shooting, had to stop in Mount Kabuyao and Mount Santo Tomas. These restrictions made Sitio Pongayan go back to its original state. No tourism activities mean no more source of additional income for residents. It was hard

for visitors to re-visit the place. People had to go back to their previous lives by starting over again and working harder. This situation could help our local leaders and other stakeholders create other community development projects that are beneficial to Sitio Pongayan community. Community developments should not stop after *Forevermore's* production ended.

On the other hand, there were different traffic, air/noise pollution, and waste management issues, which brought the entire Tuba municipality, Baguio City, and other Benguet towns to act together and resolve these matters. It was expected that both Tuba's local leaders and the Production Team should lead and manage these problems effectively. However, because of unforeseen circumstances, everyone was not prepared how to handle the situation.

Since this was the first time that Sitio Pongayan became famous on TV, no one in the area had any experience managing the sitio's celebrity status. This experience led Tuba's local leaders to strengthen their policies and procedures on effectively managing a popular tourist destination, protecting the locals' interests/culture and the environment. Both Tuba's local leaders and the Production Team admitted that they had learned so many lessons about this experience and vowed to do a lot better next time.

### **Relevant Texts, Forms, and Themes**

In terms of relevant texts, forms, and themes created by *Forevermore's* Production Team, this study found out that ABS-CBN's tagline, "Kapamilya" (The Family), primarily guided the show. The Production Team wanted to tell a story about the Filipino people that are highly relatable, believable, true to its

meaning, and a source of inspiration for everyone. Therefore, they focused on creating engaging content and how to tell the story differently. Even if they used universal themes (i.e., love, family, friendship, the community) in their storytelling, the Production Team did their best to add something new to capture the viewers' interest and patronize the show.

The study also found out that even if the Production Team experienced many constraints in terms of time, airing, and research, they did their best to fairly represent the realities of the place, the people living in Sitio Pongayan, and the culture. The writers highlighted that the portrayal of a particular community could be too sensitive to handle. Therefore, they decided to fictionalize the place and the story to ensure that no one will be offended by what people see in the show. The team was also very aware of the power of the TV show in creating different impressions and perceptions about the place and the people. These factors led to a more careful and culturally aware content making.

### **Constructed Meanings, Experiences, and Realities**

Using Adoni and Mane's three-part model of Construction of Social Reality and Gerbner's Cultivation Theory, the study was able to identify different realities and constructed meanings based on the experiences of all the respondents' constant exposure to the place, television, and its programs. Below is a comparison table providing some key points highlighted during the interview.

**From Sitio Pongayan to La Presa:  
Transforming a Cordilleran Community through a Prime Time TV Series**

<b>OBJECTIVE REALITY</b>	<b>SYMBOLIC REALITY</b>	<b>SUBJECTIVE REALITY</b>
<b>(The real situation of Sitio Pongayan prior/during Forevermore)</b>	<b>(How the Production Team &amp; Writers of Forevermore "packaged" Sitio Pongayan to all viewers and supporters)</b>	<b>Attitudes, beliefs, and behavior of everyone about Sitio Pongayan (La Presa) today)</b>
Community is united	Same (La Presans)	Same
Quiet place	Same (La Presa)	Same
Simple Life	Same (La Presa)	Same
Locals are happy	Same (La Presans)	Same
Locals are non-materialistic	Same (La Presans)	Same

There was a fair representation of how Sitio Pongayan community, the people, and the culture were portrayed in the entirety of the show. Based on the table above, there was no significant difference in each reality mentioned. The information showing in Objective and Symbolic Realities, which were portrayed in the show, was based on the different things that *Forevermore's* writers saw and experienced first-hand when they went to Sitio Pongayan. These realities were consistent with their promise to only write something true about the place, the experience, and the people. Even if the Subjective Reality could be the same as Objective and Symbolic Realities, the effects of these created meanings varied from one person to another. Based on the study, even if the portrayals of the place and the people were generally nice, peaceful, and happy, life realities showed other aspects that were not fully discussed in the show. Some conflicts led to bigger community issues like tribal wars, land conflict, lack of water resources, and a lot more.

The respondents of this study had different experiences before, during, and after *Forevermore's* airing. Respondents believed that some of the experiences and realities portrayed in the show were so evident to the realities of the people, the community, and the mountainous places nowadays. These

included the way how people behave, how they value their rich cultural heritage, and how the show portrayed the community life in the mountains. Responses given were primarily positive, which were highly believable, but some aspects were still not shown on TV. There was a clear distinction between the fictionalized story and the “truth” in the real world.

The social issues highlighted in the TV series (i.e., land grabbing, environmental problems, and lack of support in the agricultural sectors) were very timely. These could have opened more discussions for public discourse. These issues were not commonly discussed in everyday situations, and the show raised awareness of these realities in Sitio Pongayan community. TV viewers must be able to capture these realities and help drive solutions to address these issues.

Although it was undeniable that the TV series fictionalized the story and the place, *Forevermore* gave an extremely relatable content about the Filipino lives in which the respondents had positively acknowledged. Different Filipino values and moral lessons were also demonstrated in the TV series that added to the show's positive experience.

Even if some of the TV series effects were disturbing to the people and the community (i.e., traffic, air/noise pollution, garbage issues), the show should not be blamed alone for this. Lack of tourist discipline was the primary cause of these incidents, and the local government leaders should have been more prepared about these matters beforehand. All visitors should demonstrate responsible tourism practices and proactive measures in Sitio Pongayan and other surrounding areas.

Locals of Sitio Pongayan felt happy about this community development brought by *Forevermore* because it allowed them to welcome many people, have jobs, and earn additional income for their families. Even if they were able to experience many disturbing situations in their community, they felt that these were all part of the phenomenon that they needed to face. They still wanted to welcome any Production Team and visitors who could give them the same experience similar to what *Forevermore* had done but make sure that responsible tourism rules would apply.

In terms of constructed meanings, related experiences, and realities, locals became more conscious of their image as they continued embracing *Forevermore*'s potential in their lives. People valued the importance of presenting themselves professionally and becoming friendly as these traits could attract more people to visit Sitio Pongayan and buy their local products. They had to be consistent in using the Filipino language to communicate with tourists. Most visitors cannot speak the local language, so residents had to adjust accordingly. Also, some visitors would like to learn the local language (Ilocano) to communicate with locals. There was an exchange of learning new languages. Some locals also learned new skills during the peak of *Forevermore*'s popularity, like cooking, carpentry, sales, and marketing. These skills added to their self-confidence and helped them earn more for their families.

Even if the show did not explicitly mentioned that *La Presans* are people from Sitio Pongayan in Tuba, Benguet, the constant exposure of different places from Baguio and La Trinidad posted an image that *La Presans* lived in

a community near Baguio City and La Trinidad. It showcased a Northern Philippines experience that was different from the ordinary content shown on TV. Also, the show did not highlight using traditional attire like *bahag* (handwoven loin strip cloth) or *tapis* (wrap-around skirt) for their casts during ordinary scenes, which was relevant to people's realities Sitio Pongayan. In dealing with *Forevermore's* cast (actors/actresses), locals were generally happy to see them around but not focused on patronizing the fandom experience. Unlike other people from different places who are crazy about seeing their favorite actors/actresses in person, Sitio Pongayan residents were entirely different. Generally, locals were happy to see how their community was shown on TV, and more importantly, they also wanted to feel more valued and respected.

This TV phenomenon helped in shaping Sitio Pongayan's community and other mountainous communities' images positively. Misconceptions about lack of education, poor environment, inability to catch up with modern technologies were few. Sitio Pongayan is a community with access to education facilities, health services, telecommunication infrastructures, and many more. Compared to city living, the sitio offers a mountain-top experience without getting behind from urbanized living conditions.

### **Unlocking Human Potential in Sitio Pongayan**

*Forevermore* undeniably opened great opportunities to Sitio Pongayan community and its people in unlocking human potential. Agnes Calay's

(portrayed by Liza Soberano) image as a hardworking young woman who valued education and hard work had helped some Sitio Pongayan's parents in influencing their young children to study very well so that they can finish their education. Unfortunately, some children didn't finish their education due to poverty and other circumstances. Others married early and started their own families. The show helped in strengthening the value of education to these young children and how it could significantly secure a better life in the future. Some children became more focused in school and were inspired to be like Agnes Calay.

On the other hand, the show also created an avenue for locals to enhance their personalities and how to deal with other people. When tourists started flocking the sitio, locals were able to adapt to these changes accordingly. Initially, some people were not so welcoming about these changes but gradually, people changed as the community changed because of this TV phenomenon. Locals became more sociable in their community and with the visitors. They became more self-conscious about how they look and how to present themselves in the public. It became evident on how they carry themselves physically by wearing makeup for some women, dressing appropriately, and becoming friendlier and more accommodating to other people.

Similar to the characters in the TV show who were so passionate about improving themselves, some locals who were farmers in Sitio Pongayan for long years were able to discover additional skills and talents because of *Forevermore*. Some became TV production staff, tour guides, shop/stall

owners, cooks, carpenters, vegetable dealers, sellers, and a lot more. Aside from bringing confidence to themselves, these opportunities helped locals in embracing the importance of adding new skills for personal enhancement and economic development.

In terms of promoting cultural awareness and preservation, *Forevermore* created a platform for the Cordilleran culture to be showcased globally. It created a cultural pride among locals. People became more confident about their cultural identity, their values, and the way they live. This TV phenomenon opened the doors for the locals to share their knowledge, experiences, and other cultural elements with other people. It created a learning opportunity for both locals and tourists to be engaged, work in harmony, and continually grow as individuals.

### **Recommendations**

Since this research only focused on how Sitio Pongayan transformed into *La Presa* because of a TV series, the author recommends other researchers to discover more places in the country that could be affected by media-induced community development using Development Communication approaches. There is also a need to explore and evaluate other media platforms such as radio, newspaper, or online media and how to bring significant community developments similar to what *Forevermore* had done. It would be more advantageous to explore the benefits of film/TV series making using some online platforms or social media (i.e., Netflix, YouTube, and Facebook) that could go beyond the typical TV airing. Developing valuable content using mini-

series online could also help promote new popular destinations and relatable stories.

In terms of using relevant texts, forms, and themes in creating meanings, experiences, and realities, content/filmmakers should invest more time and resources for intensive and extensive research to deepen their knowledge in showcasing a community and culture. In addition, it would be helpful to increase the indigenous peoples' participation in the content making by giving personal narratives and experiences to raise awareness of the cultural representation of a certain community and its people. Fictionalization is a safe genre, but it would be better to showcase more facts, stories, characters, and cultures based on reality or history. Content/filmmakers could also create different validation processes to ensure that the accuracy and quality of the content/story are of a high standard. Exploring other TV genres like drama, action or suspense could potentially help. Content/filmmakers and other stakeholders could also create opportunities for collaborative content making (i.e., writing workshops/training, social media events, blogging, public consultation) to help in bridging the gap on subject/content complexities.

TV/film audiences should also develop critical thinking in watching these TV Series and films all the time. Going beyond the entertainment, *kilig* (romantic thrill), love story, or funny scenes in these materials are relative to our understanding of relevant texts, forms, and themes. Reading and analyzing the content and messages are also critical in developing shared meanings, constructed realities, and experiences. TV/film audiences should be more proactive and participative in finding answers and in driving solutions to critical

issues affecting the community. Different platforms could be utilized to organize and promote engaging discussions and activities which could shape the public's mind.

Educators and other stakeholders should also strengthen the processes in correcting misconceptions and inaccurate information. Utilizing social media and other platforms for these initiatives can bring correct information closer to the people and promote public engagement without costing much money. Different TV formats could also be explored (i.e., Talk Show, Reality Show, and Travel Show) to maximize each format's potential in creating significant changes and meanings to a particular place. Maximizing different timeslots could help.

In terms of assessing how this TV phenomenon could be a great model for community development, further studies should be done to measure how effective this model using appropriate Development Communication methods. We should continue the process of unlocking human potential by giving different opportunities for people to enhance themselves. If proven that this model is beneficial, we can recreate this phenomenon in other depressed areas in the country so that other communities can benefit from these developments positively. Sitio Pongayan's community transformation brought by a TV series phenomenon can also teach our government leaders, locals, and other stakeholders to develop more holistic strategies and policies to champion responsible media-induced tourism/development, environment protection, conservation of indigenous people's cultural heritage, and sustainable community development. Media/Film companies could also strengthen their

initiatives about social corporate responsibility. This is a good opportunity to bring back something to the communities after experiencing a successful TV phenomenon. It is recommended to start from those remote communities that became the shooting locations of their films and TV Series. These initiatives could help in positively sustaining the company's image including its missions/visions/values, building community relations, and boost employees' morale for better work productivity.

**Chapter 7**  
**THE JOURNEY FROM SITIO PONGAYAN TO LA PRESA**  
(The Video-Documentary Production Script)  
Duration: 15 minutes  
Available in YouTube (for online access)

AUDIO	VIDEO
SB: Countdown 5 Seconds	Countdown 5 Seconds
SB: Howling wind	Establishing shot of Sitio Pongayan
	CHARGEN: Courtesy: Mr. Eric Mercado (youtube.com)
	Poblacion, Tuba, Benguet Philippines
FADER UNDER:	FADE TO: Video shots of Sitio Pongayan and some parts of Santo Tomas Forest Reserve
VO (Rica): Ito ang Sitio Pongayan na matatagpuan sa Mt. Kabuyao, dito sa bayan ng Tuba, Benguet. Halos kalahating oras lamang ang byahe papunta rito mula sa Baguio City.	CHARGEN: Courtesy: Mr. Eric Mercado (youtube.com)
Matagal nang kilala ang lugar na ito bilang isang trekking destination para sa mahihilig sa outdoor activities at kung ikaw naman ay nais mag-unwind at makakita ng mga magagandang tanawin, itong lugar na ito ay bagay para sa iyo.	Poblacion, Tuba, Benguet Philippines
Ito rin ang nagisisilbing malaking farming community ng mga residente dito na kabilang sa katutubong Cordilleran.	FADE TO: Forevermore's Video Footages
	CHARGEN:

<p>At simula noong 2014, isang popular na teleserye ang tuluyan ngang nakapagbago sa takbo ng buhay ng bawat isa rito. Ating tunghayan ang makulay na kwento mula Sitio Pongayan patungong La Presa.</p>	<p>Courtesy: ABS-CBN Entertainment</p> <p>FADE TO: Forevermore's Teaser</p>
<p>SB: Forevermore, ngayong October 27 na. Sa Primetime Bida.</p>	<p>CHARGEN: Courtesy: ABS-CBN Entertainment</p> <p>FADE TO: Forevermore's Video Footages</p>
<p>VO (Rica): Taong 2013 nang mabuo ang konsepto ng Forevermore bilang isang romantic-comedy na teleserye ng ABS-CBN. Ayon kay Ginoong Jay Fernando na siyang Creative Manager ng Forevermore, hangad nilang makagawa ng bagong teleserye na magsasabuhay ng isang love story mula kabundukan pero hindi naging madali ang paghahanap ng maayos na shooting location.</p>	<p>CHARGEN: Courtesy: ABS-CBN Entertainment</p>
<p>SB: Jay Fernando (Forevermore's Creative Manager): There was a time, lalo nung nagsisimula kami nila Ms. Carol maglocation hunting ganyan, parang yun yung simulang stage eh, yung pumunta sa Baguio. Ang original idea was to make a love story in the mountains. Parang ganoon.</p>	<p>CUT TO Jay Fernando and Mark Duane Angos interview footage</p> <p>CHARGEN: Jay Fernando Creative Manager (Forevermore)</p> <p>Mark Duane Angos Head Writer (Forevermore)</p>
<p>We found na parang, ang saya naman kung malamig naman. Parang malamig naman, iba naman ang itsura nila, yun lang naman ang simula. Na parang we wanted ba to really highlight that portion of the Philippines.</p>	<p>Jay Fernando and Mark Duane</p>

<p>SB: Mark Duane Angos (Forevermore's Head Writer): And Baguio itself is an inspiration</p>	<p>Angos interview footage</p>
<p>SB: Jay Fernando (Forevermore's Creative Manager): And Baguio. Kasi parang we felt, ang tagal na nating hindi kinilig sa Baguio. Yung parang ang tagal na nating hindi nakapanood ng teleserye or baka ito pa nga lang yung una or movie na ah, ito, central location sa kanya yung Mountain Province at yung makikita natin yung Baguio na, "Ay, ang romantic din pala pumunta doon."</p>	<p>Jay Fernando and Mark Duane Angos interview footage</p>
<p>SB: Jay Fernando (Forevermore's Creative Manager): Nag-location hunting talaga nang mahaba.</p>	<p>Jay Fernando and Mark Duane Angos interview footage</p>
<p>SB: Mark: Nang bonggang-bongga.</p>	<p>Jay Fernando and Mark Duane Angos interview footage</p>
<p>SB: Jay Fernando (Forevermore's Creative Manager): Kasi noong time na ito, may kasabay ding ginagawa doon na teleserye.</p>	<p>Jay Fernando and Mark Duane Angos interview footage</p>
<p>SB: Jay Fernando (Forevermore's Creative Manager): Yung pilot nila parang may cañao dun eh. Parang ganon eh. Parang nag-Benguet din sila. So umiwas din kami sa mga locations na gagamitin nila, so napunta kami dyan sa may Picmar (Heritage Lodge).</p>	<p>Jay Fernando and Mark Duane Angos interview footage</p> <p>CHARGEN: Jay Fernando Creative Manager (Forevermore)</p> <p>Mark Duane Angos Head Writer (Forevermore)</p>
<p>SB: Jay Fernando (Forevermore's Creative Manager): Ako, noong</p>	<p>Jay Fernando and Mark Duane Angos interview footage</p>

<p>nakita namin siya, alam na namin na yun na yon. Yun na yung location. Ito na siya. Kung baga, parang may ano siya eh, may magic siya eh. Lalo na yung, yung sinilip namin yun edge, nakita namin yung parang ganon (created a wavy gesture – pertaining to the terraces). Sabi ko, "Ah, ito na yun."</p>	<p>CUT TO Footage: Captain Oliver K. Paus</p>
<p>VO (Rica): Ayon kay Punong Barangay Oliver Paus, naging maayos naman ang pagtanggap ng komunidad sa Production Team ng Forevermore at patuloy ang kanilang pagtulong sa bawat isa rito.</p>	<p>CUT TO Captain Oliver K. Paus Interview footage</p>
<p>SB: Captain Oliver K. Paus (Punong Barangay, Poblacion, Tuba): May representative ng ABS-CBN, naghahanap sila saan magandang lugar, so itong dalawang kagawad, si Kagawad Gloria (Paus) at tsaka si Kagawad Bert (Robert Yaris), sinuggest nila kung gusto nila dyan sa taas so noon na, bigla naman na doon na sa taas. Nalaman lang natin noong may mga crew na pumupunta na sila doon, nagse-setup na sila doon.</p>	<p>CHARGEN: Oliver K. Paus Poblacion Punong Barangay Tuba, Benguet</p> <p>Captain Oliver K. Paus Interview footage</p>
<p>SB: Captain Oliver K. Paus (Punong Barangay, Poblacion, Tuba): Dyan kasi basta makakuha lang sila ng permits sa munisipyo. Noong nakakuha na sila, ang first role ng barangay ay naging mediator. Naging mediatorsa production yata yoon at sa mga residents kasi may mga agreements eh. Yung time ng pag-conduct ng shooting, yung mga agreement regarding sa area kasi nirentahan lahat eh.</p>	<p>CUT TO Forevermore Footage</p> <p>CHARGEN: Courtesy: ABS-CBN Entertainment</p>
<p>VO (Rica): Sa pagsikat ng</p>	

Forevermore sa TV, naging popular din ang Sitio Pongayan bilang La Presa pero, saan ba galing ang salitang ito?

SB: Mark Duane Angos (Forevermore's Head Writer): La Presa is the Italian for strawberry ba?

SB: Jay Fernando (Forevermore's Creative Manager): Oo, La Fresa. Spanish. La Fresa. Kaya lang, noong ni-reresearch namin yung Fresa. Pangit kasi, baka di ma-pronounce. La Fresa.

SB: Mark Duane Angos (Forevermore's Head Writer): Tsaka yung tendency nating mga Pinoy na mag-Tagalized ng word.

SB: Jay Fernando (Forevermore's Creative Manager): Oo, tapos na-realized namin na ang Presa pala ay some sort of like prisoner. So parang, eh di ba si Xander sa simula, parang prisoner siya ng community na ito so parang perfect yung word, yung tawag sa lugar.

VO (Rica): Ilang linggo lamang pagkatapos maipalabas ang unang episode ng Forevermore, unti-unti ng dinagsa ng mga turista ang Sitio Pongayan, kasabay na nito ang ilang pang pagbabago sa lugar.

SB: ABS-CBN News Reporter: Nagmistula namang pista sa Sitio La Presa, sa Mt. Kabuyao, sa Tuba, Benguet.

CUT TO

Jay Fernando and Mark Duane  
Angos interview footage

Jay Fernando and Mark Duane  
Angos interview footage

Jay Fernando and Mark Duane  
Angos interview footage

Jay Fernando and Mark Duane  
Angos interview footage

CUT TO

ABS-CBN's News Footage of Sitio  
Pongayan

CHARGEN:  
Courtesy:  
ABS-CBN News

CUT TO

ABS-CBN's News Footage of Sitio  
Pongayan showing many visitors

CHARGEN:  
Courtesy:  
ABS-CBN News

<p>SB: Captain Oliver K. Paus (Punong Barangay, Poblacion, Tuba): May mga residents na ayaw i-embrace parang ganon, yung tourism. Pero noong may Forervermore na, nakita na yung impact na sa tourism pala, economically may naitutulong.</p> <p>SB: Miss Magdalena Niwane (Municipal Tourism Action Officer): It benefited the income. The popularity of the municipality became strong. Another one is, it opened the mindset of the municipal officials in terms of development. Kasi with La Presa basing on the actual situation, what had happened, it awakened the minds of officials na dapat may ganito, may ganyan. We had to think of things to be undertaken kapag may mga ganyang situation.</p> <p>SB: Rica: Apay ta nag-yes kayo idiaiy offer da (Ilocano language)</p> <p>Filipino Translation: Bakit nag-Yes kayo sa offer nila?</p> <p>SB: Luisa Catalino (Agnes' House Owner in Sitio Pongayan): Ilocano language : Wen ah, ta kwarta diay. (laughs). Agmula-mula ka ti natteng ket umay diay bagyo, madadael eh di awanen, adda pay nagaddu nga utang, tapnu makabayad ti utang, kasjay.</p>	<p>CUT TO Captain Oliver K. Paus Interview footage</p> <p>CHARGEN: Oliver K. Paus Poblacion Punong Barangay Tuba, Benguet</p> <p>CUT TO Magdalena Niwane Interview footage</p> <p>CHARGEN: Magdalena Niwane Municipal Tourism Action Officer Tuba, Benguet</p> <p>CUT TO Luisa Catalino Interview footage</p> <p>CHARGEN: Luisa Catalino Owner (Agnes' House) Sitio Pongayan Resident</p>
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Filipino Translation: Syempre kasi pera yun eh. (laughs) Nagtatanim kasi kami ng gulay dito pero kapag may bagyo, nasisira rin, eh di wala na. Tapos mayroon pa kaming mga utang na kailangang bayaran.

SB: Luisa Catalino (Agnes' House Owner in Sitio Pongayan): Maragragsakan kami ta dagitay laku mi ket malaku.

Filipino Translation: Masayang-masaya kami kasi nabebenta yung mga paninda namin.

SB: ABS-CBN News Reporter (Alvin Elchico): Traffic sa Baguio City dahil sa dami ng mga turistang umaakyat sa lungsod Dinarayo rin ang taping ng Forevermore sa Tuba, Benguet.

SB: ABS-CBN News Reporter: Problemado naman ang mga taga-Barangay Dontogan, Baguio City sa basurang itinatapon umano ng mga turista na paakyat ng Sitio La Presa

SB: Luisa Catalino (Agnes' House Owner in Sitio Pongayan): Ilocano language: Dakami ti mangpid-piddot, tapnu rumwang da apan idiay hotel, dakami ti mangkitkitta ditoy, dakami ti mangpid-piddot diay basura da, iyurnus mi, apan alaen ti munisipyo.

Filipino Translation: Kami nga yun kwan eh, yung basura nila noong nagshooting, kami yung nagpupulot tapos kapag umalis na sila papuntang hotel, syempre kami yung tumitingin dito, kami rin yung nagpupulot ng basura, aayusin naming tapos kukunin ng munisipyo.

CUT TO  
Luisa Catalino  
Interview footage

CUT TO:  
Footage: ABS-CBN News Reporter  
(Alvin Elchico)

CUT TO:  
Footage: ABS-CBN News about  
garbages

CUT TO:  
Luisa Catalino (Agnes' House Owner  
in Sitio Pongayan):

CHARGEN:  
Luisa Catalino  
Owner (Agnes' House)  
Sitio Pongayan Resident

CUT TO  
Magdalena Niwane  
Interview footage

<p>SB: Miss Magdalena Niwane (Municipal Tourism Action Officer): We have learned a lot especially we were not prepared that people will come with that kind of numbers so we really were not prepared. Kasi nga yung sabi ko nga noon, the people there know how to manage their waste and noong nandyan na, actually yun ang naging problema lang na dumating na nakita namin – yung waste at tsaka yung traffic.</p>	<p>CHARGEN: Magdalena Niwane Municipal Tourism Action Officer Tuba, Benguet</p>
<p>SB: Dr. Jimmy B. Fong (University of the Philippines Baguio): Natutuwa ako na ginamit ang kabundukan bilang lokasyon ng isang produksyon kasi sa kasaysayan naman ng Pilipinas, hindi naman maganda ang representation ng kabundukan. Sana kasama ito sa intergration, sa consciousness ng bansang Pilipinas ng kabundukan at ng mga tao sa bundok.</p>	<p>CUT TO Dr. Jimmy B. Fong Interview footage</p> <p>CHARGEN: Dr. Jimmy B. Fong University of the Philippines Baguio City</p>
<p>SB: Dr. Jimmy B. Fong (University of the Philippines Baguio): Ang media naman ang gumagawa ng celebrity at nagkataon na yung celebrating yun, sumama na rin yung sitio na naging celebrity. Ganoon naman talaga ang role din ng media sa atin na nag-crecreate siya ng celebrity kasama na ang mga lugar bilang celebrity – hindi lang ang mga artista.</p>	<p>CUT TO Dr. Jimmy B. Fong Interview footage</p>
<p>SB: Dr. Jimmy B. Fong (University of the Philippines Baguio): Gaya ng nangyari sa ibang lugar, dito sa</p>	

<p>Pilipinas at sa (ibang bansa) mundo gaya ng Korea, kunyari at sa ibang locations ng pelikula, napunta yung spotlight sa kanila at biglang instant tourist spots sila. Ngayon, nasa mga tao na kung paano nila i-take advantage or i-exploit yung opportunity na iyon at iyong gobyerno rin, paano nila gagamitin iyong opportunity na na-create.</p>	<p>CUT TO Forevermore Footage</p> <p>CHARGEN: Courtesy: ABS-CBN Entertainment</p>
<p>VO (Rica): Sa pagsikat ng Forevermore at ng Sitio Pongayan bilang La Presa, iba-iba rin ang naging reaksyon ng mga tagasubaybay nito.</p>	<p>CUT TO Marvin Espejo Interview footage</p> <p>CHARGEN Marvin Espejo Paniqui, Tarlac</p>
<p>SB: Marvin Espejo (Forevermore's Fan/Supporter) Hindi siya filtered. Parang true to life din siyang nangyayari. Na-eexperience din ng ordinaryong tao iyong mga iyon. Di ba may dream team na tinatawag, tapos 'yong sa kanila, parang dream community. Kasi, as in united sila tapos talagang nagtutulungan, walang iwanan. Ni-reremind niya ako sa buhay ko rin na, bukod sa kilig, doon sa mga lessons din na pwede kong matutunan doon. 'Yong nagbibigay sa akin ng advice, or direksyon sa buhay at the same time nagpapakilig din.</p>	<p>CUT TO Sean Palacpac-Resurreccion Interview footage</p> <p>CHARGEN Sean Palacpac-Resurreccion Manila City</p>
<p>SB: Sean Palacpac-Resurreccion (Forevermore's Fan/Supporter): So iyon 'yong naging catch ng Forevermore. 'Yong freshness ng artista, 'yong cultural similarity dahil sa nag-i-Ilocano 'yong bida, pangatlo, we love Baguio and strawberries. We love the Cordilleras and strawberries. Parang, na-feature 'yong aming</p>	<p>CUT TO Ysrael Briones Interview footage</p>

<p>laging binibisita. So, something na bago naman. Number 1 goal ng palabas is to entertain the viewers, naging important siya sa akin in a way na may mga social issues na nailalabas doon sa show at siguro naging anchor ko siya doon sa pag-pursue ko ng pangalawang degree.</p>	<p>CHARGEN Ysrael Briones Baguio City</p>
<p>SB: Ysrael Briones (Forevermore's Fan/Supporter): Kapag nababanggit 'yong salitang "Pongayan" or "La Presa", nakadikit na iyon sa Forevermore. Doon ko natutunan 'yong work ethics na magpupuyat ka talaga. Kaya nagpapasalamat din ako sa experience na binigay nila sa akin, kasi kapag ini-interview ako ng mga companies, nasasabi ko na nag-ekstra ako sa Forevermore tapos sasabihin ng nag-iinterview, "Wow!" Tsaka, kapag tinatanong nila, "S anay ka ba sa puyatan?" "Oo, naman, nahasa ako doon syempre."</p>	<p>CUT TO Dyan Karisma Go-Moulic Interview footage</p> <p>CHARGEN Dyan Karisma Go-Moulic Dagupan City</p> <p>CUT TO Myra Gahid Interview footage</p>
<p>SB: Dyan Karisma Go-Moulic (Forevermore's Fan/Supporter): Normally kapag teleserye lagi sa city, mga ganoon. I think the fact na dinala nila outside ang laking factor noon kung bakit naging interesting sya. Interesting din yung story, siguro ang daming taga city na intertested din to check or to see kung paano nabubuhay ang ano (mga tao sa bundok) kaya iyon.</p>	<p>CHARGEN Myra Gahid Clinical Psychologist</p>
<p>SB: Myra Gahid (Clinical Psychologist): Magkaka-iba tayo ng perception sa reality and therefore this is equivalent to different opinions, various beliefs. So parang nagkakaroon din ng question sa kung ano ang tama at mali, so morality, ethics, facts andfiction so</p>	

these would be a complex understanding of how our environment affects each individual based on how they perceived what they see, what they feel, what they think. Dahil popular masyado yung Forevermore, people would like to achieve or have a trophy that "I went there." Na parang "I was a part of that." As a fan, it's one of the highest accomplishments probably, if not to meet the cast is to actually go to the place of where your idols were shooting or your favorite series.

VO (Rica): Kahit tapos na ang pag-ere ng Forevermore sa TV, malaki pa rin ang potential ng Sitio Pongayan tungo sa pag-unlad.

SB: Dr. Jimmy B. Fong (University of the Philippines Baguio): Granting that the use of Sitio Pongayan in the telenovela has brought about positive development to the village then therefore, it's a good model, then if they can replicate this to other depressed communities and bring about development in these communities then it will be good.

VO (Rica): Tunay ngang makapangyarihan ang mga teleserye sa paghubog ng iba't ibang imahe, kaalaman at realidad ng bawat isa atin. Napagtibay din nito ang kapangyarihan ng telebisyon na makalikha ng mga pagbabagong pwedeng makaapekto sa mga tao,

CUT TO:  
Forevermore Footages

CHARGEN:  
Courtesy:  
ABS-CBN Entertainment

CUT TO  
Dr. Jimmy B. Fong  
Interview footage

CHARGEN:  
Dr. Jimmy B. Fong  
University of the Philippines  
Baguio City

CUT TO  
Forevermore Footages

CHARGEN  
Courtesy:  
ABS-CBN Entertainment

CUT TO  
Sitio Pongayan drone footages

CHARGEN:  
Courtesy:  
Mr. Eric Mercado (youtube.com)

Poblacion, Tuba, Benguet  
Philippines

kultura at mga pamayanan na katulad ng Sitio Pongayan. Hindi man sinasadya ang mga pagbabagong ito, magpapatuloy ang kritikal na papel ng mga teleserye katulad ng Forevermore sa pagsasalamin ng mga makabuluhang aral, impormasyon at mga kaganapan sa ating mga buhay at pamayanan.

Ang mga ito ang siyang magiging gabay natin tungo sa tunay na pag-unlad at buhay sa hinaharap.

END

END

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# APPENDICES

PERSONAL INTERVIEW TRANSCRIPTIONS

- 1) MARK DUANE ANGOS  
*Forevermore's* Headwriter  
Date: October 30, 2015 (Friday)  
12/F ABS-CBN TV Production Department  
Eugenio Lopez Jr., Communications Center  
Eugenio Lopez Drive, Quezon City



- 2) RICARDO "JAY" FERNANDO III  
*Forevermore's* Creative Manager  
Date: October 30, 2015 (Friday)  
12/F ABS-CBN TV Production Department  
Eugenio Lopez Jr., Communications Center  
Eugenio Lopez Drive, Quezon City



**Rica:** Paano po nabuo yung Forevermore bilang prime time teleserye?

**Mark:** Forevermore, parang two years na itong nasa concept cabinet ng Star Creatives. So it was pitched two years ago with different casting pa pero ganon naman kase yung process sa ABS-CBN. Every year or once or twice a year, we pull all our creative people and then we just – parang tawag namin – so we can pitch, we pitch all ideas that we can get. Of course, that is swack or acceptable sa landscape ng television so during that time, there is a need for this kind of content so we can pull up content. So nabuo, originally, I was not part of Forevermore. It was really Jay (Fernando), yung CM (Creative Manager) ang the one who conceptualize the story. But from the intention, of course, yun naman, sa dami ng soaps, ng teleserye na nagawa, we want to make it different. So I came in after they've written the pilot script. I was doing the Pangako sa lyo, I've come from Got to Believe, and the director kase of Got to Believe is Direk Cathy Garcia and parang we've developed a rapport/creative, parang relationship, so that's how I came in, after the pilot script. So yun na. When I came in, meron naman na silang konseptong nabuo, but mostly because mostly minamadali, hindi pa masyadong na flesh out yung second part, actually even the details dun sa Book One, but they wanted to show na during that time na...

**Rica:** May intention po ba talaga na mag-Book Two ang Forevermore or talagang naka-pilot lang talaga sya for Book One?

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**Mark:** Yes. Technically kase ang structure ng teleserye ganon. Di ba there is always the first part and there is always a second part and each part is a three-act structure in itself so may mga poste, na tinatawag naming plot points. Yung plot points or poste is basically, so turning of events and etc. etc. So traditionally classical siya, that's the structure. So even dun sa US, even most of content, ganon, di ba. Sa US nga lang, mas defined, Season 1, Season 2, Season 3, di ba. Pero pagtiningnan mo yun 10 Seasons, you can always pin-point...

**Rica:** Part din po ba kayo ng pagpili ng mga artista, kina Enrique Gil tska yung kina Liza Soberano?

**Mark:** No, that happened usually during the conceptualization so si Jay ang pwede mong tanungin sa mga yan. Paano napili ang mga ibang characters sa teleserye. So they've given me all the characters that was given, that was created, so ang directive lang sa akin back then ni Direk Cathy and ni Des (de Guzman-Tanwangco, Business Unit Head) is try to put a dimension sa character nila na very interesting and very relatable, just like what we did in Got to Believe kase we have Tampipi Family and when they are looking for a family ni Liza (Soberano) na character it resembles somewhat, in terms of.. hindi naman yun sinadya. So I was brought in, put on something like that because Manilyn (Reynes) and Benjie (Paras) was very popular dati, back then. So yun. So noong umupo ako, let's try to create quirk, nag-iingles ito (pertaining to Liza), blah-blah-blah, etc. etc.

**Rica:** Very opposite sya eh dun sa naging role nya. (pertaining to Liza)

(Garbled audio)

**Mark:** Kumusta ang mga artistang ito sa kanilang mga pagganap sa teleserye? Sa totoong buhay sinu-sino sila? (Reading from the interview guide). Ah, hindi naman sinasadya pero karamihan eh nag-fit dun sa karakter.

**Rica:** Kaya nga po eh, yun nga po yun swak, dun din po ako na-amazed.

**Mark:** Particularly the kambal (pertaining to Bernales twins called Clawie and Judy, played by Joj and Jai Agpangan). Noong naka-usap ko sila, tawa ako ng tawa because they're acting the same way.

**Rica:** Sa totoong buhay, ganon talaga sila?

**Mark:** Oo, yung kinikilig kay superman or kung may gwapo, etc. etc. yung mga ganon. Si Bangky (pertaining to Nonong "Bangkay" de Andres) was really like that even si Pepe (Herrera, Mang Cesar Bernales in Forevermore), and si Joey Marquez (as Mang Buboy, Agnes's Father) hindi naman kami lumayo sa mold niya ano, so ganon talaga siya, even in real time, he is very fatherly at medyo mapagbiro. And Irma (Adlawan, as Mirasol Amparo) is like that, very motherly din so hindi naman kami lumayo surprisingly. Even dun sa characters nila Lisa and Enrique they found some details ng character that can easily identify with. Baka yun yung process that you can ask Jay kase when they characterized at the beginning, he also try to find yung background ng actors or actress lalo na yung dalawang bida mo so they try to create one quirk or one trait na ganon din siya in real life. So usually kilala nila ang mga istorya ng mga artista, kilala nila.

**Rica:** So talagang dapat talaga pinag-aakma yun?

**Mark:** Oo, pinag-aakma, lalo sa mga nagsisimula like Liza, of course sa mga beteterana kahit batuhan mo yan ng kahit anong out of this world character, they can portray it.

**Mark:** (Reading from the interview guide) Anong mga paghahanda ang ginawa ninyo para pumatok ang *Forevermore* sa mga tao? It's typical naman ang preparation sa lahat ng *Forevermore*. We don't want to claim that we have foreseen na, because if we know the formula on how to make a hit di ba, yun ang gagawin namin every after. So it's a typical process – creative planning and then some marketing ideas, etc. etc. Binigay namin yung content sa marketing people, sa promo people and they were the one who started conceptualizing and forever naman is not something na concept na nauna dapat kami di ba. Kase ang typical na love story lahat naman yan ay for forever di ba. Kahit naman mga fairytales happily ever after nga eh. The concept of forever is always there

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except noong ano namin, yun yung kinapilan ng mga tao.

**Mark:** (Reading from the interview guide) Bakit sa tingin ninyo ay naging matagumpay ang *Forevermore* sa TV? Well in terms of content creation naman ng ABS-CBN is as a platform, kaya nga di ba Kapamilya yung aming main tag line is we wanted to be a story of Filipinos, of moments sa mga buhay nila na kapag nakita nila that's what happened. So it's very identifiable yun Filipino experience di ba. The social injustice for example di ba, it's already there sa mga teleserye, di ba. Sa kasong ito is, isang lupa ang kinakamkam di ba, and yung family, a very strong family di ba, kahit saan man natin itanong, kahit sa eskwelahan it's always there the traits di ba, na ang family sa atin ay hindi blood. That the cousin, the pinsan sa ganito or even the kapitbahay na or isang kakilala ninyo na tumira na sa bahay ninyo na tinuring nyo na isang pamilya, etc, etc. So that's what La Presa is all about di ba and contrasting it with the dysfunctional family that is the Grande's.

So most of these, we believe eh contributing factor but kung meron kaming talagang na-identify eh yung freshness ng lugar, nung location, nung milieu because sabi nga namin when we are talking about this is, all of us ay may experience ng Baguio, di ba. Kahit yung mga nakatira sa Visayas at Mindanao, lahat tayo at some point sasabihin nating nagfieldtrip sa Baguio. Umakyat tayo sa Baguio. So when they started seeing images, that is similar, siguro, di ba, may napukaw sa kanilang mga damdamin. Even us eh, noong the moment na pagpunta ko sa Baguio is, ah, because pag-inalala mo ang Baguio, it's always a fun experience. So it's refreshing but at the same time it's, baka it engaged the audience in a whole new different dimension because of the milieu. Hindi yung typical na mayaman na mansion dito sa Maynila or squatters area sa Tondo or sa Binondo or sa Quai. So it's not that typical and it's a farmer, mataas kami sa rural di ba because it's an experience of a farmer di ba, na nagtatanim, na nag-sstruggle kapag napeste, etc. etc. so that, we can say na yun kase ang meron ng Forevermore. So baka yun, so of course kung alam namin na yun talaga yun, uulitin namin para maging hit ulit but hindi naman, it doesn't work that way.

**Mark:** Tulad nga ng sunod na tanong mo, walang winning formula. The thing with ABS-CBN is laging binabanggit lang sa amin is focus on your content, focus on your story. Tell a story that is believable, tell a story that is relatable, tell a story that will inspire at yung panonoorin ng tao that reflects their experience kasi mahirap magkwento sa TV nang na-aalienate mo yung tao, di naman tayo pwede mag-Game of Thrones or Walking Dead di ba, baka di naman tayo panoorin di ba and at the end of the day, it's a company who invests in content and they want a return para at the same way ma-continue yung pag-tetell ng kwento nila so yun lang naman ang laging directive sa amin ng management. Focus on your content, make sure that your audience relates sa content na inyong pri-ne-represent. By the end of the day, pagkatapos niyang mapagod sa trabaho niya, sa eskwelahan ng isang estudyante, when he tunes in sa prime time, sa Prime time Bida, it inspires him to wake up the next morning and look forward sa buhay niya, so yan lang. Focus on your content, focus sa story lang ang sinasabi so, and lahat ginagawa yan, it's not just us, all the creative people whose working in ABS-CBN is very aware of that philosophy ng kumpanya. So it we are trying to identify a winning formula, that's probably it di ba, because that what we been doing. Of course we are also trying to make it fresh, tell a different story, paunti-unti di ba. Baka someday naman, baka someday naman, maging relatable na ang mga zombies at incests sa middle ages but this point yun yung mababanggit ko.

**Mark:** The same thing, gaano kahalaga ang pagpapakilig? Ang kilig is, of course, it's a gotten a bad rep (resentation), na it's kababawan di ba and all ang pagpapakilig. But lahat naman tayo, our nature di ba parang longs for some form of entertainment even if we, even if I read a classic literature or isang malalim na literatura ng isang mabigat na kwento di ba. I learned because for some reasons I was entertained by the author, by the writer, because you cannot reach out to a person or tell that person that ito ang content mo at nagbibigay ka lang ng ideya di ba. Kelangan mong kuhanin ang puso niya so yun yung ibig sabihin namin ng pagpapakilig. So, ang pagpapakilig mahalaga in the sense that it connects us with our audience and that connection is precious because it becomes a two-way street. We give them something content and they feedback to us – through social media, through ratings, etc., etc. So, it creates a very

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sacred dynamic between the creator and its audience. Ganon din naman, isang author sa libro, isang author ng sine, ng pelikula sa independent, lahat naman nyan. They always have a target audience, di ba. Siguro may mga gumagawa ng content para sa sarili nila but mostly, you create content, you create art forms, you create everything because you are trying to connect with a certain segment or a certain section of a society that you lived in. Baka naman may gumawa ng content na para sa mga aliens, hindi ko alam but it's a possibility.

So, it's important, in that context, importante ang pagpapakilig because that is the connection you have. Because when they are entertained, when they are kilig, they start to listen to you and they start to engage and they start to comment and makes opinions di ba at valid yung mga opinion nila na you are not portraying this character correctly, kasi nangyari sa akin yan. Nakamkam ko ang lupa etc, etc, nakamkaman ako ng lupa etc, etc. Nagmahal din ako di ba. Meron ding nagsabi na, "tama, ganyan din ang naramdaman ko noong nasaktan ako, wala akong maramdaman." It's correct, half of our audience will say na, "hindi, galit ang naramdaman ko," di ba.

**Rica:** Halu-halo na.

**Mark:** It provides a dimension in that relationship between creator and audience.

**Rica:** By the way Sir, doon sa anggulo na yun, paano kayo nakikinig sa audience? Yung mga feedback?

**Mark:** Ah, marami. They can call ABS-CBN at magbigay ng comment, they can write letters. Of course, ang real time ngayon is social media. We monitor that – yung social media, we have people that monitors that, because yan yung instantly they can engage with us. The moment na nakita nilang, ti-tweet ka (Tweeter) ka or Fi-nacebook ka, or nagcomment sa I Want TV, etc. etc. So this whole experience kase, yan yun sinasabi ko is dynamic na in terms na we don't create content na we like lang. We create a content that mirrors the Filipino experience di ba. So yun yun so, marami. Karamihan sa social media pero of course we have also a department that does that – monitor. We have, yung mga traditional tools na monitoring like FGDs, etc. etc. Lahat naman nyan ginagawa ng kahit sino, kahit bar soap or panlaba ginagawa to get the feedback of their customers. Kami, ang customer namin, in this case, are the audience that watch, the millions and millions of audience that watch our shows, di ba.

**Rica:** Dami kaya, worldwide.

**Mark:** Worldwide, tama ka.

**Rica:** Bakit po prime time ang pinili ninyong slot?

**Mark:** Hmm... Most of the content, kapag nag-conceptualize ka ng content sa ABS-CBN, is automatic, prime time ang iniisip mo. Of course ngayon, na-pi-pitch na rin kami na this is for daytime, so, particularly if you're building a brand like LizQuen, it should be prime time because yung volume ng audience nandoon, everyone is watching the television during that time, kaya nga siya tinawag na prime time di ba. Kumakain ang pamilya sa hapag-kainan, nanonood sila. So, bakit napili ang prime time? Because it was content na parang mag-cacater across the board, siguro yun, yun ang consideration. Hindi ko alam eh. I am not the one. I am creator who creates a content tapos sila ang nag-dedesignate ng timeslot. I thought, because it appeals to a wider audience siguro, which is a representative of our prime time viewers. It's a very complex and dynamic and big in scope audience with iba't ibang taste and preference. So, yung material na yun, di ba, hindi kami pwedeng gumawa lang material na mag-aappeal lang sa mga kabataan or mag-aappeal lang sa mga ano...

**Rica:** General Audience po talaga.

**Mark:** So, it's the general audience.

**Rica:** Yung atang number 10, para kay Ms. Des na ata ito, unless may idea kayo.

**Mark:** Ah, oo, tsaka hindi ko alam. Ang alam ko lang yung kinikita ko. (laughs).

**Rica:** Ay, Sir, ito na yung mas specific, yung sa script ninyo, paano po nabuo yung mito ng kambal sa strawberry?

**Mark:** Ahmm... we are looking for – how to tell a love story.. Siyempre, we aware of the elements na dito sa Sitio Pongayan, actually wala silang strawberry dun di ba, so, but, sinabi nga namin na the milieu is Baguio and when you say strawberry, it's Baguio, wala na yan. Hindi mo sasabihing Cebu or Zambales or Davao. Di ba Durian – Davao. Pag

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world is divided by those na meron at dun saw ala.

(Sir Jay Fernando arrives, Forevermore's Creative Manager)

**Mark to Jay:** May mga questions para sa iyo. Inuuna na ako

**Rica:** Ano po ang pagkakaiba ng pasusulat at, pagdidirect ng Forevermore?

**Mark:** Ah, hindi ko alam, hindi pa ako nag-direct. (laughs)

**Jay:** Si direk ba iinterviewhin ninyo?

**Mark:** Darating ba si Cathy?

**Rica:** Hindi po siya nakapag-confirm eh, Sir.

**Jay:** Busy siya sa life.

**Mark:** Busy yan sa life, eh, noh. So, hindi naming alam. Hindi namin masagot yan.

**Jay:** I'm sure. (laughs)

**Mark:** Pero writing is very introspective na process di ba Jay.

**Jay:** Oo.

**Mark:** So, we sit alone on top of the mountain, in the case of Forevermore and we write stories and ...

**Jay:** Kumakain tayo sa Oh my Gulay.

**Mark:** Yes, sa Oh my Gulay, sa Cafe by the Ruins, yan yun mga setting ng ating writing places. Hilltop. Ano pa ba? Sa peak na. Ano namin. So that's the process. The creative writing is pretty much the same process as noong kanunu-nuan at when the human started writing. It's very alone binabanggit nila, it's alone job pero sa TV naman hindi naman masyado kase magkasama kami ni Jay.

**Jay:** Oo, tsaka andaming tao sa prod.

**Mark:** So eventually, when you write, you write ng sarili mo. Kahit magkasama kayo, ikaw pa rin yun at ang laptop mo, hindi na papel at ballpen, so ano pa ba, yung next.

**Rica:** Yung romantic-comedy, bakit romantic comedy ang naging theme ng *Forevermore*?

**Mark asking Jay:** Sinadya ninyo ba na romantic-comedy?

**Jay:** (nodded)

**Mark:** Well, romantic-comedy is a reliable genre lalo na sa television, di ba Jay?

**Jay:** And then tsaka, noong time na yun, walang romantic-comedy ume-air sa prime time so kailangan din talaga to satisfy that market na naghahanap ng romantic-comedy. Kase during that time, mabibigat yung mga kasabayan, so kaya yun yung dahilan kung bakit pinili naming, tsaka nila Inang (pertaining to Olivia Lamasan, Creative Consultant), nila Tita Malou (Santos) na mag-romantic comedy.

**Mark:** Si Legal Wife ba ang kasabay noong simula ng *Forevermore*?

**Jay:** Ah, hindi nagpang-abot. Hindi nagpang-abot.

**Mark:** So may mga ano.

**Jay:** Pero may mabibigat. Ano bang kasabayan ng *Forevermore*? (thinking)

**Rica:** Si kwan, si Nathaniel.

**Jay:** Ah, Nathaniel – drama, mga drama. Kailangan for the teens, ganyan. Kase parang nagkaroon ng segment na talaga. Parang portion, na ito teen siya, yun ganon for a prime time show. Kailangan siya.

**Mark:** Of course in the emergence of social media, na-empower yung teens. Early years ago, they are not being as a reliable market, reliable viewers, kasi hindi naming sila naririnig eh. Hindi naman yan nasusulat. Ang nasusulat sa TV noon, ang nanay at ang tatay – ano, ang isang professional. Eh ang isang kabataan noon, busy lang sa pag-gigimik, noong kabataan tayo, na ginagawa natin, di ba.

**Jay:** Bata pa naman tayo, char!

**Mark:** (joke) Ang paglalandi ni Jay.

**Rica and Jay:** (laughs)

**Jay:** wow

**Mark:** So yun lang naman ang kinabi-busy-han noon na typical. Actually, that's a misinterpretation ng kabataan. Marami namang kabataan mabubuti at maraming ginagawa. Ikaw, kumuha ka ng Masters.

**Jay:** MA nyo ito?

**Rica:** Opo, Sir.

**Jay:** Anong tinatake nyo?

**Rica:** Dev Comm po.

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**Jay:** Ah, okay.

**Mark:** Kapaki-pakinabang na Komunikasyon

**Jay:** Development Communication, ah okay.

**Mark:** So. Ayan. So the emergence of social media suddenly they are participatory sa lahat ng aspects ng buhay natin. Be it television, politics – may comment sila, di ba. Naririnig mo ngayon yung ang boses nila. Hindi kasi sa bahay, “huwag ka nga magsalita, usapang matatanda ito.” Ngayon may Twitter na at Facebook and they can be heard which is a good thing. Of course maraming nagsasabing sobra-sobra naman daw yung ka-anuhan nila.

**Jay:** Emergence talaga yan. Parang kalian lang yan naman Mark eh. Yung parang show intended na sila ang contact...

**Mark:** Then suddenly, when naririnig na namin ang boses nila, we here in ABS-CBN, the management, let's create a content for them.

**Jay:** Oo.

**Mark:** Kasi meron pala sila. Nanonood din pala sila ng telebisyon.

**Jay:** Tska maano sila, kumbaga, vocal sila. Maingay sa Twitter, sa Facebook.

**Mark:** Very engaged sila di ba.

**Jay:** True.

**Mark:** Akala mo nga dati di ba, umiinom-inom lang sila or whatever. Nagrebelde sa magulang, kung anu-ano lang ang ginagawa. Ngayon hindi pala. They are participant in social set-up.

**Jay:** Tsaka parang nandoon sila sa, yung.. Of course, lagi sinasabi mgamillennials, mga ganyan –ganyan ,etc., pero parang meron silang, parang native na sa kanila yung nanonood ako ng TV and the same time, may phone di ba and I tweet and I respond, instantly, almost instantaneously to what I was watching and I am tweeting that and I'm making a status. Parang Facebook status about it so, hindi na kakaiba sa kanila yung dalawa ang pinapanood. Yung hati yun attention nila and participant sila dun sa palabas – yung mismong pagbuo ng palabas. Kase di ba dati, napaka, ang tawag mo dito, yung very established. Yung very established, I mean meaning to say kung baka...

**Mark:** May singularity na yung panonood ng TV.

**Jay:** Oo. Established na. Ano yung i-provide namin, panonoorin ninyo. Hindi na ngayon eh. Ngayon parang, because of the instant feedback that we get, it has becomes less established, it becomes participative so that is actually very important in Forevermore. It was participative because it, kunwari, I'm sure kase, nabasa ko yung portion na huwag La Presa and why did we choose di ba Baguio, how it happened and what, ano, it's basically, of course of the show but also more importantly because of social media. People are having their pictures taken sa ano and Instagraming it of or putting it on Facebook and somehow caught on so therefore it became, hindi ko alam, became a phenomena di ba ganon and it somehow, of course the Aldub, is part, is also somehow connected to that idea na ah okay, parang may virality yung mismong pagprogress ng kwento. So, ayon

**Rica:** Anu-anong mga mensahe/konsepto/aral ninyo ang nais ninyong iparating sa mga audience sa pamamagitan ng *Forevermore*?

**Mark:** Well lahat naman ng form of literature is pareho-pareho lang naman. The underlying element and themes niya is pareho-pareho. Whether it is written by a suicidal author or by a perky one. Wala namang pinagbabago except di ba yung sinasabi ko nga sa iyo na as, parang we wanted to be a representative of the concept that propagated by our company, by our institution which is Kapamilya. So all the values, that is related dun sa konseptong yun is yun ang binibigay naming mensahe. Pamilya, at pag may pamilya, may loyalty di ba. Pag may loyalty, you can also see pagmamahal, love di ba. At pag pumasok ka sa love, covered mo na lang lahat ng values at mensahe na gusto mo di ba. Kase, anong sabi nung kanta – Love is Blind, charing! (laughs)

**Jay:** Love makes the world go round.

**Mark:** Love makes the world go round. Love is always positivity and all, yung ganon.

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Well, hindi naman kami magpropomote ng drug-use or and stuff, pero what we are trying to say is di ba, that there are, halimbawa sa pamilya ng La Presa that happiness can be found in simplest forms, simplest things di ba at tingnan mo din itong mayaman, na Grande, that they have everything but they seemed like not a happy family. It's not something breaking news yung mga values na yun but basically, and its been the values that's propagated sa lahat ng programa ng ABS-CBN. Pero more importantly, is yung awareness in our social set-up di ba. This time, napabanggit namin sa kanya yung lupa, pagkamdang di ba. That is the reality that is still existing. May mensahe na may mga ganong, that social injustice still exists and in the age of social media di ba, marami pa ring nabibiktima, marami pa ring ganon sitwasyon.

**Jay:** Ah, ako naman, dun sa second half ng kwento, kase the first half is yang La Presa and all that, pero dun sa second half when Xander has to betray, quote and quote Agnes and break up silang dalawa, di ba. Actually, sa sakina ang form ng kwento talaga is about forgiveness. Kase parang si Agnes, di ba she has an issue with abandonment sa nanay niya and she was able to forgive the mother. Pero itong si Xander, yung breaking her heart, kase first love so it's hard to forget and hard to forgive that lalo pa she was left behind ng walang ano, pasabi, walang explanasyon. So, mahabang portion ng kwento namin, is about if Agnes will be able to forgive Xander for what he did di ba. So yun, people were asking ganyan, may forever ba? Wala pong forever. I mean, of course, nandun, somehow, yung idea ng walang forever at may forever started really because of Forevermore. So yun lang naman ang dine-debate mo, meron ba or wala. Of course may Forevermore na dating movie, pero I mean, like, nare-introduce lang yun ideya. Nagdadag din yung girl na viral video na din parang "walang forever, ganyan-ganyan, di yan totoo." Nag-add din dun eh sa, so parang, , and somehow yun lang naman din, meron ba or wala, parang ganon and it will all boil down to how much can you forgive.

**Rica:** Para magkaroon ng forever.

**Jay:** Oo, how much. How much are you are willing. How great is your love to forgive a person who has done you wrong. So yun lang naman yun.

**Mark:** Na recurring theme sa lahat.

**Jay:** Na recurring theme yun sa lahat. Kase even in the family, kay Bettina d iba, kay Xander, he was sort of, parang accused of leading the accident dun sa kapatid niya so lahat yan. I mean even in the family, kay Agnes at sa tatay niya. Kay Agnes at sa nanay niya. Kay Buboy at kay Maritess di ba. So lahat yun it's really interconnecting.

**Mark asking Jay:** Anong inspirasyon mo sa pagbuo ng proyektong ito?

**Jay:** (joking) Wala. Kase gusto naming...

**Mark asking Jay:** Hindi, yung conceptualization or sa pagsusulat, pwede din sa writing.

**Jay:** Una muna sa Baguio. Kasi there was a time, lalo nung nagsisimula kami nila Ms. Carol maglocation hunting ganyan, parang yun yung simulang stage eh, yung pumunta sa Baguio. Original idea is to make a love story in the mountains. Parang ganon. Kasi parang hindi pa masyadong nakikita. Laging when we think of the Philippines, very romantic setting, na-iisip natin dagat di ba, Ayun, usually ang lagi nating nakikita. Pero, we found na parang, ang saya naman kung malamig naman. Parang malamig naman, iba naman ang itsura nila, yun lang naman ang simula. Na parang we wanted ba to really highlight that portion of the Philippines.

**Mark:** Baguio itself is an inspiration

**Jay:** And Baguio. Kase parang we felt, ang tagal na nating hindi kinilig sa Baguio. Yung parang ang tagal na nating hindi nakapanood ng teleserye or baka ito pa nga lang yung

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una or movie na ah, ito, central location nito sa kanya ang mountain province at yung makikita natin ang Baguio na ay, ang romantic din pala pumunta dun. Kasi naalala ko noong bata pa ako, pumupunta kami pero parang after a while, parang di na masyadong pinupuntahan. Na parang sayang naman para ma-revisit siya and to see it and re-introduce it to a younger audience. Parang I'm sure the people who there are like families, eh parang kung barkada who would like to go there na parang – "ay sige, may pupuntahan tayo dun." Ang mga madalas na tinatanong ng mga ano, "Saan tayo pupunta dun? Anong gagawin natin?"

**Mark:** Anong story ng isang official sa munisipyo that it boosted the tourism of Baguio.

**Jay:** And because we like Baguio. The creative team really like the idea of, ah, malamig, pwede silang mag-outfits, alam mo yun, very Korea, pwede silang mag-bike. So di ba si Agnes nagbibike siya tapos pwede siyang mag-ukay-ukay. Lahat naman ito, kahit hindi kami mayaman, pwede pa din kaming pumasyon (fashion) kasi marami kaming mga damit na makukuhang mura lang. So, parang, ayon the romance of Sagada and yun. Syempre na-unahan kami ng Tadhana (referring to the movie, *The Called Thing Tadhana*) pero somehow magkasabay kasi na umere di ba.

**Rica:** Paano po na-discover yung Sitio Pongayan pala?

**Jay:** Naghanap kami ng madami. Andami naming napuntahan. As in yung sinasabi ni Ms. Des, yung BUH namin, pumunta kayo sa malayung-malayo kasi papunta na halos ng ano, yung hindi na namin kaya. Hindi namin kayang pumunta dun dahil sobrang layo dahil ngayon pa lang sa Tuba, malapit-lapit naman na siya sa City eh di ba, pero it approximates yung gusto naming feel na may parang makikita kang mga terraces tapos nire-create lang yun parang taniman ng strawberry dun kasi wala naman talagang nagtatanim dun maliban lang din dun kay Aling ano na nagtatanim lang ng konti pero sa re-imagination ng lugar...

**Mark:** Mas vegetable farm yun

**Jay:** Oo, mas nagtatanim ng maraming mga strawberry at mga ano doon. Nag-location hunting talaga nang mahaba.

**Mark:** Nang bonggang-bongga.

**Jay:** Nang bonggang-bongga. Kasi noong time na ito, may kasabay ding ginagawa doon na teleserye – ano na ba yung kila Ms. Ginny, *Nasaan Ka Noong Kailangan Kita* ba yun?

**Mark:** Nodded.

**Jay:** Yun ata yun kasi yung pilot nila parang may cañao dun eh. Parang ganon eh. Parang nag-Benguet din sila. So umiwas din kami sa mga locations na gagamitin nila, so napunta kami jan dito sa may peak na. Ayun, yun yung pinakamalapit kasi it has to be conducive to taping. Kailangan siya na may location siya na pag-sho-shootan.

**Mark:** Very flexible.

**Jay:** Tapos at the same time may pagtutulugan ng mga artista at ng mga ano, so kung бага, it has to be near the city, and meron din siyang, parang, anong tawag dun, inn na pwedeng tulugan ng staff. Tapos noong nakita ni Direk Cathy, noong nakaresearch na tapos andami na naming tiningnan, yun isang ano, yun talagang taniman, yung mga domes na plastic, hindi siya cinematic. So parang, noong nakita na ni Direk Cathy, ito na yun. Kasi malapit siya, madali siyang anu-han, puntahan pero mukha pa rin siyang picturesque.

**Rica:** Ano pong first impression ninyo sa Sitio Pongayan?

**Jay:** Ikaw Mark, anong first impression mo. Isang araw dumating ka na lang at nakita mo doon? (laughs)

**Mark:** Walang tao dun eh. Tulad ng binanggit ko sa iyo, I was pulled out after pilot and pumunta na ako doon. My God sabi kong ganon, gusto ko ng umuwi.

**Jay:** (laughs)

**Mark:** Eh kasi naman, walang tao, ang lamig, tapos eh, nagsusulat ako ng madaling araw. So, naninigas na yung kamay mo. Hindi naman ako pwedeng mag-gloves, paano ka mag-glo-gloves eh magty-type ka.

**Jay:** True.

**Mark:** Pero it was actually a beautiful place.

**Jay:** Ang ginagawa ko, ginugupit ko yung ulo ng gloves.

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**Rica:** Oo, pwede nga po yun.

**Mark:** Na-diskubre ko na – sinabi mo lang yan sa akin after na ng show (laughs). Hindi kasi, nagrequest na kaming mag-Session Road. So dun na kami nag-stay. Kasi sabi ko, di ko talaga kaya. Actually, naghahanap lang kami ng gimikan. (joking)

**Jay:** True.

**Rica to Jay:** Eh, ikaw Sir, anong first impression mo?

**Jay:** Ako, noong nakita namin siya, alam na namin na yun na yon. Yun na yung location. Ito na siya. Kung baga, parang may ano siya eh, may magic siya eh. Lalo na yung, yung sinilip namin yun edge, nakita namin yung parang ganon (created a wavy gesture – pertaining to the terraces). Sabi ko, ay, ito na yun.

**Mark:** Tska meron ding maliit na community na dun that resembles yung community na gusto namin.

**Jay:** Ah, yun yung naging problema namin kasi parang nung umakyat kami ang imagination namin, ang mga bahay may mga cottage siya. Yung mga kahoy, ganyan. Pero pagdating namin dun, yung mga bahay nila, parang gawa sa yero. So iba yung na-imagine naming bahay nila dun sa bahay na existing talaga nilang bahay. So, parang inisip namin... Actually, naging problema ko iyan, kasi actually inisip namin, paano/anong gagawin natin, ililipat, gagawa ba tayo ng fake na bahay. Gagawin ba nating, ganito yung mga bahay. Tapos na-realized na lang naming na, o sige, ito na lang yun. Ganito yung itsura nung bahay nila kasi ganito talaga sila nakatira. So, may dahilan kung bakit yero ang bahay nila.

**Rica:** Para sa lamig yun eh.

**Jay:** Oo, di ba, kaya driness-up na lang yung harap, yung labas, yung para kunwari may kahoy-kahoy.

**Rica:** Oo, sabi nga ng may-ari eh pinasadya nyo nga talaga yun.

**Jay:** Oo, kase yun nga, pag tiningnan mo talaga yun, – ang unang aklat nun eh si Direk Ted, ang director na umakyat, Ted Boborol. So, before si Direk Cathy.

**Mark:** Tapos, pinasok si Direk Cathy, nahatak na rin ako.

**Jay:** Oo, damay-damay na dyan.

**Mark:** Damay-damay na.

**Rica:** Yun atang ki-nonsider nyo nga po yung sa situation is yung accessible sa team, ano.

**Jay:** Ah, and even that, hindi pa din ganong ka-accessible kasi andaming pasikut-sikot di ba tapos at the same time kapag umuulan, nagiging dangerous for the crew kasi may putik na kelangan... maliban sa lamig noong time nay un kasi magpapasko na noon eh.

**Rica:** Oo, pa- October na po yun eh. Kailan po ba kayo nag-start na magshoot? Isang taon na po di ba? October?

**Jay:** October....

**Rica:** Nagpilot kayo October 27.

**Jay:** Pero hanggang December di ba may taping pa dun. Parang ang inisip nila, grabe, magpapasko ba kami dito. Kase 25 na, nasa ano pa, di pa tapos...

**Mark:** naitawid naman.

**Jay:** Oo....

**Rica:** Ano pong espesyal sa Sitio Pongayan compared sa ibang places na pinuntahan nyo pala?

**Jay:** Ayun, maliban sa ano siya, very production friendly... Production friendly siya, kung

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baga, yun nga, may quarters para sa mga artista, sa staff and etc. pero other than that, syempre maganda siya, visually iba siya kasi it's the closest you can get to like a feeling of Benguet talaga.

**Mark:** Nodded. Technically, may feel siya ng Mines View.

**Jay:** Oo.

**Mark:** Pag pumunta ka sa Mines View, may malaking bangin di ba. So, when that experience siguro was replicated, ako yun ang first impression ko. Tapos noong nagkaroon ng tindahan, Mines View na Mines View na.

**Jay:** Grabe, anong nangyari dito, mga puntod tapos ang ginagawa nila parang pag may namamatay, dun sa bakuran or may nadadaanan kaming maliliit na libingan tapos cut to tindahan na siya ng mga damit, ganon.

**Rica:** Yung yung epekto ninyo, kaya naloka-loka silang lahat.

**Jay asking Rica:** Hanggang ngayon, ganon pa din sila? Or medyo nag...

**Rica:** Nag lie-low na siya – yung mga tindahan. Constant pa din ung mga visitors.

**Jay:** Hindi pa namin nabalikan pero meron pa din yun Sitio La Presa na signage?

**Rica:** Oo, actually yun na yung kinabubuhay nila dun. Kasi yung may-ari ng bahay, kaibigan namin. So yun, na-surprise kami parang 5 years ago, talagang barren land yun eh, tapos noong pumunta kayo dun, Oh my God, bakit na siya nagkaganon. Pinagkaka-kitaan na lahat.

**Jay:** Oo nga eh. Ang note nga namin doon eh, after ng show, kung ano man yung kitain – so syempre, location siya eh, so binabayaran, so parang baka pwedeng itulong sa pagtatanim doon or whatever. Hindi gawing, hindi yun ang intention. Hindi parang gawing tourist attraction. Parang, if we leave and then they really go back to their natural ano, way of live, parang ganon yung intention dun. So, hindi talaga siya intended para maging Mines View or tourist attraction.

**Mark:** At tsaka, noong naging tourist spot sya, naging problematic na din siya dahil andami ng tao di ba and we thought, kapag nag-break ang production at nagpunta ang story sa Manila, pagbalik namin is mawawala pero pagbalik namin, mas tumindi pa pala.

**Rica:** Naging ganon kadami naging fans. Tsaka bakit nga po pala La Presa? (00:47:22)

**Mark:** La Presa is the Italian for strawberry ba?

**Jay:** Oo, La Fresa. Spanish. La Fresa. Kaya lang, noong ni-research namin yung Fresa. Pangit kasi, baka di ma-pronounce. La Fresa.

**Mark:** Tsaka yung tendency nating mga Pinoy na mag-tagalized ng word.

**Rica:** So ginawang P ung F? (pertaining to Fresa becoming Presa)

**Jay:** Oo, tapos na-realized namin na ang Presa pala ay some sort of like prisoner. So parang, eh di ba si Xander sa simula, parang prisoner siya ng community na ito so parang perfect yung word, yung tawag sa lugar.

**Rica:** So the word is from strawberry and prisoner. Curious lang. Kaya pala.

**Jay:** Yung yung mga moment na – “ano bang ibig sabihin nun?” Pag tinatanong lang tsaka lang nasasagot.

**Mark:** Akala ko, nag-brainstorm lang kayo sa La Presa. (joking).

**Jay:** Hindi.

**Everyone:** Laughing

**Rica:** yung shooting nyo po, gaano po katagal? Mga four months ba?

**Mark:** Parang four months

**Jay:** Kasama yung balik?

**Mark:** Almost three months yun sa simula tapos yung balik is around six weeks ba.

**Jay:** Oo, ganon.

**Mark:** So, technically, you can say, three to three and a half months, parang ganon. Around 16 weeks. Kasi ang total namin is 36 weeks in terms of airing.

**Jay:** Gaano katagal yung Maynila natin, mahaba ba yun?

**Mark:** Mahabang Maynila din, around 10 weeks.

**Rica:** Sa Pandacan (Manila) po ba yung Book Two ninyo?

**Jay and Mark:** Ah?

**Rica:** Sa Pandacan (Manila) po ba yung Book Two ninyo?

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**Jay and Mark:** Oo.

**Mark:** Around 10 weeks sa Manila, so, 26, so parang nasa ganon.

**Jay:** Mahaba

**Mark:** Mahabang-mahaba.

**Jay:** Parang, limang buwan.

**Mark:** Kasi first season natin, 13 weeks, lumampas na tayo dun. So around... Ang first part kasi is around 16 weeks siguro dun. Mas mahaba. Kase dito (Manila), around 10 weeks lang. Kasi originally pegged at eight weeks dito sa Maynila at humaba na lang.

**Rica:** Tapos bago po kayo nag-shoot doon, may ginawa ba kayong consultation with the community or briefing?

**Jay:** Ah, yung production. Kaming mga writers, hindi kami masyadong na-involved. Pero yung production, kung paano gagawin, ano ang gagawin, saan sila titira kapag umalis sila doon, yung mga rules etc.

**Rica:** So more on production team talaga. So, sa community, nagpa-advise ba kayo doon?

**Mark:** Well, yan siguro yun isa sa mga aspect ng creative na kapag gagawa kami doon, we wanted to tell, the next time, the story that we will tell in that place is telling the story from the point of view ng ano yun, mga taga-roon, Ifugao, ano yun...

**Rica:** Ibaloi

**Mark:** Mga Ibaloi. So, because of constraints sa airing, we did not want to portray an Ibaloi culture na we are lacking in research and details. So, we ended up na umiwas muna. But we're hoping na, sa susunod siguro na we tell a story in that area di ba, we will have the time – extensive research to ano... Kasi ang hirap magsulat ng partikular na kultura tapos maka-offend ka ng mga sensibilidad...

**Jay:** That's the same reason why we fictionalize the town. Kaya hindi siya Sitio Pongayan – La Presa siya kasi ang ibig sabihin, it is situated in a fictional world parang ganon.

**Mark:** Because we are portraying a group of people, kung mga Ibaloi yan ah. We will be portraying a group of people that will be watched by millions of Filipinos and that will create impressions, perceptions about them and we don't want to write a story na hindi kami ready at hindi faithful and truthful.

**Jay:** Kaya dun sa nabanggit ko sa Nasaan ka Noong Kailangan Kita – they went to that route eh. Talagang, ah okay, nag- cañao sila. Yung values at worldview tanaw ng mga characters, ganon, nandoon. Kami, hindi, kasi alam namin kung saan siya pupunta eh. Alam namin na pupunta siya sa land-grabbing, tapos mapupunta siya sa romantic-comedy. Alam mo yun. Baka hindi namin ma-approximate yung culture nila – kung kunyari, kung romantic-comedy ang feel namin di ba, parang paano ba magromantic-comedy yung mga Ibaloi, hindi ko alam. So, mahirap din naming maging faithful to their culture while serving this particular agenda na romantic comedy siya.

**Mark:** And it's us taking the responsibility na, no, we cannot write something na hindi natin alam.

**Jay:** Oo.

**Mark:** It will be irresponsible and it will be then... But, yun naman yung promise na nasa utak namin. One day, we will be able to tell, pag bumalik tayo diyan, we will be able to create a Liza character – Agnes character that is an Ibaloi woman, who lives with the values and with the world view of an Ibaloi.

**Jay:** Oo. Tri-na-try namin – yun sa Kim-Xian, Palawan naman yun, so mga Palawaños.

**Mark:** Of course noong pag-stay namin dun. Doon naming nasimulang ma-discover.

**Jay:** Oo, Siyempre, ibang-iba kasi sila Joey, ibang-iba sila Bangky sa mga tao doon. Nag-eenglish nga si Bangky eh, alam mo yun. Rona kasi yung isang writer namin. "Rona, talaga bang magaling siyang mag-English? Bakit magaling siyang mag-English?" Tapos sabi nya, "Eh kasi naman di ba naging American town ang Baguio, so maybe he was able to chuva, ganyan, nagwork siya sa mines, or alam mo yun. Hindi siya parang out of the blue. Yung parang hinuhugot lang sa kung saan-saan. So yun yung reason kung bakit parang tumatawid siya. Kasi ako, personally, hindi siya pwedeng magaling masyadong mag-English, saan niya nakuha yan? Tapos sabi nya, alam mo ba yan, marunong nga silang mag-English. Actually, yung may ari ng Peak-Mar, ang galing nyang mag-English, si Tita Mercy. O sige, okay.

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**Rica:** Kumusta naman po ang naging pagtanggap ng mga residente doon/ ng local communities noong first time ninyong sumabak doon?

**Mark:** Sa una, hindi nila na-realize yung extent ng magiging trabaho, ng gulo. We had some issues but we settled din naman sa kanila and naging mutually beneficial yung pagstay naming doon. So in the end, we've reached some sort of an arrangement and agreement with them at tsaka in the end, noong na-realize din nila yung silbi ng show, and it start flocking in the ratings, biglang dumating itong mga ito at nagkaroon ng maraming...

<Introducing Sir Nards, EP - Exective of Producer of All of Me and Maging Sino Ka Man>

So yun, so eventually, naging okay naman yung relationship namin with them. Tapos eventually, they are helping in providing mga needed materials for production.

**Jay:** True.

**Mark:** Ay, biglang may maliit na bahay dito, si ganito, di ba. May ganito – yung halimbawa...

**Jay:** Yung truck

**Mark:** Yung truck, si ganito na lang.

**Jay:** Tapos nahirapan kaming kumuha ng truck.

**Mark:** Eh nasira yung truck, eh walang kamukha itong truck na ito.

**Rica:** Oo nga, yung tumumbling na blue na truck, san na po yun, paano ninyo napa-tumbiling yung truck na yun?

**Mark:** Eh, yung pangalawang truck, sira rin pala yung truck na yun, so kailangan naming humahanap ng parang kamukha niya.

**Rica:** Kaya nga...

**Mark:** So may mga episodes na akala mo yun yung truck na yun pero hindi siya yun.

**Jay:** Oo.

**Rica:** So, inangguluhan ninyo na lang, ang galing nyo naman.

**Mark:** So ganon ang... Eventually nakadevelop ng isang ano...

**Rica:** Ng alternative...

**Mark:** Sa simula syempre di ba, anumang production, maingay, magulo...

**Jay:** Oo. Na-didisturb sila kasi gabi na tapos hindi pa din tapos, ganyan.

**Rica:** Kasi 7pm lights off na dun eh...

**JayMark:** Oo.

**Rica:** Tapos, ha – may biglang...

**Mark:** Una kong punta dun eh parang constant na may lights off dun eh.

**Jay:** Oo, maingay si Direk Cathy. If you know her style of directing, maingay siya talaga. Talagang malakas siya, sumisigaw siya ganyan, physical ba.

**Mark:** Kung minsan may speaker pa.

**Jay:** Kase very physical siya, ibig sabihin ina-acting niya, ina-ano niya, dina-dialogue niya, so maingay siya. Hindi siya yung nakaupo lang.

**Mark:** Isisigaw niya sa speaker yung instructions.

**Jay:** So, dahil maingay, yung mga tao –“anong nangyayari bakit nagkakagulo?,” ganyan.

**Mark:** Yung constant buzz ng generator, ako nga di nga makatabi doon eh.

**Jay:** Usually malamig. So dahil malamig, so therefore lahat ng ilaw nakabukas. Yung iba kahit walang iniilawan, nagpapainit lang talaga dun.

**Mark:** Napakaliwanag kaya ng buong bundok na yun.

**Jay:** Foggy pa. In terms of yung physical situation dun kase maliban sa malamig, foggy, may mga times na walang Makita so kelangan mas mataas ang ilaw or ano, ganon. So I'm sure na-bother sila at na-disturb sila dun pero natutunan na nila kaming tanggapin.

**Rica:** Mahal na nga nila kayo eh kasi it's so unexpected. Kasi parang wala ata talagang project so biglang dumating kayo, ayun, biglang nagboom lahat.

**Jay:** Oo nga eh, sana yung kitain nila dun, pang-aral nila.

**Mark:** Protektahan lang nila yung lugar.

**Rica:** Tsaka Sir, paano kayo nakakuha ng permit dun?

**Jay:** Actually di ko alam, kasi location managers ang may hawak, sila – I'm sure sila Ms. Carol, sila Ms. Edlyn – sana interviewhin nyo din sila.

**Rica:** Paano po pala nabuo yung mga characters ng La Presa? Sila Xander, sila Agnes.

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**Jay:** Si Mark.

**Mark:** Siya (referring to Jay).

**Rica:** Sabi kasi ni Sir Mark, kayo daw ang makakasagot.

**Jay:** Tama ba? Wala. I mean yung mga characters naman na ito, you see them in the community. I mean somehow you see them in a usual Filipino community. There is one person na who is parang nanay, di ba. Or isa dyan na parang cool na matanda. I mean these are thropes – character thropes na we try to update. Yung lang naman yun eh – we try to update. Here is this poor girl who's very hard working - we all love characters like them. I mean like Maya, and Chichay, Mikay – all of these characters are, alam mo na parang people who want, ang intention was to look for, to make characters you would love to fall in love with, parang ganon. Kasi it's a romantic comedy, so yun. Hard working, industrious girl – how do we update her? Tapos at the same time, a rich kid na brat – so how do we tell another... I mean like, lagi naman sinasabi, of course, I'm beginning to believe that there are no original stories. There are just new ways of telling them. So parang alam mo yun, of course, baka I'm still looking for that... ah okay, bago naman, never pero...

**Mark:** Sabi nga ni Condera, personal experiences is the basis of originality.

**Jay:** Oo, yun din. O syempre

**Mark:** <laughs>

**Jay:** Oo yun din, kase siguro, because – I've experienced, I mean like, we know people like these people, alam mo yun. That's why we connect to them, because somehow there is a girl you know in class tapos poor but she's working hard for her to be able to finish her schooling. Alam mo yun, ah okay- that's Agnes. Alam mo yun, there's this one guy, alam mong asshole sa lahat ng tao pero hindi mo alam kung ano ang pinagdaanan. So that is Xander. Alam mo yun, so these are characters we know. There are not very original (laughs) pero alam mo na mamahalin sila ng Filipino audience and particularly for this project, we have to think of a project for Liza. Will she be able to portray this character? Actually kasama yan sa development ng character kasi syempre noong binigay yung casting ng Liza and Enrique, si Liza during those times, nobody knows her, parang she's just like the third wheel – alam mo yun, yung lang alam mo sa kanya. She's the mang-aagaw na girl ni (Daniel Padilla) na maganda lang...

**Mark:** na medyo suspect pa ang acting (01:00:54)

**Jay:** Oo, yun. So people were asking, I mean the management is thinking, ma-acting at ma-acting ba ni Liza ang probinsiyana and galing siya sa Amerika. Paano niya i-acting yun? So even that particular limitation has to be built... we have to build - build around that limitation kasi given na yun eh and we don't want another actress. We just want Liza to portray this role, so ibig sabihin, yung limitations ni Liza has to also be.... and yun, kung sino si Liza – experiences ni Liza.

**Mark:** Yung binanggit ko sa iyo – even when the characters were created by them, there are several traits and know oneness ng character that should be relatable kay Liza. (01:01:28)

**Jay:** Oo.

**Mark:** So that she can easily portray the character, of course when she becomes a veteran actress, and when she hone her clock\_further, darating siguro na pwede na siguro sa puntong..

**Jay:** Oo. Hindi na niya kailangang...

**Mark:** and she can lose her self eventually (01.01.50)

**Jay:** So we have to think of, we have to look at, at Liza's character – personal history, ano yung, what do we don't know about Liza. Actually Liza is very much like Agnes. She's a very hard working girl and she's also doing this for the family so ibig sabihin itong mga bagay na ito at first hindi mo alam eh, hindi mo kilala kasi si Liza. Akala mo lang sa kanya, aarte lang siya pero noong, of course, people who are close to her tell us na ganito si Liza talaga so we have to – ah okay, she is a very lovable girl so let's put that on Agnes.

Meanwhile on Xander's end, si Enrique during this time, he is actually parang palaos na. I mean like totoo naman, I mean like hindi siya sikat. Noong time na yun, he is coming from the negative parang ganon kase parang people do not like him talaga sa simula. I mean like noong nagsisimula siya. I mean before Forevermore, people do not

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like him as they see him ah okay – wala naman siyang masyadong....

**Mark:** He is not standing out...

**Jay:** Oo.

**Mark:** Di ba he is just one of those pretty faces you see on TV

**Jay:** Or laging weak...

**Mark:** So which we thought is unfair given his capability as an actor so when we recreate – let's try to create something di ba – once and for all na, subukan natin siya. At , in consideration is yung dynamics niya with Liza na create something. Na noong mga una naman, parang meron na man silang spark at magic, so...

**Jay:** Ah kasi yun simula noong kay Enrique di ba, lagi siyang bulag or lagi siyang may sakit sa puso di ba ganyan, parang puppy-eyed na parang kawawa, so parang, and then people are not responding well to that kind of roles for him so when we are working with Xander, inisip namin let's start with an asshole, as in the real asshole. Like someone who will jump of a cliff and who doesn't care kung mamatay siya or kung, I mean like, or kung andami niyang babae na ano, bastos siya sa magulang niya, so lahat itong mga characters and then we start into transforming him, so dun din nabuo yung character na si Xander. Yung how to make him appealing to the audience.

**Rica:** Sa effects na po tayo ng *Forevermore* sa Sitio Pongayan. So ano po yung sa tingin ninyo ang naging papel ng *Forevermore* sa maraming pagbabago sa Sitio Pongayan?

**Mark:** Well for one, it's been recognize as nag-eexist pala na place in this rural world kasi nobody, except for the bird watchers, di ba, sila lang ang nakakaalam ng lugar na yon and di ba nga we cannot flock from the bird watchers.

**Jay:** Hindi, mayroon tayong ano, given - inaway tayo, ay hindi inaway, pero... (laughs)

**Mark:** We get some criticisms from them dahil that is their holy place...

**Jay:** Parang bird sanctuary...

**Mark:** It's a bird sanctuary at sila-sila lang dapat ang nakakaalam noon and no one knows about it.

**Jay:** (laughs)

**Rica:** Mga taga-baba siguro mga yun...

**Mark:** I don't know kung taga-down sila or taga-iba and, pero, so, when we discovered their ano, their secret place at bri-nodcast ito sa buong mundo is para tayong nakadiskubre ng tsismis na tsi-nismis sa lahat. (laughs). So the recognition that there exist - a place in Baguio, that is actually as magical and as beautiful as any place in Baguio yun.

**Jay:** Malayu-layo lang din like one jeepney away. Nagkaroon na ba ng jeep dun, papunta pa rin rin dun?

**Rica:** Oo, meron. Meron pa rin.

**Mark:** Parang lumawak yung Benguet by several square miles. Ah, yung Baguio by several square miles.

**Jay:** Yung tourist places

**Mark:** So yan yung malaking papel na bigay ng show – the recognition that a geographical place like Sitio Pongayan exists.

**Jay:** So di ko na-gets yung question, anong participation ng show sa...

**Rica:** Yung sa (maraming) pagbabago, kase maraming pagbabago kasi , simula kasi noong...

**Jay:** Dumami na talaga yung mga taong pumunta doon? Dumami yung mga taong pumupunta doon tapos syempre – because of the influx of people, magkakaroon din ng industries di ba, so, nagkaroon ng tindahan – dati isang maliit na bakery lang ang nasa labas di ba tapos yung binibilhan nating ng chit-chirya...

**Mark:** Tsaka pa-loadan, tsaka meron ding fishball-lan...

**Jay:** Tapos may malapit-lapit na coffeeshop na hindi ko napuntahan. Basta ganon, meron ding coffeeshop.

**Mark:** Hindi laging bukas eh.

**Jay:** Oo nga eh.

**Mark:** Parang, pag napapadaan tayo, laging sarado, ano ba ito?

**Rica:** Cafe in the Sky

**Mark:** Cafe in the Sky – ano ba ito? For ...

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**Jay:** Kelan ba sila bababa sa the sky... Char! (joking)

**Rica:** In-expect nyo bana ganon kalaki magiging epekto ng show?

**Jay:** Hindi. Of course, like everything else, alam mo naman sa network, ano siya eh, yung parang, it's a gamble, so people are, I mean like, syempre like the idea to tape in Baguio and bring back material everyday for airing – it's a big gamble for the network. So ibig sabihin, hindi mo ie-expect na magiging hit yan - pero you're going to do it, hoping that it will hit di ba. Of course, it's an industry, people are living because of this industry. Ibig sabihin we have to make sure that it will earn di ba. People will watch it etc. and consequently syempre dahil naging location namin yung Baguio, hindi naming in-expect na magiging ganoon ang reception sa kanya, na pupunta ang tao dun, so, ayun. We're happy it happened pero at the same time we also see the responsibility di ba of keeping it clean...

**Mark:** Ano ang original target ninyo sa Baguio?

**Jay:** What do you mean?

**Mark:** Sa Sitio, mag shoot dun, most, malayo, matagal?

**Jay:** Oo. Nagkaroon ng time na ano na gumawa kami ng fake na La Presa.

**Mark:** Dito sa Taytay (Rizal)

**Jay:** Sa Taytay, oo may fake na La Presa kaso hindi siya nagamit.

**Mark:** We built ah... nagamit naman ng konti.

**Jay:** Oo, pero parang...

**Mark:** Noong nandito na kasi sa Manila...

**Jay:** Parang fake fake...

**Mark:** Eh hindi na pwedeng bumalik yung family nila, so may mga small scenes kami na shinoot doon. Or, tinanggal yung props, nilagay sa Pandacan...

**Jay:** Pero hindi naman halata ano?

**Mark:** Hindi naman halata...

**Jay:** Pero na-realize kami...

**Mark:** medyo na-realize mo, parang pawis na pawis sila...

**Jay:** Tsaka medyo iba yung dating ng bahay

**Mark:** Iba, medyo hindi nag-rerehistro sa camera.

**Jay:** Pero tinanggap mo na lang...

**Rica:** First time nyo po bang ma-experience yung ganoon kadaming tao na parang...

**Jay:** Dinayo? As of late, parang ngayon lang ulet ano.. dati may ganon din...

**Mark:** Technically naman, kapag nalaman ng mga fans ang isang lugar, dinadayo di ba. Natatandaan mo yung carinderia – ay yung perya natin sa Got to Believe, pinupuntahan.

**Rica:** Saan po yung peryang yun?

**Mark:** Dito sa Manila Club East, sa Taytay din.

**Jay:** Sa may Rizal.

**Mark:** So meron kaming awareness na, pero mostly, pumupunta mga fans, kasi... Ito kasi naging family event...

**Jay:** (Mimicking) pupunta tayo sa La Presa...

**Mark:** So nagmultiply di ba, buong clan ang nagpunta and for some reason, dahil meron knowledge naman yung lolo at lola sa Forevermore, nakikita mo sila eh kapag napupunta ka sa set nila eh sila rin yun fans nila. Kung KatNiel yan, yung mga batang fans, kung Nora yan eh fans ni Nora di ba, so ngayon, parang, of all ages tapos at tsaka hindi naman naming ini-expect na it can go from 10 thousand to 20 thousand di ba .

**Jay:** Ang?

**Mark:** Taong pumunta dun.

**Jay:** For a day?

**Mark:** Oo, a day.

**Jay:** 10 thousand to 20 thousand?

**Mark:** Oo, that it changed the whole dynamics ng buong community.

**Jay:** Oh my God.

**Mark:** Tsaka ito rin naman yung isa sa mga places namin na parang constant sa lugar na yun, majority.

**Jay:** Dami pala noh.

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**Mark:** Dami talaga. 20 thousand

**Rica:** Pinagplanuhan nyo po yun? Yung pagdami ng tao

**Mark:** Hindi. Kaya nga kung alam lang namin eh...

**Jay:** Hindi, pero ang naalala namin... Naalala ko na, one of the primary objectives namin talaga, when we are making it is to make Baguio popular again.

**Mark:** Oo, popular again...

**Jay:** We want Baguio to be popular to the young ones.

**Mark:** Parang marere-discover mo yung charm ng Baguio

**Jay:** Like the families they go there, of course during summer, ganyan ganyan pero kasama si tatay si nanay, at kumakain sa Cafe By the Ruins, ganyan ganyan, etc. etc. pero hindi mo mai-aano like a 14 year old kids na ano, parang let's go to Baguio, let's ride a bus and go there. Parang hindi siya ganun eh. Hindi na siya ganun ngayon. So, or baka sa pagkakaalam ko lang. Pero yun ang intention...

**Mark:** With the series ng bad press na nakukuha ng Baguio, like SM, the pagpuputol ng mga puno and the pollution...

**Jay:** Na parang people were saying na "hindi na siya kagaya ng dati."

**Mark:** Hindi na siya kagaya ng dati di ba na andami na daw sasakyan and all and blah blah blah, so and when we... pag-akyat ko sa Baguio, yun na, charming na charming pa rin, di ba. I mean you will hate the SM or di naman you will hate, I mean....

**Jay:** Noong nakita ko siya, I mean like noong bata ako, ako nalala ko siya at pag nakita ko siya ngayon...

**Mark:** Masarap pa rin namang kumain sa SM di ba, so...

**Jay:** Dumami nga lang yung mga tao.

**Mark:** Dumami nga naman yung mga tao, at dami rin namang mga bahay talaga dun di ba. Pero it has kept her charm...

**Jay:** Oo. Correct.

**Mark:** So...

**Jay:** And there's really nothing wrong in promoting it again...

**Mark:** Oo, so, in a sense hindi talaga to make it popular because it is a popular destination in the first place. It's just that for people who want... Kasi pag nakapunta ka na dyan, nakapag Baguio na ako eh, di ba di ka na babalik? Baguio tayo, eh naka-Baguio na ako, dalawa, eh naka-Baguio na ba siya? 8 years old pa lang siya di ba.

**Jay:** Oo.

**Mark:** Or Nine or 10 years old. Ngayon meron akong kaibigan na limang beses ng nagpunta. Tama si Jay, na ngayon isang young professional, limang beses ng nakapunta sa Baguio kasi dun na nag-weekend gateway or instead na Baler or mag-Subic or mag-Boracay, isa na ngayon yung target ng vacation.

**Jay:** Why not?

**Rica:** So aside from pag-shooting po ano po yung nakita ninyong positibo and negative effects ng Forerunner sa community?

**Jay:** Ah, syempre yun nga, of course we are very aware of that – about the effects, the environmental impact the show was able to create. I mean, unwittingly, we didn't want it to happen. Parang, because of the popularity suddenly of the place, syempre may impact din yun sa way of life nila tapos may impact dun sa environment. Parang, I mean like, it could be handled better I think. Parang it could have, parang di ko alam, kung production wise ba yun, dapat ba Mark nagkaroon tayo ng parang, there should have been a campaign promoting ano, parang ano...

**Mark:** Because we were not ready. We were not ready. Obviously, we were not ready with the influx of people na ganon and to be fair naman with the production team, they furnished all the necessary requirements for them to be able to be able to...

**Jay:** Pero kunwari, 20 thousand people di ba, tapos people were aware of how it...

**Mark:** Di ba, lessons learned – parang yun yung binabanggit namin, lessons learned, baka we could have prepared better. Baka sana we could have....

**Jay:** Or at least we are prepared kung dumami ang mga tao sa mga lugar.

**Mark:** So we did not intent, sabi ko nga sa iyo, yung pagdating ng maraming tao dun was actually an abala na, nagiging abala na dun sa process, so it's not very intentional of the production for it to be mobbed or to have thousands of crowd there everyday but we are happy that as per economic activity in the area di ba, sana meron palang mga

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environmental group na lumalaban, may mga ganon, maraming awareness ang napuntahan, di naman kami, I mean, dati na palang merong kaso yan sa Supreme Court di ba dahil ina-ano yung pag-build ng daan dun, parang ina-argue so because of that siguro kaya nagdesisyon ang korte na issue-han ng Writ of Kalikasan which is a good thing because that's what we want. We want it to be protected primarily because we want to shoot there sana someday di ba, maybe a film or kung ang indie film kaya ng umakyat dyan kasi it's very accessible di ba. To be able to – na ma-experience yan ng madaming productions so it will be protected and it will be good for everyone, so yun.

Rica: So sa tingin nyo po kung hindi dahil sa Forevermore, magiging sikat kaya yung Sitio Pongayan?

Mark: Baka naman. We don't want to say naman na it's because of Forevermore kaya sumikat. Baka naman...

Jay: Pero bakit siya sisikat?

Mark: Baka ma madiskubreng siyang terry bird, di ba?

Jay: Hindi ko alam.

Mark: Or kung biglang maglanding ang isang alien spaceship (joking)

Jay: (laughs). Pwede siguro. Anything goes. Anything can happen. (laughs).

Mark: Anything can happen naman di ba, so we don't want to say naman na...

Jay: Or baka pumunta si AlDub dun or something... (laughs). I'm not sure.

Mark: Di ba, pwede rin namang gawan mg McDonalds dun, siguro at the end of the day di ba, it became known because of our program and we hope as a program, kami, lalung-lalo na kami – creators who are inspired to write a story dun sa lugar na yun, because it helped us. Most of the stories na-build, even yung paglatag ng second book eh dun nalatag sa lugar na yun. Nag-brain storm kami sa area na yun. We hope the place be protected.

Jay: Ang ganda kaya...

Mark: At yung next generations na writers eh ma-inspire din na makapagsulat ng kwento.

Jay: Oo, pero parang feeling ko ang tagal ulit bago magkaroon ng teleserye na may Baguio.

Mark: Baka naman nag-set tayo ng precedent ad na isang viable option na instead na magdagat-dagat, magbundok- bundok ka naman. (01:17:16)

Rica: So kung the otherway naman po, sa tingin ninyo, kung hindi sa Sitio Pongayan na-shoot ang Forevermore, sa tingin ninyo magiging sikat kaya ang teleserye?

Jay: Paano like kunwari, hindi Baguio? Kunwari like Bulacan ganyan?

Mark: the thing that is unique about Forevermore is naging character yung place, so assuming na magawa din namin yun, na maging character yung place, be in Bulacan or Vigan or somewhere else di ba, baka magawa din, ma-replicate yung success. Of course we can only... parang congeniture (01:18:05), di rin natin alam di ba, kasi di rin natin alam kasi may uniqueness talaga, it helped Baguio is a renowned tourist spot na rin naman. And then it's accessible, sa Manila, Greater Luzon area, etc. etc.

Jay: Participant kasi yung environment sa kwento eh. If you remember, like Book 1 – Week 1, alam mo na, okay, this particular... we really made sure that this will be the particular place. This story will never happen anywhere else. Ganon naman siya eh. When you think of a location, hindi siya transportable lang talaga.

Mark: pwede mong gawin sa iba.

Jay: Ibig sabihin, kapag you think of a place na La Union, syempre, iba yung culture nila doon, iba yung ano nila doon and so it added to the charm to the show, to that ano na na parang, ah okay, ang ginaw. Pag nag-uusap sila nag-fog-fog talaga yung mga bibig nila. Yun din kasi yung reason kung bakit hindi naming kayang ibaba yun eh even if we have a fake La Presa. Hindi sya pwede, kasi mawawala siya. Hindi na siya kagaya... I mean like yung picture quality ng show, crisp, dahil ano, because of the weather and temperature so ibig sabihin it added to the production, so yun. Of course, personally, masasabi kong hindi siya magiging successful if it wasn't for the place kasi suddently there's this place I would want to go to.

Kapag kunwari, o sige, we made it like La Union or something, or we made it like Vigan, okay, dadayuhin ko. Yung yung sinasabi namin dati, we cannot, kunwari ang layo ng ano, kunwari if you're going to make a place a tourist attraction, it has to be far but not

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too far kasi if it's too far, people will not go but if it's too near, people will loose interest kasi ang lapit lang naman ninyan eh parang ganon. So merong kang, parang meron ka pa ring, ah okay there is as plan to go to. So parang there is an adventure to go to. Parang di ba, parang ganon. So therefore, it's Baguio na parang it's a far drive pero hindi siya sobrang layo, hindi siya Visayas or hindi siya Mindanao. So looking for a place in Baguio that we are going to set-up a community, yun nga, so ibig sabihin it added to that.

**Rica:** So kung hindi si Enrique Gil tsaka si Liza Soberano, hindi naging part ng Forevermore, magiging successful kaya ang teleserye?

**Jay:** Ibang casting?

**Mark:** Oo naman, magaling yung mga writers.

**Jay and Rica:** (laugh)

**Jay:** Pero hindi siya Forevermore.

**Mark:** Possible naman di ba. Ang hinihiling lang naman namin sa mga characters, sa mga actors and actresses is to render the character with richness and texture. So it's an honest craft di ba. Writing and acting is an honest artform. Kapag you portray it with all your heart and honesty, nakikita ka na ng mga tao, na-iintindihan ka, tinatangkilik ka.

**Jay:** Kung baga authentic.

**Mark:** Authentic. Tinatangkilik ka. Kapag shino-short cut mo at di mo naman ano, at tinatamad-tamad ka, sa writers, sa directors, sa actors then nakikita, nagrereflect sa gawa mo and in the end it's your problem kasi ganon... pero marami rin namang mga well done na hindi tinangkilik ng tao for some reason. We can only speculate kung bakit yan ano... so, we would like to believe that we have a strong material, we created strong characters that even if it's not Liza and Quen, who portrayed it, maraming makaka-identify, makakarelate.

**Jay:** Pero of course, syempre, like in a market perspective, I mean like Liza and Enrique are really very beautiful.

**Mark:** nodded.

**Jay:** They are... I mean like, physically, they are different compared to like syempre, compared to other team...

**Mark:** (joking) Hmm, compare-compare ka, baka ma-quote ka pa nyan.

**Jay:** I mean like...

**Mark:** (laughs)

**Jay:** Basically, it added to that global yield. Hindi lang siya pinalabas sa Pilipinas. Pinapalabas din siya sa ibang bansa and people who are in other countries, they see, na parang ah okay, they are universally appealing. Liza and Enriques' facial features are universally appealing so it added to the success of the show and at the same time yun accent ni Liza. Kasi we were working around it, parang she's very slang sa English niya and she has to work. She has to study, speaking in Tagalog and somehow it added to the charm of Agnes. Yung way of pagsasalita niya di ba tapos si Xander naman, alam mo na - oo yun, ayun na yun.

So ibig sabihin, itong mga mix na ito, alter one it changes the entire project. So hindi mo pwedeng masasabi na, ah okay, ilipat ito sa isang lugar, it will be the same. Of course it will neve be the same. Kung si Liza ay hindi lead partner ni Enrique, of course it will not going to be the same. Kung hindi ba si Mark ang headwriter, o di ba, parang ganon.

**Rica:** Magbabalik po ba ang Forevermore sa Prime time ulit?

**Jay:** Hindi na po. Char! (laughs) Ang bilis namang sumagot. Sabi nga namin, hindi na namin uulitin.

**Mark:** Hindi naman. Hindi naman kami makakapagsalita ng tapos di ba.

**Jay:** Oo.

**Mark:** Kung ang One More Chance nga eh nagka-steam off, di ba. 01.24.08.

**Jay:** Nagka-second chance di ba.

**Mark:** Parang, noong pinanood mo, ang tapos-tapos na ng kwentong ito ah.

**Jay:** Pero it was really really difficult taping in the location. It was very difficult for the entire team na, kasi mahirap, kung baka parang, it was one of the more difficult projects that we were able to handle, to do, so mahirap siya, in terms of logistics, and, syempre even the story wise kasi as you have noticed, hindi siya yung like the plotty kind of teleserye. So it's more of like an internal, actually an episode can stand na sila lang

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**dalawa ang tao. Hindi siya particular, hindi siya yung parang andaming nangyayari. Ang nangyayari is just really between the two of us, so even in the writing mahirap din siyang i-replicate. So kung magkakaroon ng Part 2, baka isip na lang kami ng iba pang kwento. Marami pang pwedeng i-explore.**

**Mark: Pwede naman. These are iconic characters na na-create mo, si Agnes at si Xander at powerful din yung market na na-tap-tap niya, the young ones who are demanding na magkaroon ng kwento. We are introducing some few episodes sa mobile devices. So we are hoping na, alam mo yun, mabigay namin, not necessary bumalik sa Prime time, pero mabigay namin ng konti yung hinihiling nila, ng audience na naging loyal naman sa amin.**

**Jay: Andami na kasing platform. Pwedeng sa internet, sa mobile. Hindi lang siya sa TV. Or pwede siyang format. Baka malay mo, baling-araw 10 years from now, may bagong team, love couple na ano, and parang people think parang, let's re-make Forevermore.**

**Rica: So Forevermore and yourself, gaano po kahalaga yung proyektong ito sa inyong personal at propesyunal na mga buhay?**

**Mark: Sa personal wala naman... (laughs)**

**Jay: (laughs) Naubos na.**

**Mark: Naubos na. It's always important yung mga projects sa atin kasi kami naman ni Jay, mga ano, it's... sabi nga di ba, sabi nga ni Truman Capote, 01.26.25...**

**Jay: Ano naman ang sabi niya?**

**Mark: Sabi nga ni Capote na you... (take your time, fixing the cam) di ba,**

**Jay: Mahalaga yung kay Capote..**

**Mark: Tsaka mahalaga yung framing mo kay Jay.**

**Jay: Wow!**

**Mark: kasi kukunin mo yung reaction niya.**

**Jay and Mark: (laugh)**

**Jay: Wow, eh di dapat two-camera set up ito...**

**Rica: Kaya nga po, kaso isa lang...**

**Mark: Hindi nga, yun nga, that you give something, when you write something, it's you give a little bit of yourself. So, lahat ng project are very important – projects are important na ginagawa namin and lahat as a writer di ba, lahat ng project is an opportunity to learn something about your craft and something about yourself. Kaya ko palang magtype sa malamig di ba. Mga things, bits and pieces na and it learns – it helps you na kaya ko palang mag-produce ng script ng ganon kabilis.**

**Jay: I'm sure kaya mo Mark.**

**Rica: Kayo Sir (referring to Jay), gaano po ka-importante ang naging papel ng Forevermore sa inyong personal at propesyunal na buhay?**

**Jay: Ako, very important kasi maraming akong natutunan dito sa show na ito. Yung Legal Wife was my first CM (Creative Manager) job with Henry, I mean like dalawa kaming CM dun. So Forevermore is my first teleserye na ako lang ang Creative Manager. So, therefore because it's my first time na ako lang, walang masasandalang senior sa akin at wala akong... I mean like it's dependent on how should I be performing a CM, so ayun, so parang kung baga parang baptismal fire or ice ito... baptismal of ice itong ano na ito, itong Forevermore dahil it was really difficult for me kasi syempre, I mean like, physically \_\_\_\_\_, it was physically demanding dahil... paano ba, ang hirap ng kwento, mahirap yung takbo ng kwento kasi parang I mean like, paano mo siya isusustain, kasi yun ang problema. Kasi ang simple-simple- simple niya, as in ganon lang siya. Wala siyang mga komplikasyon na mga misteryo, mga sikretong ire-reveal, or mga ano. So, ako personally – kasi ganon naman ang kwento na gusto ko, yung mga kwentong na internal tapos yung relational. So, ang hirap niyang i-sustain for, ang hirap i-sustain ni Agnes for example, bakit lahat na ng mga tao nagtwe-tweet every second na... "patawarin mo na, patawarin mo na," di ba, parang ganon naman ang sinasabi nila eh. So, I mean like, we have to prolong this because how many weeks to cover di ba, so, I mean like as a CM, yun yung responsibility mo – to make sure na people are still entertained di ba, people are laughing at a joke, people are crying at that particular moment, na kailangan nilang ma-iyak, and etc..**

**So ayun, syempre at the same time, it was difficult, I mean like a CM to deal with actors di ba or in dealing with our director and Mark syempre, ayun so... and at the same time,**

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yun, na na-fulfill yung objective ko talaga na I want it to be very romantic for Baguio...

**Rica:** Pagbibigay pugay sa Baguio, tama ba?

**Jay:** Oo, I mean like, oo, somehow you can say that – pero actually, oo yun, para gusto kong kiligin ulit kasi sa Baguio, alam mo yun... yun talaga yun ano – I mean objective wise – kaya nga ang original title nito almost was 'Love on Top'... (laughs)

**Rica:** (laughs)

**Jay:** Kasi parang inisip namin, ano bang title nito, ah sabi ko eh, ah – "Love... Love in the Mountains," ganyan, "Love on Top"...

**Rica:** Ah, so hindi talaga siya Forevermore?

**Jay:** Hindi, pero of course, syempre parang – "anong Love on Top yan"? So para classic, na parang ayun, yun, naging Forevermore siya na di ba, like in the movie, "di ba naging pelikula na yan dati?" tapos noong pinanood ko, medyo malapit-lapit din pala – may plantation, di ba may mangga naman doon, ito naman pineapple, ay, strawberry, so ayun.

**Rica:** Nakaka-relate din po ba kayo sa story sa Forevermore?

**Jay:** Oo, syempre, kailangan kasi kung... how... it's impossible to talk about love and a relationship kung hindi siya authentic sa iyo eh, alam mo yun. Ang dali kasing mag-isip-isip lang kunwari, ah ganito na lang dapat, ganyan lang yan, ganyan, pero hindi siya... sa akin siya tumitimog kapag hindi totoo yung reaction, hindi totoo yung dialogue or hindi totoo yung sitwasyon, di ba, parang, and, huhugutin mo yun sa personal experience mo.

**Rica:** Kinikilig din po ba kayo?

**Jay:** Ha? Kinikilig ako? Kinilig ako ng isang beses, isang beses lang ako kinilig sa buong Forevermore. Yung nag-uusap sila sa school, yung nag-jojoke, naalala mo yun, tapos yung silang dalawa lang...

**Rica:** Ah yun, sa Manila... okay...

**Jay:** Sa Maynila... Nakakakilig naman yun tapos nakakakilig din noong ano, noong... ah, konti, pero noong ano, noong niligtas ni Xander si Agnes sa...

**Rica:** Ah yun din yung gusto ko...

**Jay:** Oo, sa guho.

**Rica:** Oo, paano kayo na-create ng kwan dun, mga lindol-lindol effect? Diyos ko...

**Jay:** Naku, ang original umpisa noon talaga is bagyo...

**Rica:** Ah...

**Jay:** Tapos landslide, eh kaya lang sabi, "hindi natin magagawa yan Jay, ano ba, magpapa-babagyo ka dito, babahain natin..." alam mo yun, "Direk, anong gagawin natin?", "kaya naming, alog-alog na lang, ganyan..." ano, tapos, alam mo yun, humanap na lang ng mga tambak-tambak dun...

**Rica:** Actually, it reminds us the 1992 (correction: 1990) earthquake...

**Jay:** Oo, yun din yung reason kung bakit, para mas realistic kung i-try naman natin ito.. sabi ko baka mag-create sila ng panic na parang lumindol na naman and all that, parang... buti na lang hindi naman.. parang naging romantic naman yung sitwasyon.

**Rica:** Kaya nga po eh. Sino po sa Forevermore na character na hindi-hindi ninyo malilimutan, na naka-apekto sa inyo?

**Jay:** Maliban kay Xander tsaka kay Agnes?

**Rica:** nodded.

**Jay:** Ah, actually lahat naman sila – lahat sila very gusto ko na character. Ang pinakagusto ko would be Bettina, other than Agnes and Xander. Kasi, ang lalim ni Bettina, parang siya yun, di ba, parang siya yung character na walang kinalakihang pamilya – she just wanted to be part of a family tapos kaya lang Xander is ano... Xander is being a brat, tapos namatay yung anak niya. So, andami niyang hugot, andami niyang... personally, andami niyang personal na parang... you wanted to belong, yun, kaya parang... that's why I like her, si Bettina.

**Rica:** Okay, anong mga aral ang napulot ninyo sa Forevermore?

**Jay:** Napulot ko? Napulot ko na aral? Ah, time management (laughs)... Time management sa trabaho kasi dun sa napanood ko, sa amin galing yun, I mean like in terms of experience na ano, sa Forevermore, ayun, dealing with people, ganyan, yung mga personal kong natutunan, experience ko sa Forevermore, ayun, dealing with people and yun, parang being responsible...

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**Rica:** Naniniwala kayo sa (mito ng) kambal na strawberry?

**Jay:** Hindi, ginagawa lang ni Mark yun, dapat si Mark ang tinanong nyo dun...

**Rica:** Hindi nga po, sabi niya, nasa mito daw siya...

**Jay:** Hindi naman totoo yun... ewan ko dun kay Mark, sinasabi, kini-claim talaga niya na totoo siya...

**Rica:** Oo, meron daw siyang...

**Jay:** Hindi yan totoo yan Mark, wag mo akong china-charing... hindi ko alam, of course na inyo... I mean like, naghahanap kami ng parang local, parang folklore sa ano... wala kaming mahanap na romantic, wala kaming mahanap na romantic, dun sa – like, nagtanong-tanong kami, meron ba sa Baguio? Meron bang ganito, romantic na parang... meron kaming nahanap na iba pero ang hirap niyang i-kwento, ang hirap niyang ilagay sa mga exsena, so parang sabi ko Mark, yung ano, meron daw kaya lang parang it's South American something. Indian-American something... I'm not sure kung ano, sabi ko... and then ... "Jay, meron yang kambal na strawberry na kapag kinain mo yung kalahati, tapos kinain niya yung kalahati, magiging kayo forever..."

**Rica:** Pero naniniwala kayo sa konseptong yun?

**Jay:** Hindi. Of course not... (laughs)

**Rica:** (laughs) Ikaw pa lang ang first na nega...

**Jay:** (laughs)

**Rica:** Lahat sila positive...

**Jay:** Oo, sige, okay, pero like di ba, hello... (joke)

**Rica:** Okay, sige, naniniwala kayo sa forever?

**Jay:** Oo naman. I believe in forever. The love of God is forever...

**Rica:** Yes... naniniwala kayo na La Presa ang tunay na lugar para makamit ang forever?

**Jay:** La Presa? Ah, pwedeng-pwedeng maka-ano siya, makakatulong siya kapag dinala mo yung jowa mo dun. Baka ma-inlove siya dun, kiligin siya sa lugar, di ba, I mean, ang sweet kaya, like, ang lamig dun...

**Rica:** Kaya nga po eh... Babalik pa rin po ba kayo sa La Presa?

**Jay:** Personally? Ako? Gusto kong bumalik doon kasi... actually, kasi, noóng bago mag-start, dumaan kami sa Cathedral ng ano, Baguio Cathedral. Sabi ko, "Lord gawin ninyong hit yung show namin, promise babalik ako dito," ganyan, whatever... kaya nga nagpromise ako dun sa Cathedral, I mean like – di ba usually you do that, yung kapag pumunta ka dito, tapos bagong, nag-ocular kami noon, kasama si Direk Cathy – "Tara ayun, kaya, sorry – kailangan kong bumalik doon, kailangan kong magpasalamat. And I know, I'm sure, alam mo yun, that's the beauty of being a writer eh, kasi parang, somehow it became part of you, alam mo yun, itong lugar na ito. I could honestly say na La Presa became a part of me as a writer and I will forever remember na parang, ah, there was a love story we were able to write well here at this place. Sayang nga eh, kasi parang balak nila, yung bench, parang, di ba nagkaroon ng supposedly parang concert, parang thanksgiving concert na hindi natuloy, parang dapat i-uunveil yun eh, na parang ah okay, ito yung love bench, parang ganyan, nakalagay lang siya dun, malapit sa may edge ng cliff, na parang dun di ba si Agnes at si Xander umuupo dati, sa may labas ng bahay, parang ilalagay doon na parang bench, parang donation. Kaya lang di na natuloy, sayang.

**Rica:** Ahhh...

**Jay:** Okay lang din naman kung super ano ba...

**Rica:** Bakit hindi nyo na lang gawing ceremonial with the community na lang, kahit kayo-kayo na lang tapos PR na lang...

**Jay:** Oo nga eh. If there's a real problem about the place being like, hindi na siya yung used to be before, people are not appreciating the ano, the tourist ano, tourist effects, so, parang wag na nga lang din, sabi kay Ms. Des, pero maybe, di ko alam kung, depende, I mean like, hindi ko alam, in how many years time, mag-susubside na din siguro or baka ilang months time before matapos itong taon na ito, na hindi na siya ganon as popular as...

**Rica:** Continous siya eh. May impact na kasi, parang tuluy-tuloy siya, hangga't siguro sikat yung LizQuen na love team...

**Jay:** Baka nga... or kunwari kung maging sustaining yung mga activities doon, like

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kunwari magtatayo sila ng ano dun, di ko alam, kung paano nila mailalagay na amenities or...

**Rica:** Ano pong pakiramdam ninyo na maging parte ng Forevermore production team?

**Jay:** Syempre, thankful pero during that time grabe, sabi ko, "Lord sana matapos na ito..." (laughs) kasi parang "ah, tapusin na natin..." kasi syempre ang hirap. Pero ngayon, looking back, I mean like, di ba, everytime you do something, you have to be thankful that it happened di ba. I mean like, sa akin, kasi it added to me as a person, it added to my experience, so yun nga, I'm very happy na I was able to be part of it, at yun, nagkaroon ng bagong love team because of the show. Nagkaroon ng money-making ano....

**Rica:** Ano yung mga bagay tsaka aral na natutunan ninyo sa mga taga Sitio Pongayan?

**Jay:** Ayun, sobrang ano nila, sobrang... Noong, syempre simula naming pumunta, sobrang simple talaga ng pamumuhay nila and they were able to live... and somehow yun din yung ano eh, yun din yung inspiration nung community ng La Presa, na parang they are happy, kasi when we went there, they are happy eventhough there are something that they do not tell, na parang hindi sila materialistic. So, nung time na nagpunta kami dun, yun yung naging inspiration na parang okay, kahit nahihirapan sila dun sa ano, kunwari sa particular na fictional town ng La Presa, kahit nahihirapan sila sa upa or nahirapan sila dahil walang tanim or nasira yung mga ano nila, they can work together as a community and somehow yun yung reflected na nakita namin sa lugar na yun, noong una kaming nagpunta.

**Rica:** ah...

**Jay:** So, yun, and somehow... kasi di pa ako nakabalik ulit and I'm sure baka ganon pa rin naman yun kasi in grave naman yun sa kanila, sa way of life. So, ayun, tapos... yun lang.

**Rica:** Okay, salamat po. Mga last seven na lang, sorry naman Sir.

**Jay:** Okay, go.

**Rica:** So, lahat ng mga nangyari sa Sitio Pongayan, bago at pagkatapos ng Forevermore, ano po yung masasabi ninyo sa naging papel ng media , particular ng isang teleserye sa pagbabago ng isang komunidad? (in general terms)

**Jay:** Of course, dahil kayo ay nag-aaral, char! Di ako makasagot, pero sa amin, I mean like ako personally, I think, na parang oo naman, ang laki ng impact ng media kase parang, if you highlight or unang-una yung responsibility, di ba, you have to be responsible, kunwari for a particular social-linguistic group, for example, like yung kanina, yung sinasabi kanina, hindi namain in-attempt na i-proximate talaga kung ano yung culture nila kasi we're not extensively emerge in their culture, so nag-fictionalize kami pero kunwari in terms of magiging impact niya sa pagdami ng tao or in terms of industries, it will spur, so sobrang laki nun. I mean, like, kasi syempre lalo pa ang prime time TV kasi I mean like... I mean, imagine advertisers... advertisers are spending millions of money just to placel like a 30-second ad in a prime time show.

Imagine it in a prime time show is dedicated in highlighting a particular place, sobrang laki ng impact talaga nun. People will be interested to go to that place, especially like, yung kagaya ng sinabi namin, La Presa is not just a location, it was a character... it was parang kung baga, kung, if you are familiar with Latin America literature, it's like Macondo of ano, of Gabriel Garcia-Marquez, alam mo yun, na, here, parang ang selling point niya is, here is where you can find love, di ba. Here in La Presa you can find true love, forever, and, so therefore, if you are going to sell that message, people will really go to that place di ba. I mean specially if it was crafted and well, of course by the director and by the writers, so yun.

**Rica:** So, malaki talaga yung impact nga nun (whispering)

**Jay:** Oo, imagine, I mean like, para siyang, free advertising, alam mo yun, for the entire place, everyday, for seven months di ba, people will go there.

**Rica:** Kaya nga po eh, ang laki nya na parang wow, big impact talaga siya (digesting the thoughts).

So, sa kwento naman po, sa teleserye naman po, gaano kalaki ang papel ng teleserye sa ating buhay? What can you say about it?

**Jay:** Ah, mahilig ang Filipino sa drama, I mean like forever, I mean like, how many years, since ABS-CBN started yata, wala naman, I mean like, we are always like selling drama,

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I mean like the prime, prime time shows nga are for drama shows di ba, tapos everyday in a, in the usual line of shows everyday, parang nasa 14 yata ang drama, di ba. I mean like, Lahat yun from morning, hanggang afternoon, gabi, maybe in late night, lahat yan, even in the news, alam mo yun, parang we all sell ano, narrative, so ibig sabihin... and particularly Filipinos really like well-told kwento. I mean, it connects di ba, it connects people to each other, it connects people here to people abroad, mga Filipinos abroad, so parang, and that's how you feel na parang, na ah okay, I am still part of Philippine society if I you watch teleserye, I mean like, kunwari abroad ah, so ibig sabihin, it's really very important, it can win people ano, it can win people's hearts. It can affect people's perceptions, di ba, so, it might even win a person an election, ganon siya, that's how powerful a teleserye is, so, I mean of course you are not aware that it is, that it's not just a kwento pero it can, it can change people's perspectives kasi mahilig tayo sa kwento, right di ba, I mean like, Ang Probinsyano for example, I'm not going to tell, of course, I'm not, of course do not quote me on that, pero, I mean like for example, Ang Probinsyano, if you watch Ang Probinsyano, it will always associated with FPJ, and it associates FPJ with Grace Poe...

**Rica:** Yes.

**Jay:** Of course, I am not, of course, do not, on a personal thing, so parang that's how important a teleserye is...

**Rica:** Can be, can be. Oo nga noh, ngayon ko lang nalaman yun, parang wala kasing koneksyon si Grace sa utak... yung scripting kasi binabasa ko...

**Jay:** Of course even if, of course not just that, pero like kunwari if, think of, why do we always want, like the maid falling in love with the amo, kind of stories, like Yaya Dub or like Maya and ano Sir Chief or like Chichay? Why it's always like that? I mean like, it somehow, a teleserye is reflective of that post-colonial mentality still, alam mo yun, I mean like, itong mga bagay na ito, it affects, it is a reflective of Philippine society, and so therefore the values that they uphold in a teleserye, yun din ang ina-uphold ng audience mo and so that is why we are very... I mean like here in ABS-CBN, we are very... ah... careful with the messages that we tell. Oo, I mean like, love for family, the importance of education, hardwork, all of these things are very important to us. I mean like, that is the core messages of the network and somehow, we think, that it helps in nation building.

**Rica:** Yes. Yes

**Jay:** So, yun. Andami ko na yatang nasabi. (laughs)

**Rica:** Okay nga po eh. Ang ganda nga po eh. Thank you so much. Paano ninyo po nakikita ang teleserye sa hinaharap?

**Jay:** Marami siyang pagbabago. Char! Marami siyang pagbabago kasi of course, unang-una, dahil maraming platforms that we are going to provide, in the content form like mobile, internet. Hindi na by TV, pre-TV. I mean ang dami na nyang, andami ng channels, avenue so therefore, marami na ring ways in telling a story. Of course, we are... the Filipino audience is getting more and more intelligent... the Filipino audience is becoming more and more aware of various stories from other parts of the world and we could not... and as writers, as creative managers we are responsible to provide... provide them with more ano... better content... so andaming pagbabago sa kanya... technology-wise... I mean like before, Marina, ganyan ang effects pero ngayon, you're going to make Darna for example as a teleserye, you cannot... you cannot just stick with like ihuhulog niya lang sa bangin si Valentina, yung mga ganon, kasi technology-wise di ba, I mean like affected yung... affected lahat yan ng story telling – yung storytelling mo because you can do that. We can now, we demand, I mean like some audience, I mean like, I demand that things, ano, be responsive to the times so andaming pagbabago.

**Rica:** Kung magkakaroon ulit ng mga ganitong teleserye/produksyon na may capacity na "pasikatin" ang isang lugar, anong mga bilin/payo ang pwede ninyong ibigay sa kanila?

**Jay:** Siyempre of course, yun nga, siyempre yung magiging impact niya sa mga tao at sa lugar and more importantly to drive a message kasi... (burp)... excuse me... Primarily naman, we are message drivers eh. We know this place can be famous and we can put an agenda like, for example, I will take care not just this place but take care of other

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important places na parang ganito, alam mo yun, it can jumpstart, hindi lang ito ang proteksyunan namin, para yung pro-proteksyuhanan namin is yung mas maraming bagay kunwari, for example, sa lugar na ito, mahirap ang access sa education dahil ang layo, ang layo ng public school, they have to walk, they have to cross a river, they have to climb a mountain para makapunta sa eskwelahan nila, so we can check (date) that, alam mo yun, because of the popularity of this particular place, parang ganon, check dait other issues, not necessarily (01:50:37) about this place but related to ... ah okay para sa mga ano, may mga ganyang eskwelehan, totoo ito, parang ganyan, etc etc. parang ganyan.

**Rica:** Parang maging responsible. Sa message na po tayo Sir, last three na. Ano pong mensahe ang gusto niyong iparating sa mga katutubong Cordilleran ng La Presa or Sitio Pongayan? Mga local residents

**Jay:** Siyempre, ano namin, maraming maraming maraming salamat talaga for welcoming us and allowing us to shoot in that location kasi syempre without the place, without La Presa, without Sitio Pongayan, we will not be able to bring to life this story kasi kumbaga, without their participation, without the forces aligning para makita namin talaga ang lugar na ito, hindi siya mangyayari, hindi mangyayari itong Forevermore and at the same time, ah, ayun. Sana ano, kung kumikita sila ng pera, ako personal ko ito ah, kung kumikita sila ng money sana magamit yun not just for the day, kunwari, for their children di ba, para sa education ng mga bata, para makapagpatuloy yung mga anak nila sa pag-aaral... kasi ako naman, ako personally yun talaga, as a writer, that has always been my main message – that education can change your life so maybe because that what I've experienced in my life kaya di ba si Agnes, ang dream siya sa pilot week maka-apon ako ng pera para makapag-aral ako, kahit na mahirap kami. Kasi...parang... and somehow yun yung gusto ko sana doon... kung kumikita man sila ngayon dun sa ano nila... of course it may not be forever. Hindi Forevermore ang pagkakaroon ng La Presa doon pero yung magiging forever is the effect that if they've saved up and they were able to bring their children to school, magiging mahaba, long term yung effect nung... kung ano man yung mabuting effect sa kanila nung pagdami ng industries doon.

**Rica:** How about the local government and their officials' nila?

**Jay:** Wala naman. Char!

**Rica:** <laughs>

**Jay:** Kasi hindi ko masyadong alam kung ano yung pwedeng sabihin sa kanila.

**Rica:** Okay, sa mga turista naman po. Sa mga tourista po? Sa mga supporters?

**Jay:** <laughs> Eh di kalma lang tayo. Eh di patuloy nilang puntahan yun kung gusto man nilang ano... ah... mag enjoy-enjoy sila doon pero huwag naman sana nilang sirain. Char!

**Rica:** Eh sa mga supporters po worldwide?

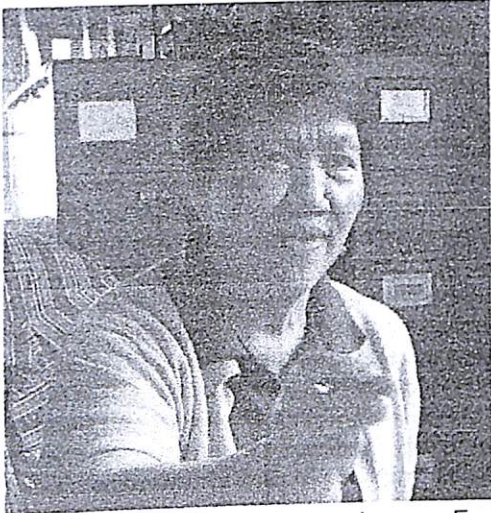
**Jay:** Ah, eh di syempre thank you. Syempre thank you kasi dahil hindi naming inexpect na sobrang magiging successful siya. Tapos at the same time... Ayun, ah, keep on supporting... keep on supporting ano... Liza and Enrique and ano... and ABS-CBN and we love them.

**Rica:** Of course.

**Jay:** Always. I mean always... I mean it's not really a business... I mean like... of course that's what the President (of ABS-CBN, pertaining to Charo Santos-Concio) is telling us... Ma'am Charo... It's always really in the service of the Filipino... it's not a char. It's not some sort of catch line or I mean like a phrase that we just say. It's really the core value of the company. It's really in the service of the Filipino so lahat ng teleserye... there are no like... this is really because we want to provide a service to them so *Forevermore* was a service to these teens and to like families, ayon... so parang ayon... so if you liked our show because you just like our show parang... thank you because you appreciate our doings because we want to serve our audience din. Ayun...

**Rica:** Thank you so much po Sir. #

PERSONAL INTERVIEW TRANSCRIPTIONS



**MAGDALENA NIWANE**  
Tuba Tourism Action Officer and  
Secretary to the Sanggunian  
Date: November 13, 2015 (Friday)  
Municipality of Tuba Town Hall  
Poblacion Proper, Tuba, Benguet

**Rica:** Using the Local Government Perspective, what do you think is the importance of media in (rural) community development?

**Miss Niwane:** Media is very important especially sa amin na without newspaper. It will give... use what is happening in the municipality, what is the municipality's program, mga activities, ganon...

**Rica:** Yung sa Forevermore po, ano sa

tingin nyo ang naging role ng Forevermore in Sitio Pongayan's community development? How important is this role for you?

**Miss Niwane:** Is it for Sitio Pongayan lang?

**Rica:** Yeah, Sitio Pongayan lang or the municipality – using the municipality's perspective po?

**Miss Niwane:** For the municipality, itong *Forevermore* -- it brought limelight to the municipality kasi we were... parang it did – kasla it opened ti door (parang inopen nya ang door...) of Municipality of Tuba and we were known in other places.

**Rica:** so before Forevermore po, syempre Sitio Pongayan is a small community, how do you describe Sitio Pongayan?

**Miss Niwane:** It's a silent place, cold and invigorating place pero with Pongayan pero when Foreve(more) came, parang andaming tao at ang dumi na. Maraming basura – before it used to be just a garden - mga kwan lang dun, wala kang makitang scattered waste materials tska bihira ang mga tao.

**Rica:** Prior to Forevermore, mayroon po bang development projects ang municipality na nakaplano na po?

**Miss Niwane:** (Yes) –we have the construction of viewdecks and comfort rooms for visitors. Eversince when- bago pa dumating yung Forevermore we have lots of tourists going up.

**Rica:** Primary po, ano po ang purpose ng mga tourist natin?

**Miss Niwane:** To view, to trek and then to camp.

**Rica:** How important po are these developments in the Municipality of Tuba? Sa tourism?

**Miss Niwane:** It's very important for the development of the municipality as well as it will increase the income...

**Rica:** So when it comes to developing Sitio Pongayan, who are the primary owners? Sino po ang involved?

**Miss Niwane:** Number one is the stakeholders, barangay, the local government unit of Tuba – just the same – the whole Municipality of Tuba.

**Rica:** How long have you been planning po yung developments sa Sitio Pongayan? Matagal na po ba?

**Miss Niwane:** Actually matagal nay an. We have been starting development since 1980's – as matter of fact walang maraming bahay dyan dati – it's only one, two, three, four – mga ganoon lang naman ang bahay and then after 1980's doon na sila dumami.

**Rica:** Any idea paano kaya dumami yun?

**Miss Niwane:** It's because of the passage dagitoy laws (ng mga batas). They give recognition to illegal settlers – kasla ngay (parang) dumami kasi ang mga priveleges nila eh.

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**Rica:** parang pro-poor

**Miss Niwane:** During the time of the late President Marcos, he passed a Presidential Decree 765 if I am not mistaken prohibiting construction of houses, riverbanks, canals and precipices. After that late 1980s – Makita mo na dumadami na yung mga constructions ng bahay even in riverbanks they put tubong malalaki tapos sesementuhin yung taas.

**Rica:** Parang water drainage.

**Miss Niwane:** Oo, tapos bahay na dito sa taas.

**Rica:** During Forevermore location hunt Ma'am, what's the involvement of the Municipality in choosing the location? Paano na discover ang Sitio Pongayan?

**Miss Niwane:** They were scouting for a place to shoot and then we recommended other areas – when they went to Kabuyao, nakita nilang maganda doon – tahimik at tsaka yung environment/ scenery is mas maganda. Actually we have suggested Santa Lucia (a golf course in Baguio) – at the end of Santa Lucia pero dyan nila nakita na mas maganda (referring to Sitio Pongayan).

**Rica:** Oo Ma'am yun din yun sinabi nila sa Manila – nag scout daw sila ng sobra. Im-madayu da (lumayo sila).

**Miss Niwane:** Wen ah (Oo ah). They went as far as Bakud pero mas maganda yun kasi madaling ma-locate tapos pwede kang umuwi.

**Rica:** Oo nga daw po. So when you found out that ABS-CBN will shoot there and shoot Forevermore. Ano pong reaction ninyo?

**Miss Niwane:** We were very happy. Actually it's not only Forevermore who have been undertaking film shooting. During the time of Dolphy, sina Alma Moreno – mga old time actors, they had been shooting in front of the Municipal building – si Panchito. Marami namang nag-shooting dito eh, even dyan sa taas – sa Picmar.

**Rica:** Do you think malinis naman po ang intension ng ABS-CBN when it comes to shooting Forevermore sa taas?

**Miss Niwane:** Yes, kasi one of the reasons there is promoting the beauty of the Municipality of Tuba.

**Rica:** I think the next question, nasagot na po- what do you think are the factors on why ABS-CBN has chosen Sitio Pongayan as it's shooting location – yun nga po yung scenery...

**Miss Niwane:** Tsaka yung climate...

**Rica:** Oo nga po – kasi gusting-gusto nila yung malamig – taga baba eh, okay. So what do you think po is the importance of shooting Forevermore to the people of Sitio Pongayan and the Municipality of Tuba?

**Miss Niwane:** One thing is that it awakened their sensitivity to the environment at tsaka parang they were awakened na to promote themselves in a way na their physical appearance be improved. Noon kasi they just go to the field and from the field basta uwi na ng ganoon (ang itsura) eh ngayon eh syempre, naliligo rin sila, they change their clothes, marunong ng magmake-up make-up.

**Rica:** Ah, nagboost din ng self confidence.

**Miss Niwane:** Oo, physical development... Actually we have been undertaking personality development dyan sa Santo Thomas way back 1986 or 1984 with Director Menguitas – from the Tourism pati si Claire Prudencio – Tourism Provincial Officer. We have been teaching them how to be friendly to the visitors...

**Rica:** Ah, that's good din po... Akala ko po kasi parang reinforcement lang pero may official training pala.

**Miss Niwane:** Oo, meron.

**Rica:** Did you consult po ba yung mga local residents natin sa taas prior to shooting Forevermore? May consultation po ba among stakeholders dun sa taas?

**Miss Niwane:** To the officials – yes. Of course we have to inform them na may magfield na ganito, undertake ng shooting and they were very happy because they will also make money. They make money also especially dun sa bahay.

**Rica:** Oo nga po eh. How's your dealing with ABS-CBN Artists? Or Crew Ma'am? What are your impressions about them?

**Miss Niwane:** No problem with them. Yun lang yung naging problema nung dumagsa na ang mga tao. May problema na sa traffic, nahirapan na sila tapos yung mga tao doon

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especially yung mga concern, they were complaining of the traffic tsaka yung waste management – kung saan baw binabasura... we do not blame naman yung mga crew pero syermpe yung mga taong pumupunta doon they just throw away yung mga waste nila kung saan-saan.

**Rica:** Ma'am yun po bang permit nila – issued by the municipality?

**Miss Niwane:** Issued by the Mayor. Business permit is being issued by the Mayor's Office.

**Rica:** So paano po sila nakakuha ng permit sa isang forest reserve? Wala namang prohibition, wala namang ganoon?

**Miss Niwane:** Actually wala namang prohibitions. We were thinking, it will do good pero noong dumagsa na yung mga tao it became a problem at tsaka yung nagprovote nyan it was si Congressman – yung pinag-cucut nila na puno. Doon nila nakuha – maraming nag-react dahil sa pagpuputol ng kahoy.

**Rica:** Have you seen any challenge bago po magfilm ang Forevermore? Napaghandaan nyo po ba yung mga problemang ito bago po sila mag-shoot?

**Miss Niwane:** We did not anticipate that there will be problem on that and on waste management because doon naman – actually yung mga tao dun, they know how to keep their basura and when ito dinagsa na ng mga tao, wala na. Tapon dito, tapon doon. Actually they know how to keep their waste materials hindi naman nakakalat diyan eh ngayon pag punta mo doon marami ngay yung basta na lang nagtatapon dun .

**Rica:** Yan nga po yung primary reklamo nila sa taas –yung waste management.

**Miss Niwane:** Pero as to employment, marami rin namang na-employed. They made money also – livelihood.

**Rica:** When Forevermore became popular na po, what's your expectations?

**Miss Niwane:** We expect them to continue coming back to the municipality, to continue their project pero noong lumabas na yung restraining order, we were forbidden to issue permits unless they secure a clearance from the DENR. Pwede rin but they have to secure a clearance from the DENR. It's the order of Court of Appeals because of the petition of the environmentalists - Bishop Cenzon and other concerned citizens.

**Rica:** Nanonood din po ba kayo ng Forevermore?

**Miss Niwane:** Oo, maganda.

**Rica:** What's your impression about the teleserye? Noong nakita ninyo na nandoon yung Sitio Pongayan at Tuba – ano po yung naramdaman ninyo?

**Miss Niwane:** We are happy. We're thinking – ah ganoon pala kaganda ang Kabuyao. Hindi mo siya na-aappreciate hanggat di ito naipapakita sa ibang lugar... you do not appreciate it if its on your own backyard.

**Rica:** What can you say po about the portrayal of Sitio Pongayan on TV? Sa tingin nyo po ba na-promote yung genuine Cordilleran ng place? Ng mga tao?

**Miss Niwane:** Yes – on the other hand yes. Parang it depicted yung mga kwan ng mga unang tao (nakatira) diyan...

**Rica:** Ano pong nakita nyong similarities ng mga characters sa Forevermore dun po sa mga tao sa Sitio Pongayan? Mga characteristics nila?

**Miss Niwane:** The way they dress, the way they group themselves...tska yung the way they do their work (pertaining to farming).

**Rica:** Gaano po ka-importante sa Cordilleran culture ang family, ang land? Ang mga resources? **Miss Niwane:** For the Cordillerans, ang number na foundation nila is family. We have closer ties with our families and that is also very important because it's the source of their livelihood income dahil sa gardening it's where they derived their money.

**Rica:** Eh sa mga plants po? Sa environment? Ano pong masasabi ninyo doon? Ano ang stand ng mga Cordillerans natin?

**Miss Niwane:** When they plant, they see to it that it will not destroy the environment. Meron din silang ..though they are not highly educated they have that instinct that they have to protect the environment.

**Rica:** How did you deal with the popularity of Forevermore and Sito Pongayan as La Presa?

**Miss Niwane:** We were very happy pero ang problema lang namin doon is they did not include in La Presa ... they did not include La Presa in Kabuyao or Sto. Tomas. Yun nga nung ginamit nila ang La Presa eh parang wala ang Tuba doon.

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**Rica:** Any reaction po about changing the name of Sitio Pongayan to La Presa? Is it true po na may municipal order (resolution) to change Sitio Pongayan's name as La Presa? Totoo po ba iyon?

**Miss Niwane:** As of this day, wala pa. I should know because I am with the council.

**Rica:** Pero papayag po ba kaya ang municipality sa pagchange po ng pangalan?

**Miss Niwane:** Well it's up to the stakeholders kasi pag may proposal we have to have a public hearing in the area.

**Rica:** Paano po ba – bakit po Sitio Pongayan?

**Miss Niwane:** That's what its called for... ah you mean – why Sitio Pongayan?

**Rica:** Yes po – kasi eversince daw, Pongayan daw yan eh but they don't know kung sino ang Pongayan na yun – kung chieftain ba siya noon? Or?

**Miss Niwane:** No, eh. It's a native name.

**Rica:** What is Pongay po ba? Is this an Ibaloi? Kankana-ey ba?

**Miss Niwane:** It's Kankana-ey. Parang it's a place... kasi pag nakita mo ang Pongayan (with hand gestures of a hilly place and at the bottom of it is a flat terrain) – going down and flat doon, it's a place to rest. Kasi pag aakyat ka sa bundok syempre you are tired, you have to look for a place to rest. Doon kasi sa Pongayan, flat yun eh tapos ganoon kasi ang mountain dyan eh (with hand gesture of rolling hills) - that area where the house of Agnes is, flat yun eh, dun lang ang area lang na flat. Di mo napansin? (02.06 – Part3)

**Rica:** Akala po kasi... the last time I was there bundok gamin diay eh (bundok kasi yun eh),

**Miss Niwane:** Oo bundok yun.

**Rica:** Haan nga tinabasan diay, Ma'am? (Hindi ba ito tinabasan Ma'am?)

**Miss Niwane:** Tinabasan da ngarud (Tinabasan nga nila eh)

**Rica:** yung kay Congressman – diay... but the actual road from Pongayan until diay balay ni Agnes, tabas ba diay? (Yung kay Congressman, yun... but the actual road from Pongayan until dun sa bahay ni Agnes, tinabasan po ba yun?)

**Miss Niwane:** Actually mountainous area ang Pongayan. Syempre the people have to look a place for their gardens – yun ang nangyari. They have to clear it up.

**Rica:** Did you plan something – in the municipality's perspective kung paano ninyo matatake advantage yung popularity ng Sitio Pongayan, ng Tuba because of Forevermore?

**Miss Niwane:** That is one thing we did not plan. We were planning kasi to make that place green – green area. What happened was... ang isang problema lang kasi even the roads were occupied during the La Presa and we do not have the time na... dati-dati, the road to La Presa, we should have planted trees. Yung nandyan na yung La Presa nasira.

**Rica:** Dumami po kaya yung mga business permits na na-issue sa taas? (pertaining to Pongayan)

**Miss Niwane:** Marami. Actually baka yung iba, wala pang Mayor's permit.

**Rica:** Primarily, do you think... eh kasi yung last time we have some talks, sabi nyo nga yung mga naissue-han ng business permits are not really from Tuba?

**Miss Niwane:** No, ther are not... not all are from Tuba. Bihira lang ang taga-Tuba. What they did there was – for example, if somebody rented this area from the owner, ang ginawa naman ng nagpa-rent, he divided the area (the place to rent), they made money from the original rent for example P10,000 naging P100,000 na kasi itong area, they divided it into small areas tapos pinarent eh kung sampo yun at P10,000 eh di P100,000 na.

**Rica:** Ah ganon pala.

**Miss Niwane:** It's the problem..

**Rica:** Yung environment fee na P20 or P25 ba yun, san po yun napupunta?

**Miss Niwane:** Ay yung P25? It's part of the covers of the municipality because it's part of an ordinance.

**Rica:** So yung fee na po yun, saan po siya napupunta?

**Miss Niwane:** To the general fund, it's an income of the municipality not exclusively for the environmental (fee)kasi kapag environmental, it goes to yung mga naglilinis dyan, yung mga tourists – yung mga nagbabantay doon, yung pagcollect ng truck ng mga

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basura sa taas.

**Rica:** So dun po talaga napupunta primarily – so environmental fee po talaga? For maintenance...

**Miss Niwane:** Maintenance

**Rica:** So ano po yung totoo dun? P20 per head, per person?

**Miss Niwane:** P25 per head except yung mga tao doon (residents). They are exempted.

**Rica:** Regardless po ba if child or adult? How is it? Kasi nakakalito po kasi. Nu ap-apan kami idiy, sabsabali met ti presyo da per car, (kapag pumupunta kami doon, pa-iba-iba naman ang presyo per car), minsan per head.

**Miss Niwane:** Per car?

**Rica:** Wen (Opo). Kaya maingay po talaga siya. Ngem kanyami kasi residente kami ti Tuba, haan kami nga agbaybayad (Dahil residente kami ng Tuba, hindi po kami nagbabayad), ngem dagijay kakadwami ngay nga agrekreklamo piman (pero yung mga kasamahan po kasi namin, nagrereklamo po sila).

**Miss Niwane:** Apay haan da nga i-explain nga ganito, ganyan? (bakit hindi ba nila ini-explain kung bakit ganito, ganyan?) Tapos yung... ang exempted lang dyan eh, yung mga pulis, military, mga officials.

**Rica:** Ah, para mas clear ngay... kasi willing da met agbayad kaya lang hindi kasi consistent nu anya ti baydan – nu P25 ba per car or P25 per head? (ah, para mas clear kasi willing naman silang magbayad kaya lang hindi consistent kung ano yung babayaran, kung P25 per or P25 per head?) Kasatnu ngay nu isang van sila, naggadu dan so how more of that? (Paano na po kung isang van sila eh andami nila, how much more of that?)

**Miss Niwane:** Except for groups they ask some exemption or parang discount. They can ask that. Parang yung mga students kasi very kwan naman si mayor, binibigyan naman sila ng konsiderasyon.

**Rica:** Ah, okay po... May tourism taxes po ba na binabayaran sa taas?

**Miss Niwane:** Wala, except that environmental fee.

**Rica:** So, P25 po talaga...

**Miss Niwane:** Actually yung ordinance namin eh, if you are tourist, considering nandyan ka lang for less than 24 hours but if you have stayed there for more than 24 hours – you sleep there or you go around the mountains P50 dapat pero they are not following that. Ganoon sana yung ordinance pero wala namang nagbabayad ng P50.

**Miss Niwane:** Ah yun po talaga ang ordinance noon pa.

**Rica:** When you realized po that people are coming to Sitio Pongayan, ano po yung mga plano ninyo? Nagsimula na po ba kayong mag-plan kung ano man ang pwedeng gawin sa taas?

**Miss Niwane:** We had a plan to regulate the entrance of tourists para mamonitor namin who are getting inside tsaka we had appropriate funds in the construction of bins, yung basurahan tsaka yung comfort rooms...

**Rica:** Magkano po yung budget doon? Any idea? Yung sa rereconstruct ng public toilets?

**Miss Niwane:** Actually it went more than 2 million...Hindi nga kami makapag implement ngayon because of the memo...

**Rica:** The Writ of Kalikasan?

**Miss Niwane:** Unless we get a certificate from the DENR...

**Rica:** How did you deal with the issues up there? Yung mga challenges? Problems? Concerns? May mga na-raise ba na concerns yung mga stakeholders from La Presa?

**Miss Niwane:** There are but it seems that there are stakeholders na hindi interesado sa La Presa. The others, especially yung mga nasa taas they are not being benefited daw kaya they are complaining for the traffic and the waste while those in the down kasi malapit lang sila sa may La Presa, nagpaparent sila ng mga toilets, kasi yung yung lumabas na kwan nila eh – lack of toilet at tsaka yung mga stores where to buy..

**Rica:** Hm... so pinayagan nyo din pop ala, I mean the municipality na mag set up ng stores sa taas?

**Miss Niwane:** Not exactly. Actually, we did not foresee that na ganun pala... yung iba talaga dyan, kahit talaga wala silang permit, they build their own shanties at mag business na without securing the business permit. Just only late na nalaman ng

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munisipyo that they are doing businesses doon sa taas...

**Rica:** So who are those people involved po when it comes to addressing these issues sa taas? Primarily, sino po yun or anong mga opisina yung may responsibility dyan sa taas?

**Miss Niwane:** Since it's a forest reserve, it's the DENR and with the cooperation of the local government din – Municipal Government, the barangay even the Province.

**Rica:** Aside from municipal (level), ano po ang sabi ng Provincial? They are also helping us actually, they've provided P1.2 to P2 million for the construction of compound for the police who stayed there up para ma-monitor din yung peace and order at tsaka P500 thousand for building toilets. Yung nabuild up doon with CR at yung multi-purpose na building galing din sa province yun eh.

**Miss Niwane:** Ah, talagang generous din po si Governor noh sa Tuba.

**Rica:** Generally speaking, paano naman po yung peace and order ng Sitio Pongayan during those busy months?

**Miss Niwane:** Generally peaceful, wala namang naiulat na untoward incident – it's peaceful.

**Rica:** Ano po sa tingin ninyo yung mga reaction ng ating mga residents doon during the peak of (Forevermore) – when people start visiting Sitio Pongayan – mahirap po ba yung how to deal with the visitors?

**Miss Niwane:** Nagising din sila ah kaya yung sabi ko, when the arrival of Forevermore dyan, they were awakened parang they were motivated to put up their own business.

**Rica:** and then everyone followed na... So yung mga tourists po kasi ang primary reklamo nila is walang CR.

**Miss Niwane:** Yun... actually yung ibang residents doon eh overnight gumawa na sila ng toilet nila eh for rent kaya dumami ngay yung for rent CR this way... this way.

**Rica:** Have you ever tried stopping the shooting of Forevermore for environment purposes?

**Miss Niwane:** We did not. Di naman. Although there was a problem during... before New Year yata – there really was a problem of traffic diba it reach the Santa Catalina (Church along Marcos Highway, Baguio area) kaya nadisturb nila ngay yung mga kapitbahay nating diyana na barangay like Barangay Dontogan. Actually they've asked to have share of the environmental fee kaya sabi namin hindi naman pwede yan.

**Rica:** Generally speaking, since traffic po talaga yung primary concern na na-raise ng mga residents and stakeholders, ano po yung ginawa ng municipality to address that?

**Miss Niwane:** We have talked with some private individuals doon na may bahay at tsaka space to share their space for car parking kaya yun ang nangyari. So mga ibang kwan dyan, yung mga claimants, yung mga may-ari ng bahay, they shared part of their surroundings with pay – parking area- ginawa na nilang parking area.

**Rica:** Is there any regret po in allowing ABS-CBN to shoot there?

**Miss Niwane:** No regrets. We have no regrets. Actually because of Forevermore, Tuba was judged as among the 15 areas to be visited in the Philippines.

**Rica:** Eh yung privacy among residents, was it an issue to them? Kasi baka nadisturb sila dahil sa ingay? Do you think maraming nagreklamo po?

**Miss Niwane:** Wala namang nagreklamo as to privacy...Wala naman...

**Rica:** Since nanonood kayo ng Forevermore, ano pong reaksiyon nyo noong nag-end na po siya noong May?

**Miss Niwane:** Parang kulang, parang hindi pa yata tapos eh. Siguro may kasunod pa yan sabi nila...

**Rica:** Will you allow another TV production team na magshoot sa taas just in case after what ha happened?

**Miss Niwane:** Yes, kasi alam na namin kung paano iregulate. Actually, may administrative order na si Mayor na we have to regulate visitors going there hindi gaya noon na sige, nabibitin yung mga sasakyan dyan eh to the road going up – now there is an administrative order issuing guidelines the cars going up.

**Rica:** Administrative order ng Tuba?

**Miss Niwane:** Ni Mayor talaga.

**Rica:** Do you think Ma'am kapag hindi dumating yung Forevermore, how do you see Sitio Pongayan? Do you think it will be as famous as it is now?

PERSONAL INTERVIEW TRANSCRIPTION

LUISA CATALINO

48 years old

House Owner (Agnes' House)

Sitio Pongayan, Km. 9, Mount Kabuyao

Tuba, Benguet

Date: November 8, 2015 (Sunday)

Original Language Used: Ilocano



**Rica:** Hello Auntie, manu tawen nyon nga addadtoy Sitio Pungayan? (Hello Auntie, ilang taon na po kayong nandito sa Sitio Pongayan?)

**Auntie Luisa:** Manipud 1984. (Simula pa noong 1984)

**Rica:** Kalangoya from Viscaya? (Kalangoya – Indigenous People's Group from Nueva Vizcaya)

**Auntie Luisa:** Vizcaya.

**Rica:** Iti trabaho yu Auntie – housewife and farmer met? (Anong trabaho ninyo Auntie, housewife at pagsasaka din po ba?)

**Auntie Luisa:** Nu awan trabaho ti balay, tumulong-ak met ti garden. (Kapag walang trabaho sa bahay, tumutulong din ako sa garden).

**Rica:** Manu da nga agkakabsat? (Ilan po silang magkakapatid?)

**Auntie Luisa:** 11 – innem nga babae, lima nga lalaki (11, anim na babae, limang lalaki)

**Rica:** Kasatnu ti biag tayu Auntie idi bago ti Forevermore? (Ano po nag sitwasyon ng buhay natin noon bago mag-Forevermore?)

**Auntie Luisa:** Mahirap ah – nagriggat ti biag mi idi (Mahirap ang buhay namin noon)

**Rica:** Bago ti Forevermore, kastoy nga talagan ti balay yu wenna basbassit pay? (Noong bago mag-Forevermore, ganito na po ba yung bahay ninyo or mas maliitt pa?)

**Auntie Luisa:** Haan, kasta nan nga talaga... (Hindi, ganyan na talaga yan...)

**Rica:** Tapos ag-fafarm kayun idi? (Tapos nagsasaka na po ba kayo kahit noon pa?)

**Auntie Luisa:** Wen, idi manipud idi nag-asawa kami inggana tatta (Oo, simula noong nag-asawa kami hanggang ngayon)

**Rica:** Anya imul-mulla yu Auntie? (Ano po yung mga tinatanim ninyo?)

**Auntie Luisa:** Idi kua, adda strawberry, idi bago kua, adda repolyo, patatas, broccoli, cauliflower kasjay... sweet peas (Noon, may strawberry tapos noong bago yung.... may repolyo, patatas, broccoli, cauliflower – ganon... sweet peas)

**Rica:** Bago ti Forevermore, adda ba local government projects nga dimmanon ditoy? Manmannu ba? (Bago ba mag-Forevermore, meron po bang nakarating na mga government projects para po sa inyo dito sa lugar ninyo? lilan lang po ba?)

**Auntie Luisa:** Wen (Oo)

**Rica:** Haan da ba kayo inikkan ti livelihood projects yu prior to Forevermore? (Hindi poba kayo binigyan ng livelihood projects bago mag-Forevermore?)

**Auntie Luisa:** Awan met (Wala naman)

**Rica:** Kasatnu da ngay na-discover daytoy nga lugar (Paano po nila na-discover ang lugar na ito? – pertaining to being a shooting location for Forevermore)

**Auntie Luisa:** Issu da met lang (Sila-sila rin lang naman – (ang nakadiscover))

**Rica:** Anya ti istorya da? Kasatnu da ngay dimmanun ditoy? (Ano po ang kwento nila? Paano po sila nakapunta dito?)

**Auntie Luisa:** Idi gamin imay da, nag-shooting da idiy nga kalsada, impatayab da diay camera da ditoy, naibattog ditoy, iddi nagsubli diay camera, immay da ditoyen. (Noon kasi, nag-shooting sila sa may kasalda doon tapos bigla nilang pinalipad yung camera nila tapos biglang tumapat dito, tapos noong bumalik na yung camera, bigla na silang pumunta dito.)

**Rica:** Anya ti tungtungan nyo ngay? (Ano po yung napag-usapan ninyo?)

**Auntie Luisa:** Nakitungtong da met ah nga ag-shooting ngem medyo nabayag pay ah, ket addan sa met one month bago da immay. (Nakipag-usap naman sila na dito raw

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sila mag-shoshooting pero matagal din yun, parang isang buwan ang nakalipas bago sila pumunta dito at mag-shooting.)

**Rica:** *Anyang ngay ti terms and conditions da? (Ano po yung terms and conditions nila?)*

**Auntie Luisa:** *Talagang kayat da nga ag-shooting ditoy ta kuami idi damu ditoy ruar ngem idi immay diay director dan, mainayun dita unneg. (Talagang gusto talaga nilang mag-shoot dito kasi noong una, akala namin sa labas lang ng bahay pero noong dumating na yung director nila, kasama pala yung loob ng bahay.)*

**Rica:** *Okay lang kanyayu dayjay? Anya ti tungtungan yu ngay? Kasi syempre maik-kat amin nga gamin yu eh, anya kuna da ngay? (Okay lang sa inyo yun? Ano po yung naging usapan ninyo kasi syempre, tatanggalin lahat ng gamit ninyo sa bahay, ano pong sabi nila?)*

**Auntie Luisa:** *Okay lang met basta ikkaten yu amin nga gamit yu dita unneg tapos agrammid kayo pay ti pagdiswan yu kunada ta awan ti ikasta yu nga agyan ditoy... (Okay lang naman basta ang sabi, tanggalin muna namin lahat ng gamit namin sa loob ng bahay tapos gawa raw muna kami ng pansamantalang tirahan kasi raw di talaga namin matitirahan ito.)*

**Rica:** *Napanunot yu ba nga agballin nga successful daytoy? (Naisip nyo po ba na magiging successful ito?)*

**Auntie Luisa:** *Haan (Hindi)*

**Rica:** *Talagang parang bisita lang kunada (Talagang parang bisita lang talaga—yun ang sabi nila...)*

**Rica:** *Napanunot yu ba nga agballin nga dakkel ti impact na daytoy nga teleserye?*

**Auntie Luisa:** *Haan (Hindi)*

**Rica:** *Apay ta nag Yes kayo diay offer da? (Bakit po kayo nag-Yes sa offer nila?)*

**Auntie Luisa:** *Wen ah, ta kwarta diay. (laughs) Agmula-mula ka ti natteng ket umay diay bagyo, madadael eh di awanen, adda pay nagaddu nga ut-utang, tapnu makabayad ti utang, kasjay. (Syempre kasi pera yun eh, (laughs). Nagtatanim ka ng gulay tapos biglang may dadating na bagyo tapos masisira lang eh di wala na – tapos may mga utang ka pa, kaya para makabayad na rin sa mga utang- ganon.)*

**Rica:** *First time ba nga adda media nga nag-shoshooting ditoy? (First time po ba na may media na nag-shooting dito?)*

**Auntie Luisa:** *Wen, isuda ti first (Oo, sila nga yung nauna...)*

**Rica:** *Manu ti abbang da ditoy nga balay? (Magkano po yung renta nila dito sa bahay?)*

**Auntie Luisa:** *P20,000.00*

**Rica:** *Haan nga nagsabsabali diayen? (Hindi na po nagbago yun?)*

**Auntie Luisa:** *Wen, ta isu ti napirma-an diay kontrata (Oo kasi yun yung napirmahan sa kontrata)*

**Rica:** *Manu nga months da nga nag-shooting ditoy, Auntie? (Ilang months ba silang nag-shooting dito, Auntie?)*

**Auntie Luisa:** *Five months lang ditoy. (Five months lang dito)*

**Rica:** *Diay P20,000 nga diay – per month ba?*

**Auntie Luisa:** *Per shooting day – pero manmannu ti aldaw da ti maysa nga bulan. Adda 18 days, 13 days, adda 10 days per month (Per shooting day pero iilan lang yung araw nila dito sa isang buwan, minsan may 18 days, minsan 13 days, minsan 10 days per month...)*

**(Background voice) Alvin Catalino (Auntie Luisa's eldest child):** *Ka- atiddugan nga nag-shooting da ditoy mga 18 days kasjay (Ang pinakamahabang pag-sho-shooting nila eh ay 18 days, ganon)*

**Auntie Luisa:** *November*

**Alvin Catalino:** *February*

**Rica:** *Kasi diayen ti last part eh (Kasi yun na yung last part eh)*

**Auntie Luisa:** *Di da nagshooting ti February – November. (Hindi sila nag-shooting ng February, November ah)*

**Alvin Catalino:** *February, diay ti habhabulen da ta ma-aw-awanenda ti pabuyan – 18 days yun (February kasi yun yung hinahabol nila ang pag-sho-shooting dahil malapit na silang mawalan ng ipapalabas – 18 days yun.)*

**Rica:** *Anyang ti na-rikna yu ngay idi addadtoy dan – idi nakakita kayun ti artista and production staff? (Ano po yung pakiramdam ninyo noong nandito na sila, noong*

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nakakita kayo ng artista at ng produksyon staff?)

**Auntie Luisa:** *Napintas ta di dimmanun ti artista ditoy – samantalang di ka makakita ti artista tapos dimmanun da ditoy ket di nakakita kan.* (Maganda ah, kasi pumunta dito yung mga artista – samantalang di ka nakakakita ng artista tapos nakapunta sila dito kaya nakakita ka na)

**Rica:** *Agbuy-buya kayu met ti Forevermore? Anya ngay ti naritna yu idi nakita yun diay balay yu, daytoy community yu?* (Nanonood din po ba kayo ng Forevermore? Ano po yung naramdaman ninyo noong nakita nyo yung bahay nyo, yung community ninyo?)

**Auntie Luisa:** *(laughs) Kasla kua lang diay, maragsakan ka bassit* (Parang kwan lang yun, natutuwa ka rin kahit papano...)

**Rica:** *Idi nakita yu ngay dagita alaga yu, dadjay community diay TV?* (Eh noon pong nakita ninyo yung mga alaga ninyo at yung community ninyo sa TV)

**Auntie Luisa:** *(laughs) Mayat met.* (Ayos lang)

**Rica:** *Anya dagijay problema na nakita yu idi time nga ag-shoot-shooting da?* (Ano po yung mga nakita ninyong problema noong nag-shoo-shooting sila dito?)

**Auntie Luisa:** *Awan met – diay laeng disturbo idi first nga entrada da.* (Wala naman masyado – yung lang istorbo noong first silang pumasok dito)

**Rica:** *Kasatnu ngay diay?* (Ano po yung nangyari)

**Auntie Luisa:** *Agbaybayad da ah piman ti every night ah...* (Nagbabayad sila dito gabigabi)

**(Background voice) Alvin Catalino:** *Every night - P1000 disturbance (fee)*

**Rica:** *Kasatnu ngay dagijay mula yu, animal, naapektaran da ba?* (Paano po yung mga tanim ninyo, naapektuhan po ba?)

**Auntie Luisa:** *Haan* (Hindi)

**(Background voice) Alvin Catalino:** *Awan ketdi ti animal ditoy idi ah, isuda met ti nang-umay ti pato, manok kasjay...* (Wala talagang mga alagang hayop dito noon, sila kaya yung nagdala ng pato at manok dito...)

**Auntie Luisa:** *(laughs)*

**Rica:** *Kasatnu ngay time nga immadu ti tattao ngayen?* (Paano na po yung time na dumami na yung tao dito noon?)

**Auntie Luisa:** *Wen, isuda met ti kua ngem isuda met ti akin problema ta imurdong da idiy, idiy da nga agbuybuya, nalawag ditoy, isuda lang ti adadtoy* (Syempre, sila yung may problema noon, tinalian nila yung daan doon para yung mga tao doon lang manonood, tapos dito maluwag, kaya sila lang talaga yung mga nandito.)

**Rica:** *Idi ag-shoot-shooting da, nagianan yu ngay?* (Noong nag-shoo-shoot sila, saan po kayo tumira?)

**Auntie Luisa:** *Idta lang baba* (Dyan lang sa baba ng bahay namin).

**Rica:** *Kasatnu makitungo dagitay artista kanyayu nga agpapamilya?* (Paano po makitungo ang mga artista sa inyo? Sa inyong pamilya?) Okay ba sila?

**Auntie Luisa:** *Wen* (Oo)

**Rica:** *First time yu a makakita ti artista?* (First time ninyo po bang makakita ng artista?)

**Auntie Luisa:** *(laughs) Wen ah, ta idi imay da ditoy, isu met lang nangkitaenmi kanya da.* (Oo ah, noong pumunta sila dito, dito lang din namin sila nakita)

**Rica:** *First time yu met nga makita isuda idiy TV?* (First time ninyo rin silang nakita sa TV?)

**Auntie Luisa:** *Ah, wen* (Oo)

**Rica:** *Anya reaksyon dagita karuba yu? Haan da met agrekreklamo* (Ano po ang reaksyon ng mga kapitbahay ninyo? Hindi po ba sila nagreklamo?)

**Auntie Luisa:** *Adda – adda ti nagreklamo ngem diay garud, kasau da met isuda ta maybayayadan da met eh di timmalna.* (Meron – merong nagreklamo pero yun nga, nag-usap-usap naman sila tapos noong nabayaran na sila, tumahimik na rin sila)

**Rica:** *Disturbance fee - P1000.00 per family diay?* (Disturbance fee per family bay un?)

**Auntie Luisa:** *Per balay* (Per house)

**Rica:** *Simula idi nabaydan, mayat ti reaksyon dan* (Simula noong nabayaran na, okay na yung reaksyon nila)

**Rica:** *Adda ba intulong ni Mayor ditoy idi ag-shooting?* (Meron po bang tulong na binigay si Mayor noong may shooting?)

**Auntie Luisa:** *Awan met* (Wala naman)

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**Rica:** *Aside from idiy ma-al-ala yu idi shooting, awan ba ti other benefits nga na-ala-yu ti munisipyo? (Aside from doon po sa nakukuha ninyo sa shooting, wala na po ba kayong nakukuhang benefits sa munisipyo?)*

**Auntie Luisa:** *Awan met (Wala naman)*

**Rica:** *So dagitay problema, kala diay basura – haan yu met nga prinoblema diay? (So noong nagkaroon ng problema dito, katulad ng basura, hindi nyo rin po ba prinoblema yun?)*

**Auntie Luisa:** *Dakami ngarud ti kua, ta di basura ti ag-shoot-shooting ditoy ket, dakami ti mangpid-piddot, tapnu rumwang da apan idiy hotel, dakami ti mangkitkitta ditoy, dakami ti mangpid-piddot diay basura da, iyurnus mi tapos apan alaen ti munisipyo.*

*(Kami nga yun kwan eh, yung basura nila noong nagshooting, kami yung nagpupulot tapos kapag umalis na sila papuntang hotel, syempre kami yung tumitingin dito, kami rin yung nagpupulot ng basura, aayusin naming tapos kukunin ng munisipyo.)*

**Rica:** *So idi time nga agshoot-shooting da, haan met nga napeste dayta mula yi (Noong time na nagshooting sila, hindi naman po napeste yung mga tanim ninyo?)*

**Auntie Luisa:** *Haan (Hindi)*

**Rica:** *Kasi idiy time nga agshoot-shooting da ket nakitak pay nga adda mula da... (Kasi noong time na nag-shooting sila, nakita ko pa na may mga tanim sila)*

**Auntie Luisa:** *Diay sweet peas ti immulak ditoy... (Yung sweet peas yung tinanim ko dito)*

**Rica:** *Haan da met nagaraw (Hindi po ba nila nagalaw?)*

**Auntie Luisa:** *Nagaraw da ta isu met idi nag-shoot-shooting da idiy mulak ah, inikkat da idiy stem na ah ta sweet peas diay immulak ditoy... (Nagalaw nila kasi shino-shoot nila yung mga tanim ko, tinanggal din nila yung mga stem kasi sweet peas yung tinanim ko dito)*

**Rica:** *Idi time nga addu ti um-umay dituyen nga tattao – turista ken fans, anya ngay ti marit-ritna yun inggana tatta – tatta pay nga nagaddu ti um-umay ditoy (Noong time na maraming mga tao ang pumupunta dito – mga turista at fans, ano po ang nararamdaman ninyo, lalo pa ngayon, andami pa ring pumupunta ngayon?)*

**Auntie Luisa:** *(smiles) Mayet met ah. Maragragsakan kami ta dagitay laku mi ket malaku (Okay naman. Masaya kami kasi yung mga paninda namin, nabebenta).*

**Rica:** *Naglaingen (Ang galing naman). Kasatnu yu ngay nga nakakontrol dagiti tattao ditoy idi? (Paano po ninyo na-kontrol yung mga tao dati dito?)*

**Auntie Luisa:** *Haan isuda ti mangkokontrol ididay, kontrolin ti crowd (control) idiy. (Hindi, kasi sila ang nagkokontrol doon. May crowd control doon)*

**Rica:** *Diay pollution ngay, haan yu nga narikrikna ditoy (Yung pollution po, nararamdaman ninyo po ba ito dito?)*

**Alvin: (from a distance)** *Normal, awan polusyon ditoy ta bantay (Normal, walang polusyon dito kasi bundok.)*

**Rica:** *Diay ngay environment fee nga P25, adda ba ma-al-ala yu idiy (Yun pong environment fee na P25, may nakukuha ba kayo doon?)*

**Auntie Luisa:** *Awan ah, munisipyo lang diay eh (Wala ah, munisipyo lang yun eh)*

**Alvin: (from a distance):** *Awan, kur-kurayoten dan tu met lang diay (Wala ah, kinukurakot lang naman yun eh)*

**Rica:** *Any ti narikna yu idi na-ngeg yu nga naging La Presa daytoy? (Ano po yung pakiramdam ninyo noong narinig ninyo na ang lugar na ito ay La Presa?)*

**Auntie Luisa:** *(laughs) Mayat ah (Ayos naman)*

**Alvin: (from a distance):** *Mayat adi, ta idi damu, kasla sabsabali, tatta mayaten (Ayos naamn, kasi noong una, parang kakaiba, tapos ngayon okay naman na)*

**Rica:** *Ngem eversince Sitio Pongayan daytoy? (Pero eversince, Sitio Pongayan ang tawag dito?)*

**Auntie Luisa:** *(nodded)*

**Rica:** *Iti Sitio Pongayan pag-rugyanan na? (Ang Sitio Pongayan, saan po siya nagsisimula?)*

**Auntie Luisa:** *Idtoy baba, inggana diay bungad (Dito sa baba hanggang dun sa bungad)*

**Rica:** *Diay ayan ni Cong. Aliping, kasama pay? (Yung kay Cong. Aliping, kasama po ba yun?)*

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**Auntie Luisa:** *Haanen, sabali diayen* (Hindi na, iba na yun)

**Rica:** *Haan yu nga ammo nu anya ti nag-ruggayan na diay Sitio Pongayan nga word*  
(Alam ninyo po ba kung saan nanggaling yung Sitio Pongayan na word?)

**Auntie Luisa:** *Haan mi nga ammo, dagitay bab-baket kuma ngem natay da metten*  
(Hindi namin alam, yung mga matatanda sana pero patay naman na sila) #

PERSONAL INTERVIEW TRANSCRIPTION

**ALVIN CATALINO**  
31 years old  
Head of Maintenance Team from the Catalino  
Family (Agnes' House)  
Eldest Child of Mr. and Mrs. Rosendo Catalino  
Sitio Pongayan, Mount Kabuyao  
Tuba, Benguet  
Date: November 8, 2015 (Sunday)  
Original Language Used: Ilocano



(Pre-question and answer re: family background – not captured by the recording)

**Alvin:** *Isu met ti nagtrabahuak met lang, naging crowd (control) kami.* (Yun din ang naging trabaho ko, naging crowd control kami.)

**Rica:** *Ahente ka ti Globe (Telecomms)* (Ahente ka ba ng Globe Telecomms?)

**Alvin:** *Haan, sekyu...* (Hindi, sekyu)

**Rica:** *Ah, security guard, SM?* (Ah, security guard, sa SM?)

**Alvin:** *Globe dita...* (Globe dyan... and pointed somewhere)

**Rica:** *Dita ngatu?* (Dyan sa taas? – pertaining to the Transmission Tower of Globe Telecomms)

**Alvin:** *Wen* (Oo)

**Rica:** *Kasatnu yu mga ma-ha-handle ti stress ta syempre super stressful ditoy idi?* (Paano ninyo na-hahandle yung stress dito kasi syempre super stressful dati dito di ba?)

**Alvin:** *Nu handle-mi, diay lang, masapul nga tallo kami, kasjay, narigat gamin nu maymasam, haan mo nga kaya ta nagulo.* (Paghinandle naming, dapat kailangang tatlo kami, ganon, mahirap kasi pag mag-isa mo lang kasi magulo)

**Rica:** *Kailan kayu nag-start nga agkolekta ti fee, diay P20 nu apan da ditoy?* (Kailan kayo nag-start na mag-collect ng P20, kung pumupunta sila dito? - pertaining to the P20 entrance fee per person when visiting Agnes; House)

**Alvin:** *Katapusan ti April* (Katapusan ng April - 2015)

**Rica:** *Apay ta nag-start kayun nga agsingir?* (Bakit nagsimula na kayong maningil ng ganong fee?)

**Alvin:** *Dayta unneg gamin ti kayatda nga sirrekan isu nga kala museum ngay, sige kunak, isu ta pina-aramid di dagitay na-dad-dadael* (Yan kasing loob ng bahay yung lagi nilang pinapasok na parang museum ba, tapos sabi ko, sige gawin natin para mapagawa naming yung mga nasira dyan.)

**Rica:** *Anya makunam diay ibagbaga da nga nacommercialize amin, ada met bayad-bayad aminen ditoy lalu kadagitay turista?* (Anong masasabimo dun sa sinasabi ng iba na na-commercialize na halos lahat dito, yung tipong lahat may bayad na lalo na yung mga turista?)

**Alvin:** *Awan met, diay dadduma agriri, diay dadduma relax, haan da nga pagan-anu, diay daduma agriri* (Wala naman, yung iba nagrereklamo, yung iba relax naman, walang pakialam, yung iba nga nagrereklamo.)

**Rica:** *Anyangay ti reaskyon yu idi agririri da?* (Anong reaksyon ninyo noong may nagrereklamo?)

**Alvin:** *Awan ta, agtatalna kami laeng ah, nu sungbatanmi ket kasta lang talaga, kasta lang kunami ah, ta nu dakayu met diay lugar yu ket baka nakarkaru pay adi, kasjay lang* (Wala ah, tahimik lang kami kasi kapag sinagot namin, ganyan lang talaga, ganyan – yan lang ang sinasabi namin kasi kung baka sila, sa mga lugar din nila (pertaining to having the same situation), baka mas grabi pa siguro, kaya ganun lang din.)

**Rica:** *Ngem, daytoy nga P20, napnapanan na ngay?* (Pero itong P20 na ito, saan siya napunta?)

**Alvin:** *Igatgatang mi ti kanen ti baboy, igatang mi para danum ti CR ta nangita ti danun*

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*ditoy, P30 maysa drum tapnu nalinis ti CR (Pinambili namin ng pagkain ng baboy, pinambili rin naming ng tubig para sa CR kasi mahal ang tubig dito, P30 isang drum para malinis ang CR.)*

**Rica:** *Ah, so more on the maintenance ngarud daytoy lugar yu (Ah, so more on the maintenance ng lugar ninyo, ganon.)*

**Alvin:** Nodded

**Rica:** *Syempre nagaddu ti negative impact na diay panagshoot-shooting da ditoy, anya ngay reaksyon yu idiyay? Nagsisisi ba kayo na pumunta sila dito? (Syempre maraming naging negative impact itong pag-sho-shooting nila dito, anong reaksyon ninyo dito? Nagsisisi ba kayo na nagpunta sila dito?)*

**Alvin:** *Haan. (Hindi)*

**Rica:** *Nasingpet da met? (Mababait din ba sila? – pertaining to the production team)*

**Alvin:** *Nasingpet da, karkaru kenyak close kenyak diay, ni Direk Cathy, close kenyak diay so nu uumay ditoy, kape nga nu kunana diay ah ket, kapilitan agluto ak adi ti kape, pa-kapeyek isuda, diay staff, karkaru nu isuda ti umana nga umay ditoy – director, staff, maud-uddi diay para serve ti kape da, siak pay umuna ti agluto, isu ti ikastak tapnu mayat (Mabait sila, lalo sa akin, napalapit na sa akin si Direk Cathy, close kami nun, so kapag pumunta yun dito, “kape nga” pag sinabi nun, syempre kapilitan magluluto ako ng kape, pagkakapehin ko sila, yung mga staff lalo kung sila yung unang pumupunta dito – director at staff, tapos kapag nahuhuli yung taga serve nila ng kape, ako muna yung nagluluto, yun yung ginagawa ko para ayos.)*

**Rica:** *Nu agsubli ti Forevermore, ready kayo? (Kung babalik ang Forevermore, ready ba kayo?)*

**Alvin:** *Diay lang, haan tayo nga masigurado ta kua, dagitoy tao, diay bisita ngay, narigat nga maiclose dayta. (Ayun nga lang, hindi natin masisigurado, kasi yung mga tao, yung mga bisita ba, mahirap ngang i-close yan eh.)*

**Rica:** *Syempre naaramiden diay book ti Forevermore ren, talagang ready kayo met? I-accept yu met ti kontrata da? (Syempre nagawa na yung libro ng Forevermore, talagang ready din ba kayo? I-accept nyo ba yung kontrata nila?)*

**Alvin:** *Wen, mabalín met ah nga pa kontrata kasjay. (Oo, pwede naman nilang ipa-kontrata, ganun.)*

**Rica:** *Kasatnu ngay ngata nu awan ti Forevermore, ma-discover kaya daytoy place yu? (Paano kaya kung walang Forevermore, ma-didiscovers kaya itong lugar ninyo?)*

**Alvin:** *Haan ah, ta normal lang adi, talaga nga Pongayan, kasjay, normal lang diay, normal, haan nga ag-kua diayen, kasla dakami lang tao ditoy, trabaho ti garden. (Hindi, normal lang yan, talagang Pongayan ganun, normal lang, normal, hindi nay un magbabago, parang kami lang yung mga tao dito, trabaho sa garden.)*

**Rica:** *Ah, so dahil sa Forevermore, very thankful kayo?*

**Alvin:** Nodded.

**Rica:** *Masaya ka ba na nakikita ang Sitio Pongayan sa TV noon? Agbuy-buya ka met lang aya? (Nanood ka rin ba?)*

**Alvin:** *Haan-ak gamin nu agcrowd control kami, uray anya pappapanan da, sumursurot kami, apan kami John Hay, ditoy SLU, nap napan kami dita, ayan ti kalsada ngay, diay timarayan da ngay, sumursurot kami uray anya pappapanan da. (Hindi ah, kasi nag-crowd control kami, kahit san sila magpunta, sumusunod kami, punta sila ng John Hay, dito sa may SLU, nagpunta din kami dyan, dun sa kalsada doon kasi dun sila nagtakbuhan, basta sinusundan namin sila kahit saan sila magpunta.)*

**Rica:** *So, puyat din kayo, dalawa kayo ni Julius anya, kasi crowd control kayo nga dua eh? (So, puyat talaga kayo, dalawa kayo ni Julius noh, kasi crowd control kayong dalawa eh?)*

**Alvin:** *Nu maturog kami, maysa oras, dua oras... (Kung matulog kami, isang oras, dalawang oras)*

**Rica:** *Ngem dati? Talagang haan ka nga agbuybuya ngarud dati? (Pero dati? Talagang hindi ka nanonood nun dati?)*

**Alvin:** *Haan adi, pagpaminsan lang (Hindi nga, minsan-minsan lang.)*

**Rica:** *Ngem di nabuyam, kasatnu ngay ti experience na diay? (Pero noong napanood mo, ano yung naging experience mo dun?)*

**Alvin:** *Nabuyak ah ket kala nga, ngem haan pay nga ditoy ti nabuyak, diay Baguio pay*

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*lang nga nagshoot da, mayat adi ngem kasjay, kayatmu nga buybuyaen laeng, nu ada trabahom, haan mo nga mabuyan eh, maymayat na lang idiyay YouTube. Isu nga ingulgupik nga nagbuya idi nagawidak diay Vizcaya. (Meron din akong napanood pero hindi yung dito, yung napanood ko eh yung nasa Baguio sila nagshooting, maganda naman ganon, parang gusto mong yung lang papanoorin mo, pero kung may trabaho ka, hindi mo na mapapanood yun eh, mas maganda na lang sa YouTube. Kaya pinanood ko lang siya ng tuluy-tuloy noong nakauwi ako sa Vizcaya.)*

**Rica:** *Anyang naging papel ti Forevermore ditoy lugar yu both in professional and your personal life? Kasatnu ka importante ti Forevermore kadakayo? (Ano ang naging papel ng Forevermore dito sa lugar ninyo both in professional and personal life? Gaano ka importante sa inyo ang Forevermore?)*

**Alvin:** *Mayat adi, kasjay, ta adu ti um-umay nga bisita santo dagitoy lang gamin, dagitoy ka-ilian, dagitoy nga bisita, medyo ngay, ta ngatu, isuda met lang ti mangdatdadael... (Ayos naman kasi maraming mga bisita na pumupunta dito, pero ito kasi, itong mga taga ibang bayan, mga bisita, medyo, dyan sa taas, sila rin lang naman ang sumisira...)*

**Rica:** *Anyang ti daddadaelen da? (Anong sinisira nila?)*

**Alvin:** *Dagita aglaktaku dita, dapat kuma ngay ket awan ti aglaktaku dita ta addan ti meeting ti Kalikasan (Writ of Kalikasan), diay kuma ti urayen da tapnu malpas, nu malpas kuma diay santo ikua da, isu nga siak ket haanak pay lang nga nagrunggi ditoy ta ur-urayek to Kalikasan nu anyang met ti impact na diay nga Kalikasan. (Yung mga nagtitinda dyan, dapat sana wala yung mga nagtitinda na yan kasi meron na nga yung meeting tungkol sa Kalikasan (Writ of Kalikasan), yun sana ang antayin para maayos, tapos pag maayos na, tsaka nila simulan, kaya nga ako hindi ko pa sinisimulan yung gagawin ko sana dyan sa tapat kasi inaantay ko rin yung resulta ng Kalikasan na yan tapos kung ano man yung impact ng Kalikasan na yan.)*

**Rica:** *Aside from the benefits yu, panggep ti financial, anyang pay ti naritna yu nga benefits ti Forevermore? Aside ti kuarta, narealized yu ba nga naging famous ang La Presa or Sitio Pongayan? Proud ba kayo iti Cordilleran culture? (Aside sa nakuha ninyong benefits tungkol sa financial, ano pa ang naramdaman ninyong benefits dahil sa Forevermore? Aside sa pera, na-realized nyo ba na magiging famous ang La Presa or Sitio Pongayan? Proud ba kayo sa Cordilleran culture na meron tayo?)*

**Alvin:** *Proud adi ta kua mayat, kasjay, kala dagitoy, dayta nga entrance fee nga dayta (Proud ah kasi maganda, ganon, parang tiong mga it- yung entrance fee nay an...)*

**Rica:** *Diay family yu, mixed nga Kalangoya ken...? (Yung family ninyo mixed ng Kalangoya at...?)*

**Alvin:** *Mountain Province*

**Rica:** *Ibaloi kayu ba? (Ibaloi ba kayo?)*

**Alvin:** *Ni lolong mi Ibaloi, ni Mama, diay lola mi Mountain Province, da Daddy isuda nagapwanda Mountain Province, ni lolong mi Ibaloi gamin naggapu Kabayan – lolo iti father side. (Yung lolo naming, Ibaloi, si Mama, yung lola naming Mountain Province, sila Daddy, sila nanggaling ng Mountain Province, yung lolo namin Ibaloi galing ng Kabayan – lolo sa father side)*

**Rica:** *Taz ni Mamam? (Tapos si Mama mo?)*

**Alvin:** *Kalangoya from Vizcaya – bayan ng Bayombong*

**Rica:** *Ang Kalangoya, parang Ilokano ba diay? (Ang Kalangoya ba ay parang Ilokano rin?)*

**Alvin:** *Haan, sabali, kala Ibaloi met laeng (Hindi, parang Ibaloi din lang)*

**Rica:** *Nakakarelate ka rin ba sa sa story ng Forevermore?*

**Alvin:** *Wen ah (Oo, ah)*

**Rica:** *Kinilig ka ba?*

**Alvin:** *Nu agbuybuyak ditoy, makilkilig ka adi ta direkta nga agbuybuya kami ditoy ngay – makilkilig kami kasjay... (Kung nanonood ako dito, syempre kikiligin ka kasi direkta kaming nanonood dito...)*

**Rica:** *Ano yung hindi mo makakalimutang eksena sa Forevermore?*

**Alvin:** *Diay kua, aglutluto ni Xander ditoy, taz agsirsirip ni Agnes diay tawa, diay lang. Sirsirepen na diay tawa nga aglutluto ni Xander ditoy, pakunwa-kunwari nga haana kit-kitaen ket kayat na met gayam nga kitkitaen kasjay lang. Diay ngay ti haanmi nga malipatan adi ta diay lang ti mayat ya, kala ngay nga agpayso... (Noong kwan, noong*

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nagluluto si Xander dito tapos sumisilip si Agnes dun sa bintana, yung lang. Sinisilip niya mula sa bintana na nagluluto si Xander, kunwari hindi niya tinitingan si Xander pero gusto niya palang tingnan, yung lang. Yung yung hindi ko malilimutan kasi maganda, parang totoo siya.)

**Rica:** Sinong karakter ang hindi mo makakalimutan? Sino yung gusto mo talaga?

**Alvin:** *Ni Agnes ta binagkat ko.* <laughs> (Si Agnes, kasi binuhat ko siya).

**Rica:** Agpayso? (Yung totoo?)

**Alvin:** *Wen binagkat ko, idi pitak pay lang idi, haan pay lang nga kasta, kaikabkabil mi lang dayta graba. Idi tapping, "pabuhat nga Kuya," kunana kanyak, binagkat ko inggana dita, diay lang.* (Oo, binuhat ko nga siya, noong putik pa lang dyan, kasi hindi pa yan ganyan dati, kakalagay lang naming dyan noon ng mga batong yan. Tapos noong tapping, "pabuhat nga Kuya" sabi niya sa akin, binuhat ko siya hanggang diyan lang. Yun lang.)

**Rica:** *Ngem diay portrayal na idiy Forevermore, malagip mo* (Pero yung portrayal niya sa Forevermore, natatandaan mo?)

**Alvin:** *Awan ta awanak met ditoy ti almost one and a half month ta apanak met Kabayan, Bokod, Vizcaya, Tabuk, nagro-roundak met lang ta diay ngarud trabahok.* (Wala eh kasi halos wala naman ako dito, almost one and a half akong wala dito kasi nagpunta din ako ng Kabayan, Bokod, Vizcaya, Tabuk, nag-roround din kasi ako dahil sa trabaho ko.)

**Rica:** Ano yung mga importanteng aral na natutunan mo dahil sa Forevermore?

**Alvin:** *Nakibarkada ak ti staff da, Art Dept, amin-amin, pati sa Lights – nabarkadak amin, driver, ket mamimiss kon isuda ta mabarkadak met isudan eh, nu makitkitak isuda nga sumang-at ti Baguio, lalo nakarkaro ni Jo, nakitak idi, kumkumusta ak met ah* (Naging barkada ko sila, yung staff, yung Art Department, halos laat, pati yung Lights Department, naging ka-barkada ko sila, pati driver. Namimiss ko na nga sila eh kasi mga barkada ko na yung mga iyon. Kung umaakyat nga sila dito si Baguio lalung-lalo na si Jo, nagkita kami, kinumusta ko din yun.)

**Rica:** Anu-ano naman yung importanteng aral na nakuha mo mismo sa telenobela?

**Alvin:** *Ada. Diay kasla nagbirthay ni Liza, ni Agnes, birthday na tapos napan kami amin dita unneg, nagsasasango, nagkarkarag kasjay, diay lang. Kanya kanyang memorize da ngay nga prayer panggep kanya da kaya mayat met* (Oo meron. Noong birthday ni Liza, ni Agnes, birthday niya tapos nagpunta kami dyan sa loob ng bahay tapos nagsalusalalo tapos nagdasal, yun lang. Kanya-kanyang memorize ng prayer para sa kanila, Masaya naman.)

**Rica:** Naniniwala ka sa kambala na strawberry?

**Alvin:** Oo, kasi nakakita na ako eh. Nakakita ako. *Diay mula pay la ni Mama idi* (Yung tanim pa lang ng Mama ko noon).

**Rica:** *Ngem ammu diay storya na diay, jay mito ti strawberry? Di ba kambal na strawberry anya, nu diay ag-jowa, kanen da diay, the meaning is, agbalin nga isuda forever.* (Pero alam mo yung kwentong yon, yung mito ng kambal na strawberry? Di ba kambal na strawberry, kapag may magkasintahan na kumain ng kambal na strawberry, magiging sila forever...)

**Alvin:** *Haan ko ammu ah, mamati ak nu adda makitak. Ngem haan ko met nga ammo ta ni kala agpayso da met ni kua – diay da Enrique Gil kenni Liza.* (Hindi ko alam, maniniwala lang ako kung meron akong makikitang ganon. Pero talagang hindi ko rin alam eh kasi parang totohanan naman na yung kila Enrique Gil at yung kay Liza.)

**Rica:** Naniniwala ka sa forever?

**Alvin:** *Wen ah, adu gamin ti forever – life, jowa and then adu gamin ya. Basta haan mo nga iperfect nga forever ta adda met lang ti – there's something nga kunada...* (Oo naman, marami kasing forever- sa life, sa kasintahan/minamahal and then madami pa eh. Basta wag mo lang sigurong i-peperfect ang lahat forever kasi meron ding sinasabing "there's something...")

**Rica:** Naniniwala ka ba ikaw na ang La Presa ang lugar na pwedeng makamit ang forever?

**Alvin:** *Wen ah, mamati ka ditoy nga nag-umpisa kasjay adi. Kitaem dagita nga tattao nga um-umay- nang-akit kasjay...* (Oo, maniniwala kasi dito sila nag-umpisa kasi. Tingnan mo yung mga taong yan na pumupunta dito, parang inakit sila ng lugar na ito...)

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**Rica:** Anong pakiramdam?

**Alvin:** Masaya kasi may hanap buhay ka na, ganon.

**Rica:** Anong pakiramdam na maging parte ng produksyon team ng Forevermore?

**Alvin:** *Mayat, halos amin ket limag-an ditoy ah. Haan met nga ditoy ti lumaglag-an ti biag, dayo met.* (Ayo naman, halos lahat naman gumagaan ang buhay pero hindi lahat ng mga tao dito ganon, yung mga dayo ah)

**Rica:** *Kenyayu ngay nga pamilya?* (Eh, sa pamilya ninyo?)

**Alvin:** *Mayat met, amin eh.* (Okay naman)

**Rica:** Anong masasabi mo sa role ng Forevermore sa pagbabago ng komunidad ninyo?

**Alvin:** *Nagbaliw kasi addu ti agbisbista ditoy, dati gamin idi, idiy da lang, haan da nga ap-apan ditoy.* (Oo nabago kasi ngayon marami ng bumibisita, dati kasi dati di naman pinupuntahan ito eh, hanggang doon lang sa taas.)

**Rica:** *In-expect nyo ba nga agbalin nga successful daytoy?* (In-expect nyo ban a magiging successful itong teleseryeng ito?)

**Alvin:** *Wen ah, kasi third week da pay lang, mimayat dan kaya kunak, tuluy-tuloy daytoyen pero nagistay nga ag- one year daytoy ngem adda met nagkontra* (Oo kasi third week pa lang nila, okay na okay na sila dito eh, tapos sabi ko, tuluy-tuloy na ito, muntik na itong mag one year pero may kumontra lang.)

**Rica:** *Ay wen, anya reaksyon nyo ngay ditoy diay time nga nag-Writ of Kalikasan?* (Ano naging reaksyon dito? Yung nagkaroon ng Writ of Kalikasan?)

**Alvin:** *Diay ngarud, timmalna kamin kasi inhandle met ti Munisipyon. Awanen, baka ma-stop daytoyen. Agpayso diay kinunak, April ket insamsambot da lang nga impalpas diay.* (Yung nga eh, tumahimik na lang kami kasi hi-nadle na ng Munisipyo eh. Wala na ito sabi ko, baka mahinto na. Nagkatotoo yung sinabi ko, April hinahabol na lang nila para matapos na yung pagshooting.)

**Rica:** *Haan kayo nga nag-worry ditoy?* (hindi ba kayo nag-worry?)

**Alvin:** *Haan met, basta mayat met ti impakita da idi* (Hindi naman, kasi maganda naman pinakita nila sa amin dito).

**Rica:** Kumusta ang mga artista na makitungo sa inyo?

**Alvin:** *Mayat, behave da met.* (Ayo naman, behaved naman sila)

**Rica:** Sa tingin mo, naging maganda ba yung naidulot ng Forevermore at naging popular na ang place ninyo?

**Alvin:** *Wen ah ta adda paggatang mun pag lutuan kasjay lang – agaramid laeng ti pagsayaatan ti biag* (Oo ah, kasi meron ka ng kunwari, pambili ng lutuan tsaka kung ano pang pwedeng maka ginhawa ng buhay).

**Rica:** *Haan da met nga um-umap-apal dagita adda dita ngatu?* (Hindi ba naiinggit yung mga tao dyan sa taas?)

**Alvin:** *Haan met, umaipal da ngem nag-aramid da met ti sarili da nga pagbirukan* (Hindi siguro, pero kung naiinggit man sila, gumawa naman sila ng sarili nilang paraan para maghanap-buhay)

**Rica:** *Ditoy ka nga naiyanak?* (Dito ka ba pinanganak?)

**Alvin:** *Wen, Tuba.* (Oo, Tuba)

**Rica:** *Meron ka bang natutunan sa kanila – sa production team?*

**Alvin:** *Wen, ah, ta siak, tumul-tulong ak tapnu makasuro ka ta ngan ngani nga makisurotak diay Manila – "sige sama na lang samin, sama ka sa lights, yung mga nag-aassist ng ilaw" tapnu mayat ti ala ti pabuya, diay lang ti nganngami nga simurutak ken diay agbalin nga Art Designer...* (Oo ah, tumutulong din ako kasi para matuto ka rin kasi muntik na akong sumama sa kanila sa Maynila – "sige sama ka na lang sa amin, sama ka sa lights, yung nag-aassist ng ilaw" para maganda yung kuha ng palabas, yung lang yung muntik na talaga akong sumama sa kanila tapos yung din palang maging Art Designer...)

**Rica:** *Message sa mga tao at production team?*

**Alvin:** *Salamat and then salamat sa pinakita at sa kabaitan... mabait lahat ng mga artista...*

**Rica:** *Message sa mga turista?*

**Alvin:** *Umay da, nu kayat da nga sumrek, sumrek da, nu haan, haan da nga ag-uungget, makisao da lang idiy agbanbatay tapno mayat ti tungtungan, haan nga ag-uungget, basta huwag magkakalat ng basura, ilagay sa tamang lalagyan, kasi mahirap*

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magpulot ng basura. (Kung pupunta sila dito at papasok sa bahay, pasok lang sila, huwag silang magagalit, makiusap sila dun sa nagbabantay para maayos ang usapan, huwag silang magagalit at basta huwag magkakalat ng basura, ilagay sa tamang lalagyan, kasi mahirap magpulot ng basura.)

**Rica:** *Aside from basura, anyay pay ti problema yu idi?* (Aside from basura, ano pa ang naging problema ninyo noon?)

**Alvin:** *Dakami ti ag-uornos ipan mi diay baba and then stock, urayen mi nga matunaw, ibugbok mi diay sako, diay, mabillengen...* (Kami yung nag-aayos tapos binababa naming tapos ini-stock, yung iba inaantay naming matunaw/mabulok tapos ibabaliktad yung sako para wala na at maitapon na ng maayos.)

**Rica:** *Nariri ba ditoy idi?* (Marami bang nag-ingay ditonoon?)

**Alvin:** *Wen nariri, kaya diay lugan ti munisipyo, apan da al-alaen, inggana tatta, every Monday isu ta medyo mayat, basbassit basuran* (Oo may mga nag-iingay din, kaya nga yung truck ng Munisipyo, kinukuha nila dito hanggang ngayon, every Monday, medyo maganda kasi konti na lang yung basura.)

**Rica:** *Message sa mga taga-Munisipyo/Mayor?*

**Alvin:** *Haan ko ammu nu ayana ti pag-uusaran na diay entrance fee na diay baba, nu idiaiy basura nga taltalaga nga panghakhakot or haan ko ammu.* (Hindi ko alam kung saan nila pinupunta yung entrance fee (na kinokolekta) sa baba, kung dun nga sa basura na pinanghahakot nila, hindi ko alam.) *Basta ket di nu adda agdawat ti tulong, itednan na kuman, haan nga kala idi nga idi malpas ti bagyo, agunget da pay nu adda apan idiaiy para ti kalsada, so isuda, napan da ditoy agdawat ti tulong* (Basta, kung may humihindi ng tulong, sana bigyan na niya, hindi yung pagkatapos ng bagyo eh tapos sila pa yung galit kapag may pumupunta doon para humingi ng tulong para sa kalsada, so yung iba, nagpunta dito para tulong at meron namang dumating...)

**Rica:** Paano ang buhay ninyo bago ang Forevermore?

**Alvin:** Gardening na noon pa...

**Rica:** Itong bahay ninyo, 1984 ganito na ito?

**Alvin:** *Haan, nagbaliwen ah dayta* (Hindi ah, nagbago na rin yan ah)

**Rica:** *Talaga nga adda strawberry ditoy?* (Talagang merong tanim na strawberry dito?)

**Alvin:** *Wen, isu ti mula ti tao idi, idi immay dagiti taga Mountain Trail, nasurwan da metten ti agmula ti repolyo, patatas* (Oo ah, ito talaga yung tanim ng mga tao noon tapos noong pumunta na dito yung mga taga Mountain Trail, tsaka pa lang nila natutunan kung paano magtanim ng repolyo, patatas...)

**Rica:** So talagang blessing talaga ang Forevermore, hindi ninyo ito malilimutan?

**Alvin:** *Wen ah, ta adda ti La Presa, isuda nag-aramid dayta nga La Presa...* (Syempre ah, kasi andyan ang La Presa, sila ang gumawa ng La Presa eh)

**Rica:** *Nu ideclare da daytoy nga tourist spot, anyay makuna yu?* (Kung idedeclare nila ito na tourist spot, anong masasabi ninyo dito?)

**Alvin:** *Mayat met, basta haan da lang nga agwarwara ditoy ta narigat ti agpidut* (Okay naman, basta wag lang silang magkakalat dito kasi mahirap magpulot)

**Rica:** *Sino ti pimirma ti kontrata?* (Sinong pumirma ng kontrata?)

**Alvin:** *Mama*

**Rica:** P20,000 per?

**Alvin:** 24 hours na shooting day

**Rica:** Tseke or cash?

**Alvin:** *Tseke, al-alaen da ditoy Puregold - BDO* (Tseke, kinukuha nila dito sa Puregold - BDO)

**Rica:** Idtoy anyayu – mixed?

**Alvin:** Kankanaey...

**Rica:** *Diay, gayam assosasyon ti livelihood nga ininductionan ni Mayor, – member kayo, anyay diay?* (yung palang, asosasyon ng livelihood na nag induction (ng officers) si Mayor, miyembro ba kayo? Ano yun?)

**Alvin:** Haan sabali diay. Diay Presidente nga diay ket isuna met lang ti nagpa takder dagita idta ngatu, siak nga adadtoy pay, awan pay... (Hindi iba yun.. yun ngang Presidente nila, siya ang pasimuno ng mga pinagtatayo nila dyan sa taas eh ako nga na taga dito wala pa akong sinisimulan)

**Rica:** Bawal kaya yun.

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**Alvin:** *Isu ta kuna ni Mayor idi meeting me dita, dapat nu agsubli kanu isuna ditoy, dapat awan dagitan nga pwesto, dapat malinis nga kitaen. Kasatnu nga pirmahan na diay permit nu adda ag-shooting ditoy ta dirty dayta/ sagabal kunanana ngem adda da met dita amin...* (Kaya nga sabi ni Mayor noong meeting naming, dapat daw pagbalik niya dito, wala na daw lahat ng mga pwesto, dapat malinis na tingnan. Paano nya daw pipirmahan yung permit kung may gusting magshoot dito kasi dirty daw yan, maraming sagabal pero andami naman lahat dyan...)

**Rica:** *Haan ka myembro?* (Hindi ka ba miyembro?)

**Alvin:** *Haan* (Hindi) – wala ngang 30 sila doon eh. Pag pumasok kami 60 kami dito sa banda dito.

**Rica:** *Kumusta ang turista noon?*

**Alvin:** *Mapuno daytoy kalsada, haan nga bas-bassit. Haan nga kala tatta nga man-manu, datayu anya, adatoy tayo, awan ah, haan da nga malmalpas, adda agpipicture da, awan ti pagtugawan. Nagpunpunno ditoy.* (Puno itong kalsada, hindi tulad ngayon na konti na lang. Halimbawa, tayo ano, andito tayo, wala ah, hindi sila matapos tapos, may nagpipicture, walang maupuan. Punung puno dito.)

**Rica:** *Idi shooting kamusta?*

**Alvin:** *Narigat ta haan mu ammo dagita tatta, adda nagtangken ulo na, adda ti naanos, adda nagpilit nga sumrek,* (Mahirap kasi hindi mo kilala yung mga taong yun – merong matigas ang ulo, meron ding matiyaga, meron ding nagpupumilit makapasok...)

**Rica:** *Taga baba?*

**Alvin:** *Halu-halo. #*

PERSONAL INTERVIEW TRANSCRIPTION

**OLIVER K. PAUS**  
Barangay Captain  
Poblacion, Tuba, Benguet  
Date: May 8, 2019 (Wednesday)



**Rica:** Sir, good afternoon po ulit. I'm Rica from UP Open University. Sir, first question po, ano po ang brief community profile ng Sitio Pongayan and its residents po.

**Captain Paus:** b, isang stio ng Poblacion na purely ang majority of its residence are farmers and mostly ang products dyan ay potato, cabbage at dyan nakalocate ang 2 burial caves. Yung isa, parang na exploit na kasi pinupuntahan, at yung isa, kakaunti lang ang nakakaalam. Mostly ang mga residents dyan ay Kankana-ey. Parang di-nominate ng Kankana-ey tribe. Pangalawa, Ibaloi.

**Rica:** So more on IPs po talaga (Indigenous People)

**Captain Paus:** Purely IPs

**Rica:** Ano po yung nagging pakiramdam noong nalaman ninyo po na ang Sitio Pongayan was selected bilang shooting location ng Forevermore?

**Captain Paus:** May representative ng ABS-CBN, naghahanap sila saan magandang lugar, so itong dalawang kagawad, si Kagawad Gloria (Paus) at tsaka si Kagawag Bert (Robert Yaris), sinuggest nila kung gusto nila dyan sa taas so noon na, bigla naman na doon na sa taas. Nalaman lang natin noong may mga crew na pumupunta na sila doon, nagesetup na sila doon.

**Rica:** May mga pagtutol po ba noon or everyone has been so welcoming during that time?

**Captain Paus:** During that time, wala naman.

**Rica:** Ano po yung naging papel or involvement po ng buong barangay or Office of the Punong Barangay sa pagpili po ng Forevermore (in choosing the shooting sa location)? PInahintulutan nyo po ba?

**Captain Paus:** Dyan kasi basta makakuha lang sila ng permits sa munisipyo. Noong nakakuha na sila, ang first role ng barangay ay naging mediator. Naging mediatorsa production ata yoon at sa mga residents kasi may mga agreements eh. Yung mga time... yung time ng pag-conduct ng shooting, yung mga agreement regarding sa area kasi nirentahan lahat eh.

**Rica:** Yun din po kasi sinabi ng ABS-CBN eh. Closely coordinated naman with Punong Barangay and the municipality so wala naman po silang nakitang paglabag sa site. So far, yun naman po yung proud ako kasi buti naman.

**Captain Paus:** I remember, one night na pumunta ako doon, kinausap ko yung mga representative ng ABS-CBN, tapos yung mga land owners, land occupants, may meeting kamo, may agreement kami na ginawa regarding sa shooting activity.

**Rica:** Wala naman pong complaints at that time?

**Captain Paus:** Wala kasi naka-kwan na (nakasulat) doon sa agreement.

**Rica:** May copy po ba kayo ng agreement?

**Captain Paus:** Meron, handwritten yun. Kasi gabi yun eh. Impromptu na sulat.

**Rica:** Sa inyong palagay, kung hindi po naging popular ang Forevermore, magiging sikat po ba ang Sitio Pongayan? Bakit po?

**Captain Paus:** Sikat na yan noon. Popular na yan kaya lang konti lang ang pumupunta. Hindi ganoon na volume (yung pagdagsa ng tao).

**Rica:** So this is the first incident na talagang volume po?

**Captain Paus:** Volume, naging Session Road na ang Santo Tomas Road. Naging four way lane.

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**Rica:** So before po talaga, famous na ang Sitio Pongayan as a tourist destination?

**Captain Paus:** Pero hindi siya Sitio Pongayan, as Mount Santo Tomas.

**Rica:** And then part of it is as Pongayan.

**Captain Paus:** Part of it as Pongayan.

**Rica:** Ano po ang inyong masasabi sa mga pagbabagong nangyari sa lugar (halimbawa: community development, environment, pollution, etc.) sa Sitio Pongayan at sa mga residente?

**Captain Paus:** Masasabi ko dyan, yung mga tao dyan parang na –experience nila na yung lugar na yan naging sikat na tourist site at tsaka, yung isang epekto nyan eh may Writ of Kalikasan na. Tsaka parang nabangon ulit yung environment preservation, protection ng environment

**Rica:** So in behalf of the Punong Barangay, ano po yung mga ginawa natin to address those concerns?

**Captain Paus:** Ang Office of the Punong Barangay (Barangay Poblacion), nag-initiate po ng massive clean-up drive, massive information (dissemination) regarding proper solid waste management, collection of garbage. Nag-assist.

**Rica:** Pero initially po, bago mangyari ito, may planning po ba na nangyari? In-expect po ba na ganon ka-volume?

**Captain Paus:** Ah, hindi

**Rica:** So more on the coordination halos lahat, yun yung in-expect ng barangay and then noong na-discover na malaki yung effect...

**Captain Paus:** One week, two weeks – okay pa, controllable pa. Pero noong kasagsagan na, ilang weeks na, un-stoppable na yung pagdagsa ng mga tao tapos biglang nag-mushroom na yung mga stalls.

**Rica:** Considering the case po of Sitio Pongayan-La Presa, ano po yung mga bagay-bagay na natutunan ninyo when it comes to management? Tourism Management?

**Captain Paus:** Siguro, yung first, how to handle yung mga bisita tapos yung mga appreciation ng mga residents sa mga tourists. Siguro yung yung mga importanteng natututunan tsaka yung management ng environment.

**Rica:** In terms of appreciation po ng mga residents sa tourists, anong eksakto po ang ibig sabihin ninyo?

**Captain Paus:** Noon kasi, yung hindi pa nag-bloom yan, ang Local Government Unit dyan sa munisipyo, nag-coconduct na yan, prino-promote na yan yung Mount Sto. Thomas. Tomas as a tourism site ng Tuba. May mga residents na ayaw i-embrace parang ganon, yung tourism. Pero noong may Foervermore na, nakita na yung impact na sa tourism pala, economically may naitutulong.

**Rica:** Medyo conservative ang ating culture sa IP. Pero in the future po mayroon na po ba tayong nalatag na mga processes, plano kapag naulit po ulit itong mga ganitong sitwasyon in Tuba or in Poblacion?

**Captain Paus:** Ang DENR kasi, sila ang nag-lelead ng Forest Management Plan ng Mount Sto. Thomas. Tomas at may mga plans per category. May agro-tourism plan, may mga programs na nakalatag na.

**Rica:** So it's led with DENR? Pero ang barangay po, ano po ang ating trabaho, more on coordinating pa rin po ba? May initiatives po ba tayo on top?

**Captain Paus:** Sa Tourism plan ng barangay, naka-incorporate na kasi sa plan ng Mount Sto. Thomas Tomas.

**Rica:** So Forest Reserve as a whole hindi po per Sitio ang labanan? Sto Tomas-Kabuyao Forest Plan?

**Captain Paus:** Kaya yung Forest Management plan, dapat mai-align din sa Comprehensive Landuse Plan ng Tuba.

**Rica:** Yun pong Comprehensive Landuse of Tuba in terms of shooting location itself?

**Captain Paus:** Kung ano yung gamit. Kung ano yung plans, programs na to be conducted in Sto. Tomas dapat naka-include sa Forest (Plan) as Comperehensive Landuse of Tuba. Halimbawa, dyan sa Sto. Tomas although Forest Reserve, pero may mga ganitong activities. May mga area, kahit na Forest Reserve, may pick-up area, may commercial area na.

**Rica:** So pwede pa po kahit restricted basta naka-aligned siya sa mga approved activities within the Forest Management plan. Do you think po yung pag-shooting ng

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ganon kasama? Pag-shoshoot po ng teleserye or movie, kasama po ba yun?

**Captain Paus:** Base kasi sa lead, yun muna ang strictly prohibited pero siguro habang dumadaan ang araw as long as mailatag muna yung mga ang plano sa Forest Management Plan ng Mt Sto. Tomas...

**Rica:** So technically ang DENR, kahit na strict, pwedeng may magbago pa rin or kahit na sarado as long as may mga terms na sinusunod...

**Captain Paus:** Provided naman kasi dyan, basta makakuha ka ng clearance at permit.

**Rica:** Basta clearance and permits? So in the future po, kung magkakaroon ulit ng TV Series or shooting location, La Presa or Mt. Kabuyao or Poblacion area, papayagan nyo po ba ulet? Bakit or Bakit hindi?

**Captain Paus:** Kung sa akin, kung halimbawa okay na lahat, pasado lahat yan, papayagan naman natin provided na handa rin ang Local Government Unit na mag-embrace ng ganyang activity.

**Rica:** Ano pong masasabi nyo na message sa ABS-CBN, sa production team? Ano pong mensahe nyo after all that had happened sa Sitio Pongayan, sa Poblacion, sa Tuba?

**Captain Paus:** Ang mensahe ko sa kanila – thank you for choosing that place. Ginawa nilang mas lalong sikat dito sa Pilipinas at pinakilala nila sa buong mundo may Sitio La Presa within Poblacion, Tuba na maganda ang view, overlooking Baguio City.

**Rica:** How about po sa mga fans, visitors/tourists?

**Captain Paus:** Thank you rin at pumunta sila dyan. Namasyal sila dyan. Kung meron mang mga incidents na hindi nila na-appreciate, yung location or yung mga tao na nakasalamuha nila, ako na mismo ang nagtatawag ng apology.

**Rica:** How about for Sitio Pongayan residents and community leaders po?

**Captain Paus:** Sa mga residents natin dyan, siguro may lesson tayo na napulot dito. Una, although sabi ko, although i-accept natin yung mga ganyan, first yung impression natin. Una-unang, yung pag-embrace natin sa tourist na pupunta sa lugar natin.

**Rica:** So when it comes sa mga challenges na na-experience natin, ano po yung masasabi ninyo tungkol doon? Environment? Noise? Complaints? Sanitation?

**Captain Paus:** Yan sa environment, kasi dyan na lumabas ang Writ of Kalikasan, so it reminds me na talagang you must protect the environment. Yung proper observation and management ng solid waste. Kailangang i-inculcate natin sa ating mga sarili.

**Rica:** Ano po yung masasabi ninyo sa possibility ng pag-change ng name ng Sitio Pongayan bilang La Presa? Do you agree with that?

**Captain Paus:** Ay hindi ah. Mas sikat pa rin ah, dito sa amin ang Sitio Pongayan kasi yun na ang pangalan ng Sitio noon pa talaga.

**Rica:** So hindi po kayo agree sa pag change?

**Captain Paus:** No.

**Rica:** Ano po ba ang meaning ng "Pongayan"?

**Captain Paus:** Hindi ko pa... (not sure)

**Rica:** Na-impress po ba kayo sa term na "La Presa" yung gamit? Okay lang naman?

**Captain Paus:** Okay lang naman.

**Rica:** Ang meaning daw po ng "La Presa" is "strawberry". Yung "freza" daw po kasi is the Spanish of strawberry tapos ginawang "P" for yung "freza" kasi daw sa Philippines, hindi daw po na-uuse yung "F" sa tagalog so ginawang "P". Pero yung daw "presa" is meaning po "prisoner" kasi si Enrique Gil po dati nakulong sya dun sa taas yun yung symbol din pero technically, it's the strawberry. Dun yung na-capture nila.

**Rica:** So dun po naman sa Forevermore as a TV series, napanood nyo po ba?

**Captain Paus:** May mga... hindi kumpleto.

**Rica:** Ano po yung pakiramdam noong nakikita nyo na sa screen yung Sitio Pongayan tsaka yung municipality, the building – ano po yung pakiramdam?

**Captain Paus:** Syempre proud kasi kahit na hindi public na ito ay sa Poblacion, Tuba (centro) siguro may mga information din na nagsasabi na ay yung location nyan sa Poblacion, Tuba pa rin. Proud pa rin.

**Rica:** Sino po yung paborito ninyong artista? Si Liza Soberano, si Enrique Gil?

**Captain Paus:** Ah sa Forevermore? Yung bata, si Niknok kasi nung pumunta kami doon, nag-assist kami doon, palaging nakiki-interact. Kasi yung main cast, restricted eh. Kasi yung bata, anytime malapitan mo.

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**Rica:** When you watched Forevermore po, ano po yung mga importanteng lessons na natutunan ninyo? Yung mga scenes, may mga important lessons po ba kayo na natutunan?

**Captain Paus:** Siguro, about love. Love to others. Love to environment.

**Rica:** Naniniwala po ba kayo sa forever? Na may forever?

**Captain Paus:** Oo, syempre naman, may forever.

**Rica:** Eh yung kambal na strawberry, naniniwala ba kayo sa tale nay un na pagkumain kayo ng kambal na strawberry, kayo daw magkakatuluyan?

**Captain Paus:** Ay hindi naman siguro. Kasi dito sa amin, may mga kambal na sayote, may kambal na strawberry, hindi naman siguro.

**Rica:** As the Punong Barangay, gaano po ka-importanteng itong nangyari sa lahat-lahat, when it comes to management?

**Captain Paus:** Very important kasi we are preparing the future generation of Poblacion regarding management ng Mount Sto. Thomas Tomas. Kung ano ang plan ng pagka-proclaim at least magamit ng mga next generation ng Poblacion. At kung ano man yung nandoon na, at least titira pa rin sila doon at yung mga next generation, makikita nila yung Mount Sto. Thomas. Tomas. Makatira sila sa Mount Sto. Thomas. Tomas.

**Rica:** Buong mundo po kasi yung ratings. Malaki yung naging impact nya in terms of yung exposure ng place kasi parang ang analysis nila is that because of Forevermore, nagkaroon ng free advertisement yung mismong place kaya sobrang ang laki ng impact in terms of (tourism) kaya mas lalo pa silang pumunta dito.

**Captain Paus:** (00:21:10) Kung mai-share ko lang – economically, noong nag-collect ang munisipyo, may around 4 million na collection. Within a year pa lang yan, at P25.00, environmental fee pa lang yoon.

**Rica:** Economically speaking, aside from taxes po, ano pa yung mga advantages?

**Captain Paus:** Sa mga residents, may augmentation ng kita nila kasi aside from their products, nagbenta rin sila ng gulay, direkta. Nag-angkat din sila ng ibang products at binenta dyan.

**Rica:** Yung sinabi mong 4 million Sir, sa environmental fee pa lang yoon? Iba pa yung taxes from permits and everything, may tax pa ba yun?

**Captain Paus:** Iba pa yon. Yung around 4 million nakolekta lang yan sa environmental fee.

**Rica:** So, this was 2014. So one year and almost 1 and a half year ang shooting noon eh.

**Captain Paus:** 2014-2015 kasi third quarter ng 2014 na yun eh.

**Rica:** Saan napunta po yung 4 million?

**Captain Paus:** Nasa kaban ng munisipyo.

**Rica:** Walang share po ang barangay?

**Captain Paus:** Walang share. May ordinance kami na in-transit kaya lang hindi namin in-implement kasi pang in-implement natin yan, kelangang ma-secure ang tourist na pupunta diyan, sisingil tayo ng entrance fee. Eh ang Mount Sto. Thomas. Tomas, ang Pongayan, malawak yan. Hindi mo ma-protectahan lahat ng mga tourists na pupunta sa iba ibang lugar.

**Rica:** Kasi I thought, yung nagkolekta dyan, may share kayo.

**Captain Paus:** Wala. Environmental fee. Munisipyo lang yoon.

**Rica:** Pero in terms of business permits?

**Captain Paus:** In terms of business permits, nakakuha sila ng clearances dito noon.

**Rica:** So clearance lang po ang ini-issue, walang tax?

**Captain Paus:** Wala, clearance lang tapos yung permit sa munisipyo na.

**Rica:** May conflict po kasi ng info eh. Sabi meron daw pong napunta dito.

**Captain Paus:** Yung business clearances.

**Rica:** But the actual tax na galing don sa environmental fee, munisipyo lang talaga yoon?

**Captain Paus:** Sa munisipyo lang yun.

**Rica:** Mas clear na po. Bakit ngay po?

**Captain Paus:** Regulatory lang. Ang barangay naman kasi regulatory fee lang. Hindi ka pwede mag-issue ng permit. Always the mayor will issue the permit.

**Rica:** When you say regulatory fee, it means?

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**Captain Paus:** Yung mga clearances, certifications.

**Rica:** At least mas malinaw na po. Akala namin meron.

**Captain Paus:** Yung mga fees lang

**Rica:** Do you think papayag pa po sila in the future? Papayag po ba ang buong munisipyo ulet?

**Captain Paus:** Well, naka-indicate naman yan sa plan. Naka-indicate sa plan kaya nga sa Bar Committee ng Mount Sto. Thomas Tomas Forestry Council, may committee na Agro-Tourism Committee, yan ang committee na tututok sa pagbuo ng mga projects under that committee.

**Rica:** Participatory tayo?

**Captain Paus:** Oo. Included ang barangay dyan sa committee

**Rica:** More on descision, implementing? Nag rerecommend kayo activities? Policies?

**Captain Paus:** Policies.

**Rica:** So far po, wala pong restrictions sa taas? Or meron pa rin?

**Captain Paus:** Meron pa rin. Meron talaga.

**Rica:** So on-going po.

**Captain Paus:** Hindi naman pinagbabawal totally. Provided na makakuha ng clearance sa DENR, may access ka talaga.

**Rica:** Pero so far, ang may restriction is yung shooting po...

**Captain Paus:** Shooting, excavation, expansion of farm, construction of houses – yan ang bawal.

**Rica:** Pero yung planting po?

**Captain Paus:** Provided na nakakuha ka ng clearance.

**Rica:** Pero kapag 1-4 tourists? Na maghike? 4 tourists?

**Captain Paus:** Basta makakuha ng permit clearance.

**Rica:** I think I am okay na po, Kapitan. Salamat.

**Captain Paus:** May isingit lang ako, parang negative effect. Kasi noong nag-bloom na yan, di ba lumabas na yung Writ of Kalikasan. Yun na yung naging parang naging disadvantage. Sa mga residents, naging restricted yung galaw nila. Halimbawa, pag magpaparepair, renovation ng bahay, yung approval nakakasalalay lang sa DENR kung i-aallow nila or i-didisapprove.

**Rica:** So appointed po pala sila. Akala ko yung mga bago lang.

**Captain Paus:** Actually may more than 10 houses na magpapa-renovate sana pero na-deny.

**Rica:** So okay pa rin po pala mag renovate sa taas bago po yung Writ of Kalikasan?

**Captain Paus:** Noon. Parang tri-nigger nung mga activities na yan – shooting.

**Rica:** Parang nadamay na po.

**Captain Paus:** Nadamay na tapos nakita na nila na nationwide, sa national television, parang Session Road na four way traffic, four way lane na traffic, tapos yun na. May mga Environmentalists naman talagang tinutukan nila yan kaya yung temporary naging permanent (restriction). Nung temporary na-issue noong 2014, yung permanent na-issue 2015, kaya naging Permanent Environmental Protection Order.

**Rica:** In terms naman po sa portrayal ng mga Indigenous Peoples sa TV, yung mga lifestyle – magsasaka, masipag, okay lang sa inyo?

**Captain Paus:** Okay naman.

**Rica:** Wala naman po kayong nakita na something kakaiba, pangit ba sa portrayal ng mga taga-Benguet, taga-Tuba?

**Captain Paus:** Wala naman. Na-portray yung pamuhay nila dyan sa taas, farmers.

**Rica:** Tsaka ang daming tanim po doon. I'm okay na po, Kap. Thank you.

XXX

PERSONAL INTERVIEW TRANSCRIPTIONS

Myra G. Gahid, RPsy, RPm  
Clinical Psychologist  
Date: June 09, 2020 (Tuesday)  
Online Interview via Zoom  
Baguio City



**Rica:** Ano po ang nilalaman ng Social Construction of Reality na theory?

**Myra:** For Social Construction of Reality kung pagbabasehan ko lang yung definition nung words, ito yung paggawa sa konsepto mo ng realidad base sa iyong personal experiences at pakikitungo sa ibang tao.

So, sa Social Construction, even if pag nilagay mo siya sa field ng Psychology kasi yun din yung magiging framework ko rin, so Psychology is equivalent to behavior times the environment or the interaction of behavior and environment. So, sa paglagay mo ng Social Construction along with Psychology, magkaka-iba tayo ng perception sa reality and therefore this is equivalent to different opinions, various beliefs. So parang nagkakaroon din ng question sa kung ano ang tama at mali, so morality, ethics, facts and fiction so these would be a complex understanding of how our environment affects each individual based on how they perceived what they see, what they feel, what they think. So, yun yung para sa akin ang Social Construction Theory.

**Rica:** So kailangan po bang may constant exposure ang isang tao sa mga factors like media, like yung mga experiences para magkaroon ng ganitong klaseng realization ang isang tao?

**Myra:** In terms of media, ilalagay ko lang siya sa kontekto ng current situation na COVID, pandemic, lockdown, quarantine. Social media or media in general, ito yung nagiging coping mechanisms ng mga tao. Para di magkaroon ng oras na magreflect especially those people na mag-isa lang, pero sa mga tao na may mga kasama naman, I think it gives richer content kasi nababawasan ang exposure sa social media at tsaka sa media. So pwede siyang two ends of the spectrum. Sa Psych perspective, pag mag-isa ka, you rely on social media, you rely on media kasi doon ka kumukuha ng news, dun ka nakaka-connect sa iba and therefore yung reality is nagiging need yung media or social media. Pag may kasama kang mga tao, mga kasundo mo sa bahay kung sakali, nababawasan yung need mo for media and so yung concept mo ng reality hindi lang siya nakabase or naka-angklas or naka-anchor sa nakikita mo sa Facebook or sa Instagram or napapanood mo sa TV. So pa minsan, naka-off lang yung gadgets mo, hindi ka naman kinakabahan, so yun yung sa akin. Social media or media play an important role specially sa pandemic po.

**Rica:** Looking at the Social Construction of Reality and the media, ano po yung nakikita ninyong advantages and disadvantages ng theory na ito?

**Myra:** Babangitin ko na, ang nauna kong naisip is yung sa ABS-CBN franchise, you see two holes of that, the importance of media in relation to Social Construction of Reality, nagiging matunog siya kasi ang nagiging consideration is yung mga taong walang access isa ibang methods. Like sa far flung areas na nakukuha lang ay radyo is ABS-CBN, however para sa mga iba na medyo mas privilege, hindi nila nakikita yung reality na ito kasi they have been exposed to a lot of channels, they have been expose to Netflix let say, they have access to the internet, so, parang di nila gets kung bakit ganoon ka-importante or ganon kaingay yung issue regarding ABS-CBN franchise because they haven't experienced it. They haven't seen the reality of actually living in an area na radyo lang kasama mo, na ABS-CBN lang ang nasasagap, hindi yun ang reality nila and therefore they do not necessarily understand yung sentiments ng mga tao. "Paano naman kami, dun lang kame nakakakuha ng news?" "How do we go along

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with our days? Affected ba kame? Magkakaroon ba ng bagyo?" kasi that time, may incoming na bagyo. I have no personal comments about the franchise, whatever the issues regarding money and stuff. Kaya rin ako na-frustrate kasi hindi na-gegets ng mga tao na exposed sa lahat ng options yung consideration na, paano na yung mga tao na nasa malalayong lugar na posibleng maapektuhan ng bagyo. Hindi naman kasi sila yung makakaranas, so yun, dun lang ako na-frustrate na hindi nila ma-extend yung compassion or yung empathy to other people because they are at a higher position in terms of privilege. So yung po, connecting media and Social Construction.

**Rica:** How about po yung sa mga challenges naman? Ano po yung nakikita ninyong challenge ng theory na ito and the media?

**Myra:** Challenges about Social Construction and Media? Media is so powerful. You either give players of whatever stories you find – news, via social media, kaya tao nagkaroon ng fake news. Yung alarming kasi sa fake news is sa sobrang ganda ng pagkaka-construct, sa sobrang igi ng pagkakagawa niya, you make people believe and these people who believe these fake news are given a new perspective sa reality nila at madali silang nabubulabog, madali silang nagre-respond or nagre-react kasi yung pagkakagawa nga nung content affects them clearly kasi alam ng mga gumagawa ng content kung paano nila i-mamarket yung content. I don't know if it's a factor in communication, arts or in the media because there is a course na Marketing. You are taught how to influence behavior of people and therefore it becomes quite alarming kasi ngayon di mo na ma-differentiate. Kailangan mo pang tingnan yung mga minor details just to identify which is fake and which is real. Therefore I think layering of information na nagiging sobrang kapani-paniwala even one word can change everything. So one of the disadvantages ng media and Social Construction because media plays an important tool eh.

**Rica:** Pagdating naman po sa TV Series (specific), ano po yung critical about the Social Construction of Reality in terms of using TV Series?

**Myra:** TV Series, unang-una po talaga is content. I think in terms of TV Series, the content kasi personally prior to watching something – TV series, Koreanovela, so yun ang mga sikat ngayon. For some people they prioritize the characters so that is their Social Reality. For some people, they prioritize the plot. Not necessarily on the time because you can access the content online ngayon pero kung TV series na inaabangan mo siya, it might play a role. For me it's content, characters, the plot, time maybe a factor but minimal lang siya pero kung TV series it will be a factor. What else? I think whoever produces it, kasi there's always a battle kung sino yung makakakuha ng rights sa ganitong content, sino ang mauunang mag-produce ng "original story" kaya siya papatok dahil kakaiba siya. Putting TV series, for example, yung Probinsyano, it has been on for years na, babalik pa ba siya sa air pag na-renew nga ang franchise or like the famous love teams – JaDine, LizQuen, KathNiel so dito pumapatok yung mga TV series dahil sa characters or dahil sa plot.

**Rica:** So since na-mention nyo po itong Love Team, kasi sa Forevermore, we have LizQuen (Enrique Gil and Liza Soberano), ano yung naging sekreto ng love team na ito bakit siya pumatok sa Forevermore? Winning formula as characters?

**Myra:** They portrayed their roles well and also they portrayed a sector of the community or of the society na hindi masyadong napapakita sa mga palabas – farming, agriculture or of the society na hindi masyadong nakikita sa teleserye. Usually – ito yung issues or social constructs na hindi masyadong nakikita sa teleserye. Usually sa mga teleseryes, mayaman, mahirap na nagmamahalan ganon. But in Forevermore, based on the episodes or the snippets na napanood ko noong pinapalabas siya, they portrayed farming, agriculture, ano ang pamumuhay ng isang farmer, ng isang "taga-probinsya" or "less civilized people" or hindi exposed sa cities kasi wala akong nakitang clues regarding power struggle in terms of money schemes. It was more on the lifestyles of the female character so dalang-dala kasi relatable sila. That's more significant and the chemistry of the characters. Was this their first project? I am not sure but they really did their roles well na hindi mo mapaghiwalay yung personal na sila ba, ganyan. I think yun din yun, yung questions na sila ba, is it a TV thing lang or sila bas a personal? Yung intrigue ng taong bayan na malaman kung yung kilig ba na nakikita nila sa TV is also a reflection of kilig that these two people share offcam. So, I think that plays a role. And I think after Forevermore, I think nagkaroon na rin ng rumours etc. na nililigawan ni

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Enrique si Liza so lalong pumatok yung series kasi it gave meaning na "ah dito sila nagkakilala, dito sila nagkadevelop-an, and even until now matunog pa rin yung love team nila.

**Rica:** You mentioned about the story, ano po yung nakikita ninyong reason bakit ito pumatok? Bakit siya naging parte ng reality ng mga tao?

**Myra:** In relation to the characters and plot, Forevermore is a remake of Jericho and Kristine Hermosa, was it?

**Rica:** The actual name is a remake pero yung content po sobrang iba. Iniba nila

**Myra:** I think strategic yung pagbigay ng name na Forevermore kasi for viewers nab ago in-expose si Liza at si Enrique. For viewers na medyo middle-aged na, the title of Forevermore gave a sense of reminiscence, gave a sense of nostalgia kasi ang maisip nila is si Kristine at si Echo which was the prime love team before. So in terms of plot, I think nagkahalo na rin yung nabanggit na kanina, it exposes Filipino as simple as possible pero relatable. I still believe that the Filipino is majorly an agriculture country. Hindi man siya nadi-discuss ng sobra and there are bills and laws, I don't know, still makes the farmers poorer but that is a different topic. It exposes the Filipino in the basic and the simplest form na sa sobrang simple niya, elegante niyang tingnan kasi natumpok nila kung sino ang Pilipino sa likod ng lahat ng improvements, technology, import/export, nakuha nila yung idea na yun eh. Na kayang mabuhay ng Pilipinas kasi they focus on the resources at sa pag-aalaga ng mga resources na meron sila. I also think that it gave a chance to people to have a side regarding the environmental issues. So, the layering, yun yung nabanggit ko kanina sa news. Layering ng plot was very done. Kung tama yung naalala ko, Forevermore was supposed to be for a few months lang and then the ratings, they did not expect it to be so high so napatagal ng napatagal. The plot was really done amazingly I think and yung content writers nila is to be applauded because they fit the story, I think depende sa characters or character development. They didn't rely on comments regarding netizens. So wala siyang unnatural na development na bigla na lang may spike or may low. They just went to the flow and eventually it was a hit. So yun po yung perception ko po doon.

**Rica:** Let's talk about po yung actual site, yung Sitio Pongayan, as the shooting location, yung sceneries, ano po yung masasabi ninyo sa involvement ng Forevermore and also the Social Construction of Reality, paano po siya nagkaroon ng impact sa barangay po na ito? What can you say po?

**Myra:** I think there is a pre-Forevermore, on-going Forevermore and post-Forevermore constructs. Pre-Forevermore, people didn't really know where this place was. Maybe there was more serene, peaceful life. Habang ginagawa yung Forevermore, it exposed the area, so the beauty of the area, I think they exposed the real people there. It gave the people who live there to just be themselves and to show other viewers that here we are, this is how we live. I think it's medyo documentary-ish nga eh na hindi kinuha nung content creators yung actors and actresses para magpanggap na farmer or let's just say the main characters pero for majority they just exposed kung ano yung nakikita nila sa area. But I have a critical comment regarding the post-Forevermore because there was an influx of tourists after then even in Baguio we felt that so sa sobrang sikat, I haven't visited the place, sa sobrang sikat ng lugar they actually decided to close it off to the tourists because nawawala na yung ganda niya. Essentially, makikita yung disiplina ng mga tao na parang dahil popular masyado yung Forevermore, people would like to achieve or have a trophy that "I went there" na parang "I was a part of that." As a fan, it's one of the highest accomplishments probably, if not to meet the cast is to actually go to the place of where your idols where shooting or your favorite series place pero it was very big issue especially noong nag-start ng magkaroon ng environmental repercussions, also nabulabog din yung mga citizens doon, mga taking ng pictures. So, I think sa popularity ng Forevermore, double-sided thing, so it gave the characters fame, it also expose the reality about the Filipino life. Yung post nun is dahil sa kailangan magkaroon ng picture, dahil kailangan ko ng dagdag followers, dagdag popularity sa social circle ko I will go to this place. I'm actually happy when they announce that they will close the residential area because it gives them back their peace or they were given the chance to slowly return on how they live prior to Forevermore and right now if you mention the place lang without mentioning Forevermore, people may not necessarily

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remember. I think it's a good thing because you leave the people as how they actually they were prior to going there and shooting but I hope that these changes in way that agricultural concerns, environmental concerns are still \_\_\_\_ regardless of the popularity of the place. (22:20)

**Rica:** So since we talked about Sitio Pongayan, ano po yung masasabi ninyo sa portrayal ng Indigenous Peoples Culture? May nakita po ba kayong violation? Or this is something good? Kasi nasabi ninyo po kanina that the people do not need to pretend for who they are not. So kung talagang farmers sila, farmers sila. Do you think fair naman sa ABS-CBN or Forevermore yung portrayal ng Cordilleran culture?

**Myra:** I still applaud the production team of Forevermore for researching very well about probably how to approach these IPs especially sa Cordilleras, hindi tlaga ma-media ang mga Cordillerans. Like yun nga, pag may usual na joke na may artista sa Baguio, "okay, artista, bye" di ba. That's one thing I love about IP. They don't really mind whoever you are basta you don't touch their culture, as long as you do not disgrace their culture, the environment. Dagdag ko lang, although it's not related pero dahil media na rin, naisip ko kaagad yung issue about Zamora entering Baguio during this pandemic and people reacted. Citizens of Baguio reacted and I for one, shared that post to consider him persona non-grata because he disrespected the values and the protocols of the city. Although, he apologized, he didn't really take measures to do something, I mean for me and for most Baguio citizens because there are lots of posts I see nga on social media – "huwag kami." You don't go to a place na peaceful prior to you going here tapos bubulabugin mo kami with the possibility that you can put the entire city at risk so I think that's where Cordillerans or IPs in general go. In terms of beliefs, huwag mo lang guguluhin kung ano yung nakasanayan naming, do not disrespect our elders, our customs, our culture. You can visit us but don't do things that would mess up our stable routines or lifestyles and don't try to change what we believe in. I think the production team did a good job in approaching the people there and feeling ko matagal-tagal na usapan yun.

**Rica:** There was daw po. There was a long discussion kasi number 1, ayaw nilang makaapak ng mga tao and number 2 they have this culture na, kasi pag sa production harabas yan eh, so kung ano yung normal na nilang ginagawa talagang gagawin nila. Kung kailangang mag-OT, kung kailangang kumuha ng mga talents, the same scenario po dun sa mga normal production kaya lang this time, di ba nasa bundok, malamig, may mga tao na hindi exposed sa ganitong uri ng trabaho, so kailangang i-orient, kailangang sabihan, kailangang advice-san at kung may issue din sila, they try to voice out. Dun na pumasok sila Kapitan, the local government. Everyone naman is so participative. Natuwa nga ako na wala naman pong masyadong problema kasi even daw yung mga noise, na tolerate naman.

**Myra:** The administration probably thought that this was a very big risk but big risk equals big reward. So, whatever I risk, I pay, if there's a big reward then that's good business. So, everybody is a win-win. Also, I think respectful of them to put out to the news regarding yung pagsara for tourists because it's a sense of taking responsibility or relaying the news that you know, hindi na kayo pwedeng basta pumunta na lang doon longer reason for people to go there. Without reason, para lang manggulo, mambulabog. So, I think the news also, the network I mean did a good job of portraying or relaying the news that you know, hindi na kayo pwedeng basta pumunta na lang doon kung gusto ninyo. It's been a process for us so if you want to do the same way, be respectful as well to the process that they hold, clear para sa kanila.

**Rica:** Sitio Pongayan to La Presa. So na-change talaga siya ng bonggang-bongga. Even sa Google maps, hindi makikita ang Sitio Pongayan, makikita mo Sitio La Presa. Ano po yung masasabi ninyo sa scenery, sa actual place, ano po yung masasabe ninyo – maganda po ba ito na expose too much yung place, nabago na yung pangalan, ano yung reality na na-develop?

**Myra:** For the reality na na-develop from Sitio Pongayan to La Presa, I think it's monumental, in terms of the media. Parang wala pa akong narinig na lugar na naiba masyado yung name except itong Forevermore, pangalan niya is La Presa. Ah, there was an experienced mentioned by one of my friends na parang some tourists asked them how to go to La Presa, so parang siya, "La Presa, where is that?" because Baguio

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people do not necessarily watch the series so hindi nila alam. When they searched in Google, ah you are referring to a far flung area na hindi namin alam so please refer to different people. So, I think for the people of Sitio Pongayan, they still use the old name. Siguro they still teach this to their children, or to their grandchildren that they have once been exposed to a TV show, to a TV series but to adapt the name to La Presa, if they did that, it is just a character. I think they will stand by name of Sitio Pongayan but to the eyes of the viewers, it will be Sitio La Presa, so that's two different social constructs.

**Rica:** Pag residents po, mukang okay lang pero yung impact kasi is more on the fan side, yung mga viewers. Parang pag La Presa, "uy, it's the place for Forevermore, doon ako makakakita ng boyfriend" or "baka pag dinala ko si jowa dito, magkaroon kame ng forever, or kami yung magkatuluyan." Bakit po may nangyayaring social construct na pag bumisita ka sa place nay un, "ah yung kasama ko pwede kong maging kasama forever" – bakit po may ganong realization?

**Myra:** Siguro as a fan din pero yung context ko is K-drama eh. So, usually pag nagiging fan ka ng K-drama, nagiging character ka, you become one of the characters sa series. There's a term but I forgot about it. Ikaw yung character, kahit na sino eh, yung kontrabida man yan or feeling mo nakikita mo yung sarili mo sa series and therefore one of the achievements is to go the place because, as mentioned kanina, highest accomplishment, kung hindi man makilala yung character is to be where your characters or your favorite people have been. So, I think ganon. For Korean Drama naman, it's still Korean series kahit na ibang culture, the main goal in going to Korea is to visit the places kung saan nangyari yung mga ano, I think ganon din dito sa Pilipinas. So alam mo na ito yung shooting, especially Nami Island. Kasama siya sa listahan kapag kukuha ka ng tours even though you necessarily did not watch the movie, the series, so parang anong sense sa mga di nakapanood, parang bakit ano nandito. Maganda siya pero yung lang, yung makikita mo but for fans it's more – "ah, yung dito tumayo si ganito" – alam pa nila yung scenes, yung favorite scenes nila. "Dito nagpropose si ganyan, dito nagconfess si ganyan" – so it makes you bring back some memories na natuwa ka or going with the person na significant sa iyo. It makes you feel more content or more confident that the place will give you a special blessing, yung mga ganon na paniniwala. Or there is ah, mahilig ang Pinoy sa ganon eh, yung may pahintulot.

**Rica:** Yung parang may premonition? Yeah, I agree with the special blessing na kapag pumunta ka doon, good vibes, siguro kapag may lovelife ka, mas mafe-feel mo na minamahal ka, may family values...

**Myra:** Yeah, it's more romantic pero I think it's more of pahintulot or special blessing. Bigla kong naisip yung Manaoag, yung sa Obando, so mga Filipino constructs nga or si Nazareno, inculcate religion although wala naman akong nakitang religion sa Forevermore. Yeah, basically kasi the IPs do not, paano ba. They believe in Kabunian or they believe in higher being but not necessarily religion. They see the environment. Kaya walang religion pero in terms of superstitions, Filipinos are still anchored to superstitions and premonitions.

**Rica:** Tsaka yun pong family values kasi yung pina-package ni Forevermore is more on the Filipino values kasi yung company values nila na "In the Service of the Filipino" – yun po yung number 1 na bilin whenever you bring content, you create content, talagang dapat Filipino values muna ang priority.

**Myra:** In terms of the Filipino values, in terms of ABS-CBN, the best so far that they've produced in terms of Filipino values was Santino. Siya ang epitome ng Filipino values. It's the first thing I thought of when you mentioned Filipino values because he is a kid but his innocence and the way he thinks is how Filipinos would want their children to be and how Filipinos would want every Filipino to be. I was really sad when the series terminated but I don't know kasi baka hindi na rin nila nagawan ng flow yung kwento or they fear that if they ran in circles, they will eventually have lesser viewers so they leave it to a point na it's still at its peak, parang ganon yung pakiramdam ko noong kay Santino. But for Forevermore, it definitely exposed family values especially IPs which I appreciate naman.

**Rica:** Ano pa po yung mga family values na naportray sa Forevermore since we've talked about values? Aside from family values, may mga examples pa po ba kayo na nakita?

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**Myra:** There were more scenes sa Forevermore na the IPs were in the background or the residents were in the background and they were going on their day. I think it's more of Bayanihan, ganyan. So, yung tulungan, kahit di mo sila naririnig, you see it in their actions. Bayanihan in way that they respect what the other people are doing. So if they were shooting parang "we go on with their day" and it's kind of not minding other people's business but you know that they were there. So it's still a sense of respect na hindi tayo mag-iingay. Kahit sabihin mong sinabi ng scripting writer or producers but you know, people can always do anything kapag hindi ka sinabihan or kapag sinabihan ka. I think it came naturally, walang pilit eh. I didn't see anything na pilit eh sa IP. While I'm watching some episodes – bayanihan, respect as well tsaka yung kasiyahan nila. There were more scenes na nakikipagkwentuhan yung main characters – si Enrique sa mga taga doon, I appreciated those scenes. Kwentuhan, it exposed how communication and conversations are important in the Filipino culture much more kapag may gathering, piyesta or handa. So these are milestones I think of the Filipino culture.

**Rica:** Since we are talking about the positive impacts and other Social Constructs na na-create, generally po, yung sa Forevermore , ano po yung nakikita ninyong mga danger zones or mga negative impacts ng mga realities (in general)?

**Myra:** For any TV series with the romantic content like Forevermore or K-drama man yan, we are giving an ideal concept of how love should look like – "romantic love" and actually we have ongoing jokes sa mga K-drama fans ngayon na kaya raw nagkakaroon ng lovelife ang mga K-drama fans because they find ideal men in TV series or you know, wala raw ganoon sa totoong buhay. They are stuck in the K-drama world, they are stuck in the TV Series, and you know, someone that checks the list ika nga. So, that's a danger, especially if you're viewers are targeted to be young adults or people who haven't discovered their identity yet in terms of Psychology. We haven't understood their personality yet, so yung mga pa-develop pa lang yung ugali, yung character nila, personality nila. There's a big factor of being affected, "ay ganito ang gusto ko sa lalaki or ganito gusto ko sa babae." It becomes superficial or it becomes a very complex list na hindi mo naman mahahanap sa isang tao, just in one year or two years, because, I mean romantic relationship are long term supposedly, so that's the bad part but the good part is, napapa-isip ang mga tao kung sino ang gusto nila or kung ano ang gusto nila sa isang tao. Kasi pag wala kang exposure sa ganoon, hindi mo alam na may ganito palang yung combination ng ugali, masungit pero mabait sa kapwa, may mga ganoon so napapa-reflect ka rin, "gusto ko ba ng lalaking ganoon? Gusto ko ba ng babaeng ganoon?" So essentially, you have a possible mixed of characteristics that you've preferred na partner prior to watching a series and post series then I think it's a mixed and match so the combination of things you watched plus your experiences – "Ay, na-experience ko na yung maging ka-relasyon yung ganyan, hindi ko gusto" but if you see a TV series, portayed na okay pala siya, you may reconsider your options so I think that's both positive and negative.

**Rica:** Thank you po. Since we've talked about mga Social Constructs, in terms of community development, ano po yung masasabi ninyo sa naging involvement ng Forevermore and the Social Construction of Reality sa community development, so mas malaking picture na po siya ngayon.

**Myra:** Tourism. It is still the first thing that Forevermore TV Series has contributed. Although, it's not seen today, kasi nga they closed the area already, I really hope that they stick to the more practical contexts of really giving projects related to livelihood, agriculture, agricultural engineering even. If ABS-CBN would be doing this behind the camera, hats off but if it is not recorded in news or whatever, we don't really know, it's a reality that we are not exposed to. But you know, if ever I am part of ABS-CBN and a part of the marketing team, having changes, having projects that are implemented post production, to help a place, you know, as a thank you, kasi ano eh, kumita ka eh di ba, as a thank you gift for the citizens there, giving projects kahit na hindi mo na siya ilagay sa camera, you will still be remembered I think and that gives more impact compared to the TV Series that were shot there. I'm thinking on a marketing side already.

**Rica:** It's okay po kasi interrelated po siya sa mga different branches ng Science, ng Psychology, ng Media. Tapos naman po yung economic/community development do you think po magandang model po ito? (thinking of Forevermore , Social Constructs)

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**Myra:** I think it's partially, not entirely. If you use Social Constructs figuring only, becomes too subjective, masyado siyang magulo and there are too many people sa isang production na pwedeng magbigay ng idea na baka walang maging concrete na plan but if you make it a consideration in creating characters, in addressing issues, it may be effective, for it to be the foundation of any production, I don't think it will work. So it should be, it's related to other branches of Sciences, there are Social Theories, Psychological Theories, Marketing and Business – if you add it to those theories, it will be effective but to stand alone, it will be a chaos kasi iba yung gusto ni Producer 1, Producer 2, iba rin yung isu-suggest if you know allowed yung actors and actresses na mag-suggest ng gusto nila, so it will not necessarily give a good outcome or output so yun po.

**Rica:** Ano po yung advice na mabibigay nyo po sa ABS-CBN in terms of creating content, in terms of creating impact since may mga created realities, created impacts? Ano po yung ma-a-advise nyo po sa kanila, sa mga media production teams?

**Myra:** For media production, I think it's still being true to the Filipino values and I hope after the pandemic, I've mentioned this before to one of my talks, the Filipino culture will also evolve. Maraming nangyari ngayon panahon ng pandemic na social constructions and realities have been re-constructed for the youth, with the anti-terrorism bill coming up, online education so essentially, the Filipino values will evolve, I hope so in a positive way and that the youth will have stronger voice in addressing these values and hindi lang sa pag-guide ng youth pero sana mag-reflect din ito sa content ng mga big media channels or communication channels kasi hindi sila pwedeng maiwan sa idea ng traditional. Filipinos are traditional but the values are not. So we still rely on the concepts of Filipino Psychology – kapwa hiya, utang na loob, we still have these values but the concept of hiya, kapwa, utang na loob for example evolved. So kailangan nilang sabayan yung evolution kasi kung hindi they will no longer be relatable, that will also affect their business. Failed business will not be good because they have people and employees to feed so it's a spiral effect na, domino effect. Once they go or veer away from their core mission- vision, which is a part of Industrial Psych. I think I'm speaking more Psych.

**Rica:** Thank you po. Sabe ko nga inter-related siya sa mga different fields, naaliw ako na marami akong natutunan sa inyo na new perspectives and I also agree with you po na by the end of the production, sana may social responsibility projects sila. I think that is very important, so talagang maganda ito. Inamin naman nila ABS-CBN na they tried doing that kaya lang sa sobrang limited ng resources, limited yung time tapos may mga restrictions pa sa bundok they were not able to do that. But I think Liza has been so proactive in terms of social responsibility, hindi nya ine-expose sa media talaga. I just learned that she visited or probably her staff visited yung school sa Sitio Pongayan and she gave some school materials pero ayaw nyang sabihin na galing sa kanya yan. So ganon siya.

**Myra:** Which is more beneficial. You will see the impact of the production to the actors and actresses themselves na parang hindi ko lang ito trabaho, I affected the community, that's a big thing eh and by having this project, Forevermore will be the highlight of Liza's career not just because it's her first TV Series but it's because she was exposed to the community na she wasn't used to and she can see the difference. I think she's been more grateful. She has this mindset na I am counting my blessings and sharing my blessings with or without the media and that is more important because it goes beyond your character. Kasi yung iba naiwan lang sa character eh, para pagtapos na yung production, I am done. Although hindi tayo pwedeng mag-name ng names and I don't want to go there pero naiwan sila sa character and they think it's just work but for people to have that kind of responsibility, hindi lang siya bilang Pilipino eh, it's becoming a part of themselves, an innate reality that after I become a part of a project I give something or I volunteer or I donate something for example, Angel Locsin, dati yung mga works niya, hindi tine-televises because she's very consistent with her contribution to the community, she's being noticed as such. She's being a true angel ika nga nila. So, these are people that are good role models na binubuhay din nila yung media channel na part sila so investing in this type of people for not just about branding but for genuine contribution na binibigay nila sa community. And also since sila na yung nag-iinviibe ng

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Filipino values na gustong ipakita ng ABS (CBN), so yung po.

**Rica:** Ano po yung mga tips ninyo para sa mapanuring fans, mapanuring tao, para hindi imaging biktima ng mga negative impacts ng Social Construction of Reality?

**Myra:** Exposure to different sources because I think you become more critical if you follow or if you are exposed to a lot of sources. For example, you don't just rely on ABS-CBN for news, you rely on CNN, you rely on local news, you rely on international news. These will give you a wider-range of perspective, so ganito ang sinasabi ni A, ni B, ni C or GMA, TV5 for local. So, now you get to choose, sino ang paniniwalaan mo or is it a combination of both, of everything, di ba. I think it's also based on experience because some people even if matatanda na sila, we are not disregarding their age/disrespecting their age, if they only follow one channel, you can also see in their communication their personality and the way they treat others but this is a reflection of what they follow. So, essentially dahil yung lang ang nakalakihan nila, yung pananalita, pakikitungo nila sa iba, ganoon na rin. So compared to a person who is well-versed, for example, exposed sa American Series, K-drama, Filipino Series, Japanese even or Asian, pati Indian actually, Bollywood and there's another, I forgot. Bollywood movies are making a hit in the international scene. So being exposed to these types of cultures, also allow you to have a view of us. So sa kanila, ganito pala siya, ganito ang kasal, ganito ang love, yan yung fixed marriages for example. Sa kulturang ganito, dapat walang ganoon, you are free to love anybody ganyan and you have a perspective, a wider of what your reality is, you don't get bothered by, "ay alam mo ba, pagka-ganito..." It's more of hindi ka naapektuhan. You are more open-minded but your belief system is stronger, core mo, kasi alam mo na yung foundation ng iyong reality ay based sa exposure mo sa mga bagay. So yun po.

**Rica:** Thank you po.

**Marvin John Espejo**  
**Forevermore's Fan (from Panique, Tarlac)**  
**Date: April 03, 2021 (Saturday) at 11:00 AM**  
**Online Interview via Zoom**  
**Baguio City**



**Rica:** Good morning Marvin. Anong gusto mong itawag ko sa iyo, Marvin John or Marvin? Marvin ba? First name basis ba tayo?

**Marvin:** Marvin na lang. Good morning.

**Rica:** Again, thank you so much for this interview. So, napanood nga natin kanina 'yong MTV, so bakit siya nakakakilig sa iyo?

**Marvin:** Kung baga hindi siya filtered. Parang true to life din siyang nangyayari. Na-eexperience din ng ordinaryong tao. Yun lang para sa akin.

**Rica:** That's good. Thank you. So, let's start with our set of questions. So, bakit ka nanunuod ng *Forevermore*? Bakit siya mahalaga sa iyo?

**Marvin:** Actually parang ni-recommend lang siya ng mga pinsan ko. Tapos hanggang sa isang episode pa lang, nakuha na niya agad 'yong atensyon ko. Ang bilis lang kasing maka-relate. Hindi mahirap intindihin 'yong sitwasyon nila. Kayang-kaya mong ilagay 'yong sarili mo sa nangyayari sa kanila tapos naiintindihan mo kung bakit nangyayari 'yong ganoon. Tapos may mga questions din, tapos nakaka-relate ka talaga. Bukod dun, nakakakilig din kasi. (laughs)

**Rica:** When you say, ni-recommend, is it after the production na or during 2014 pa ito?

**Marvin:** Noong during oo, pero busy pa kasi ako noon sa high school. High School pa lang ako noon eh. Parang hindi ko rin siya nabibigyan ng time para manood kasi sa assignments pero naririnig ko na siya. Tapos 'yong epekto niya sa mga pinsan ko, kahit sa parents ko, kahit sa lola ko, malaki talaga 'yong impact. Nagkaroon ako ng time na mapanood siya, parang naramdaman ko na rin kung ano 'yong nararamdaman nila.

**Rica:** So, kailan mo sya na-start na napanood. This year lang ba or last year?

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**Marvin:** Noong 2016 pa.

**Rica:** Ah okay. So hanggang ngayon, inuulit-ulit mo lang siya, mula 2016?

**Marvin:** Oo.

**Rica:** Wow. So parang 7 years or 6 years after (ng production)

**Marvin:** Oo.

**Rica:** Ang galing. Buhay pa rin 'yong pagiging passionate mo about the TV Series. Before we start, ask ko lang kung nakapunta ka na ng Sitio Pongayan? 'yong La Presa?

**Marvin:** Hindi eh. Pero hanggang doon lang kami sa may Café in the Sky

**Rica:** Ah okay. Ilang hakbang na lang iyon. Mga 2 minutes na lang, Sitio Pongayan na. So sabi mo 2016 ka nag-start manood, ano yun, everyday mo pinapanood? Or pag may free time ka lang?

**Marvin:** Kapag may free time na kaya kong i-maximize 'yong panonood ko dun. Kasi pag pinanood ko siya, gusto ko tuluy-tuloy. 'yong nasa akin kasi, every 40 minutes, bago siya matapos may pa-suspense kaya kailangan mong ituloy. Mina-make sure ko na kapag papanoorin ko siya, may enough time ako. At least, hindi ako mabibitin, ganun.

**Rica:** Okay, that's good. So let's start with *Forevermore's* questions na. Before *Forevermore*, kasi di ba 'yong show, nag-exist lang siya noong 2014. Gusto ko lang malaman kung ano 'yong knowledge mo, opinions mo about 'yong mga ito. For example, before *Forevermore*, ano 'yong mga masasabi mo sa mga komunidad na matatagpuan sa bundok? Can you describe them for me?

**Marvin:** Para sa akin, payapa tapos stress-free. Normal lang, malayo sa sibilisasyon. Parang walang problema eh, masaya lang sila. Sila-sila lang 'yong nandoon. Hindi naman sa wala silang pakialam, pero 'yong parang satisfied sila sa kung ano 'yong meron sila. Kung ano man 'yong hanap-buhay nila doon, masayang-masaya sila. Proud na proud sila tapos talagang pinaghihirapan nila. Tapos talagang dedicated sila sa lugar nila.

**Rica:** So, when you talk about "sila", you mean the people right? The residents and the indigenous people natin?

**Marvin:** Ahuh.

**Rica:** So, ano naman ang masasabi mo sa mga tao na nakatira sa bundok?

**Marvin:** Actually, mas mababait sila kaysa sa mga nasa baba. Mukha silang makatao kaysa sa mga nasa baba.

**Rica:** When you say "mabait", can you give me some examples. Naranasan mo bang makipag-interact sa kanila before *Forevermore*? May mga interactions ka ba sa kanila before ka mag-Baguio?

**Marvin:** Dati, kapag namamasyal kami dito sa Baguio, kapag ganoon na may mga nakakausap kami na native dito, as in propesyunal silang makipag-usap sa iyo. Kung ano 'yong concern mo, ibibigay nila. Hindi sila mahirap pakisamahan. Nirerespeto ka nila as tao compared sa iba na, i-jujudge ka pa nila bago ka nila kausapin or hindi ka pa nila seseryosohin. Pero sila, as in makukuha mo agad kung ano 'yong kailangan mo at kung ano 'yong deserve mo na respeto, iyon ang ibibigay nila sa iyo.

**Rica:** Okay, that's good. At least mga positive naman 'yong mga naging experiences mo. How about 'yong buhay at kultura sa kabundukan. So sinabi mo nga na parang simple lang siya, payapa, stress-free. Sa tingin mo ganoon pa rin ba, 'yong impression mo before *Forevermore*? Sa buhay at kultura ng mga tao dito sa bundok?

**Marvin:** Oo, naman. Ganoon pa rin.

**Rica:** Thank you so much for that. So ngayon, doon tayo sa during *Forevermore*. I-kondisyon natin 'yong sarili natin na nasa 2016 tayo or habang nanonood ng *Forevermore*. So let's try to compare kung ano 'yong masasabi mo sa Sitio Pongayan or sa La Presa. So let's try to check Sitio La Presa kasi yun 'yong fictional character ng place. Anong masasabi mo sa komunidad ng Sitio La Presa?

**Marvin:** Base ba doon sa *Forevermore*?

**Rica:** Yup, base sa *Forevermore*.

**Marvin:** Kung baga sa basketball team, may dream team na tinatawag, tapos 'yong sa kanila, parang dream community. Kasi, as in united sila tapos talagang nagtutulungan, walang iwanan.

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Tapos kung may isa man na kumontra sa kanila, hindi nila agad tinatakwil. Dinadaan nila lahat sa usapan tapos gusto nilang maayos lahat tapos suportado nila ang bawat isa. Na kahit kokonti lang sila, 'yong image na pinapakita nila is parang andami-dami nila, sa pagiging united nila.

**Rica:** Very good. Uy, gusto ko yan ah, 'yong dream community, I like that. So, gusto mo ring ma-achieve 'yong ganoong "dream community" in your own community?

**Marvin:** Oo! Kasi usually pag nasa baba, sa ibang lugar, kung ano 'yong compound mo, parang 'yong lang ang magkakasundo eh. Pero 'yong sa kanila, kahit na iba't ibang sitio, alam mo 'yong connected pa rin pero kapag sa ibang lugar, kung ano 'yong compound mo, minsan sa compound mo pa nga hindi pa pure na united yun eh. Parang hindi pa siya 100% na talagang nagtutulungan kayo or okay 'yong pakikisama sa bawat isa. Pero 'yong sa kanila, as in 'yong buong bundok na yun, united sila, bukod doon sa La Presa.

**Rica:** Ano naman 'yong masasabi mo sa mga taga Sitio La Presa? They call it "La Presans" pero parang ang proper term is taga Sitio La Presa. Anong masasabi mo sa kanila? Sila Manong Buboy, 'yong mga team natin, sila Bangky? Anong masasabi mo sa mga characteristics nila, 'yong mga ugali nila? Anong masasabi mo sa mga taga La Presa?

**Marvin:** Very supportive sila sa bawat isa pero si Mang Damian, parang siya 'yong black sheep doon eh. Pero kahit na ganoon, hindi niya pa rin tinatalikuran 'yong mga kasama niya. Dumating sa point na gusto niya talagang ibenta ('yong bahay at lupa niya), naging makasarili siya pero nandoon pa rin 'yong care niya sa La Presa tapos dun sa mga taong kasama niya doon. Iba-iba eh. Iba-iba sila ng role. May kanya-kanya silang kontribusyon sa La Presa. One package sila doon. Kung may hahanapin ka man, may taong sasagot para sa iyo.

**Rica:** And final question ko is, 'yong sa buhay at kultura ng mga taga La Presa? Anong masasabi mo doon? Anong masasabi mo doon sa buong duration ng TV Series?

**Marvin:** Pwede po mas specify?

**Rica:** Masasabi mo ba na simple lang 'yong kultura nila? Close ba 'yong reality nila sa totoong nangyayari sa mga tao sa bundok? Maayos ba 'yong representation ng kultura ng mga taga bundok sa show? May fair representation ba?

**Marvin:** If 'yong sa kultura or 'yong pang araw araw na ginagawa nila, yun naman talaga siguro 'yong nangyayari. Halimbawa, sa (La) Trinidad, 'yong mga farms dun. Ganoon din eh. Ganoon din 'yong nakikita ko eh kung paano 'yong ginagawa nila dun sa La Presa. Tapos 'yong sa pagtatanim nila ng mga gulay, tapos kung gaano kahalaga sa kanila 'yong mga lupa. Talagang ipaglalaban nila yun kasi iba 'yong lupa sa kanila eh. Iba 'yong dating sa kanila. Tapos, hindi sila maluho. Kung ano 'yong kailangan nila, 'yong lang. Hindi rin sila magastos. Kaya nilang i-priority 'yong mga bagay-bagay na di sila basta lang gastos ng gastos na di naman nila kailangan. Ang isa ring, gusto ko rin doon, pinapahalagahan nila 'yong pag-aaral ng mga bata. Talagang hindi nila pinalampas yun. Kung may hindi man tutugma doon sa La Presa, siguro 'yong pananamit lang nila. Hindi ko sure kung ganoon talaga eh 'yong way ng pananamit nila doon pero given naman na may long sleeves sila, tapos nakadoble ng damit pero hindi ako 100% sure kung ganoon talaga 'yong pananamit ng mga Cordillerans sa ibang lugar lalo na sa La Presa.

**Rica:** Actually ganoon din. Nakalong-sleeves, nakabonnet. Sila Alvin kasi, si Alvin kasi 'yong isa sa mga panganay na anak nung mismong bahay. Mismong bahay nung La Presans. 'yong tinutuluyan nila Manong Buboy, yun din 'yong actual bahay nila. Catalino family kasi 'yong may-ari noon. Tapos yeah, ganon na ganon. Mas mukhang bago 'yong mga damit nila pero di ba, farming community. So nakalong sleeves, nakabonnet, nakahat. 'yong Agnes' hat niya, talagang totoo yun. Yun 'yong medyo ginagamit ng mga ladies natin doon sa farm. Syempre naging popular na siya, naging popular 'yong hat, so yun lang, minsan may sombrero, minsan may ganon. Normal farming community talaga. You have to protect yourself against the heat kasi sobrang sunburn ka doon, mas malala ang sunburn dun kaya sa sa beach. Tapos may windburn ka pa, so talagang doble.

**Marvin:** Mas malapit po...

**Rica:** Mas malapit sa kabundukan, mas malapit sa sunburn. Ano pa 'yong mga observations mo?

**Marvin:** Tapos 'yong isa din, yun pagkakape nila. Yun parang addict na addict sila sa kape which is totoo naman, na kahit saan ko makita, talagang may mga Cordillerans lalo ma 'yong mga native dito sa Baguio talagang mahilig sa kape. Kahit na 'yong mga taxi drivers na

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nakakasalumuha ko, talagang hinahanap nila yun kaya parang, hindi ko masasabi na hindi totoo yun pero talagang kaya kong patunayan na totoo yun – ‘yong pagkakape nilang yoon. Siguro baka sabihin ng iba, OA, ine-exagge nila ganoon, kasi baka malamig, ganyan-ganyan, pero yun naman talaga ‘yong pamumuhay talaga dito sa Baguio. Tubig na lang ‘yong kape. (14:54)

**Rica:** Tootoo yan. Thank you for that. Let’s try to compare ‘yong totooong realities na natin ha, so Sitio Pongayan tapos La Presa, tapos ‘yong mga Indigenous Peoples dun tsaka La Presans. So, sa tingin mo wala namang issues sa reality. Sabi mo mo nga kanina, halos lahat magkakapareho ano, mula sa reality ‘yong totooong buhay nila versus *Forevermore*. Aside from that, may nakikita ka bang discrepancies or mga similarities when it comes to people, community, the culture na pi-norray sa *Forevermore*. So sinabi mo nga, family values. May mga family values ba na nakita ka?

**Marvin:** Meron naman. Yun nga ‘yong suporta ng bawat isa. Tapos si Ka Serbio, ‘yong pinakamatanda nila, siya ‘yong hinihingian lagi ng advice kung anong magandang gawin. Kasi parang veteran eh, kung ano ‘yong mabibigay niya na payo, kung ano ‘yong mas magandang gawin. Parang may nagle-lead talaga, hindi lang si Mang Buboy ‘yong alpha nila doon. Lahat sila. Sabi ko kanina, may kanya-kanya silang kontribusyon sa La Presa, may kanya-kanya silang role kaya ‘yong nagpapakita na united sila. Walang naiwan, walang umaangat. Kahit na si Agnes, di ba magaling siya, matalino. Pero ‘yong 2 kambal, never nilang tiningnan si Agnes as kalaban or kinakainggitan nila pero sinusupportahan nila ‘yong bawat isa. Alam mo ‘yong nandoon, ‘yong yakap sa pamilya.

**Rica:** Very good. Yeah, gusto ko yan, yakap sa pamilya. Itatake note ko yan. I think na-answer naman natin ‘yong during and after. Sa tingin mo ba, malaki ‘yong impact ng *Forevermore* sa buhay mo, sa buhay ng pamilya mo? Ano ‘yong mga impact na na-realize mo after the show?

**Marvin:** Na-realize ko na if may magagawa ka mang pagkakamali, sarili mo lang iniisip mo, parang totoo ‘yong kasabihan na “nasa huli ‘yong pagsisisi.” Parang domino effect, once na inisip mo lang ‘yong sarili mo tapos ginawa mo itong ganito tapos nag suffer ‘yong isang tao, pagdating ng panahon, kapag naging okay na ‘yong lahat, hindi mo na maibabalik ‘yong gusot na nagawa mo, ‘yong pagkakamali na yun. ‘yong paghihirap na ginawa mo sa tao kasi araw-araw niyang naramdaman yun eh. Araw-araw niyang pinaghirapan. Okay, makakapag- sorry ka sa huli, pero ‘yong suffering nya, ‘yong dinanas nya na pain tapos inisip mo lang yun sarili mo, hindi mo na mababawi yun eh. Imbes na pag-isipan mo kung ano ‘yong mas mabuting gagawin kesa sa sarili mo, yun na lang. Kasi, okay, inisip mo ‘yong sarili mo, nakuha mo ‘yong gusto mo, masaya ka pero paano naman ‘yong iba na nag-suffer? Hindi lang ‘yong buhay mo ‘yong mababago eh, may mababago rin sa buhay kanila. Instead ‘yong isipin mo ‘yong gusto mo, ‘yong pangsarili mo lang, isipin mo ‘yong ano ‘yong makabubuti para sa iba or kung ano ‘yong makabubuti para sa karamihan. ‘yong hindi lang ikaw ‘yong magbebenefit kundi para sa lahat. ‘yong one decision na yun, maraming pwedeng puntahan yun eh, maraming sanga na pwedeng puntahan yun and di ka sure kung 100% na magiging successful yun or hindi. Kaya dapat, kailangang mo talagang pag-isipan kung magproceed ka sa next step mo or hindi.

**Rica:** Thank you for that. Wow. Ang galing ah. Gustong-gusto ko yan. So, punta tayo sa production naman at sa construction of reality. Gusto lang malaman ‘yong mga opinion dun sa mga related themes na pinakita sa show. Ano ‘yong mga mahahalagang eksena ‘yong nagustuhan mo sa *Forevermore* at bakit? ‘yong tumatak sa iyo?

**Marvin:** Gusto ko ‘yong umalis si Xander. ‘yong pinili niyang sumama na lang kay Kate para lang mabuhay ‘yong mga taga La Presa. Kaso kasi, syempre hindi natin maiiwasan yun baka sinadya ng direktor yun eh. Mas maganda sana kung pinaalam niya kay Agnes. Pero yun kasi ‘yong twist eh. Yun ‘yong nagpapakilig dun eh. (laughs) Hindi kasi madaling desisyon yun kahit kanino mo gawin. Halimbawa, kung sa classroom man, ang hirap nga na ibagsak ‘yong ka-group mo, yun pa kayang na wala kang choice para masave ‘yong family mo tapos ‘yong family ng mahal mo kasi hindi mo alam ‘yong gagawin mo eh. Ayaw mo naming mawala ‘yong kaligayahan mo. Kasi si Xander, kaligayahan niya ‘yong pamilya niya, kaligayahan niya sila Agnes pero kinukuha nung kalaban niya (‘yong mga Saavedra) ‘yong kaligayahan niya, kapalit nung pagsira...

**Rica:** ‘yong lupain?

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**Marvin:** Para masave Yun. Alam mo Yun, pwede niyang labanan, pwede siyang magstay. Pwede niyang labanan Yun. Pwede niyang kausapin mga Yun. Pwede siyang kumuha ng support sa family niya. Pwede niyang sabihin sa mga taga La Presa. Pwede niyang gawan ng paraan pero mas pinili niya na lang na tumahimik. Isakripisyo kung ano 'yong kaligayahan niya. Isakripisyo 'yong bawat araw na makasama niya 'yong family niya tsaka 'yong mahal niya para lang mabuhay sila. Tsaka para mabalik sa kanila 'yong talagang sa kanila both family niya tapos dun sa mga taga La Presa which is the Grande tapos 'yong La Presa na lugar. Ang hirap lang kasi kay Xander, hindi niya kayang ano eh, siguro sa sobrang depresyon nya lang din siguro, hindi niya na lang sinabi. Ginawa niya na lang 'yong action niya kasi kahit sino naman napapagod pero Yun na lang 'yong best way niya para masolve lahat ng problems. Nakikita rin naman natin na dahil sa kanya, kaya nangyari iyong mga ganito eh, dahil sa mga kagagawan niya. Given na may past issues siya dun sa kapatid niya. Syempre, hindi pa rin siya tapos sa issue na sinisi siya sa pagkamatay ng kapatid niya. Wala eh, parang kailangan niya na lang gawin Yun eh para at least kaya niyang i-prove sa sarili niya na hindi lang 'yong sarili na naman niya ang iniisip niya. Kaya niya ring magsakripisyo para sa mga taong mahal niya.

**Rica:** Gaano ka importante 'yong leksyon na iyon? Yung sacrifice? Gaano ka importante sa iyo ang "power of sacrifice"? Basing on Xander's sacrifice, sa totoong buhay? Paano ka na-inspire ng eksenang iyon?

**Marvin:** Kapag lalo mong pinipilit 'yong gusto mo, lalong nilalayo sa iyo. Gaya na nga ng sinabi ko kanina, kapag 'yong gusto mo lang 'yong iisipin mo, kapag sarili mo lang iniisip mo, maraming maapektuhan na iba. Kung ano mas maganda sa nakakarami, 'yong na lang 'yong gawin mo. Kasi pag 'yong sakripisyo na Yun, masakit siya, mahirap, pero at the same time masarap siya. Nararamdaman mo 'yong sakit eh. Parang nararamdaman mo 'yong totoong buhay na kailangan mo ring maramdaman 'yong pait. Hindi lang puro saya, hindi puro tuwa. At the end of the day... Pagkatapos ng lahat, darating din naman sa point na makakabangon ka rin, makakabawi ka rin tapos maiintidihan din ng mga tao Yun, kung bakit mo ginawa Yun. Kasi wala ka naman ginawa kung hindi magsakripisyo kasi para din naman sa kanila Yun eh. Hindi naman 'yong para sa iyo eh. Baka sila lang 'yong mag-suffer. Pero pag inisip mo ang karamihan at nagsakripisyo ka, ikaw lang 'yong masasaktan pero alam mo kung ano 'yong ginagawa mo kasi ikaw 'yong nagdesisyon doon. Mas kaya mong i-comfort 'yong sarili mo kaysa i-comfort 'yong everyone na involved. 'yong sakripisyo pagpapakita Yun kung gaano mo kamahal 'yong isang tao. Kung gaano ka committed sa kanya. Parang kaya mong gawin lahat ng bagay, hindi lang siya verbal kundi pa sa actions.

**Rica:** Alright very good. Ang sarap makinig sa iyo. Talagang inaral mo 'yong buong TV series. Gusto ko Yan. So, natapos na tayo sa eksena. Paano naman dun sa characters. Sino 'yong paborito mong karakter at bakit siya mahalaga sa iyo? Pinakamahalaga, 'yong nainspire ka talaga?

**Marvin:** Yun, si Xander din.

**Rica:** Si Xander din? Bakit?

**Marvin:** Kasi si Xander, given na, halimbawa, dati, parang addict siya, may issues siya...

**Rica:** Happy go lucky...

**Marvin:** Kung baga lahat na pwedeng ipang-bash sa kanya pero nakaya niyang magbago dahil sa love. Na kaya niyang bumalik sa family niya. Na kaya niyang i-gain 'yong trust ng family nya pero sa kalagitnaan noon, nagawan niya pa ring talikuran 'yong family niya para dun sa love niya. Parang may paninindigan siya. Pero after noon, kahit na tinalikuran niya 'yong family niya, nagawan niya ulit i-gain 'yong trust ng family niya. Kahit na mayaman siya, never kong nakita sa movie na ginamit niya kung kayaman niya or 'yong pagiging mayayaman niya na para i-undereestimate 'yong mga taga-La Presa or ipamukha sa kanila na mayaman siya. Kahit na kay Jay, kahit dun sa karibal niya, hindi naman niya ginamit kung ano 'yong estado niya sa buhay para maging advantage niya Yun kay Agnes. Parang wala eh. Hindi niya in-emphasize 'yong wealth niya. As in 'yong "pure love" lang, kung ano lang mabibigay niya, kung ano lang 'yong maprovide niya, Yun 'yong ginagawa niya. Tapos bukod doon, gaya ng sinabi ko kanina, di ba usually 'yong mga lalaki ngayon, pag nag-lolove, hindi nila kayang mag-sacrifice. Minsan sila pa nga 'yong sad boy eh, sila pa 'yong nagdradama, sila pa 'yong kailangang suyun. Pero si

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Xander talagang sinakrispisyong niya 'yong buhay niya. Imagine, 2 taon, hindi rin biro yun kasi 'yong isang linggo na lang hindi ka magparamdam sa taong mahal mo, ang hirap nun, yun pa kayang 2 taon, without any information kung anong ginawa mo, or kung anong balak mo. Simpleng ba-bye lang. Makikita naman natin dun sa pag-alis niya na talagang di niya talaga gusto yun. Talagang pinilit lang. Wala talaga siyang choice, kung hindi yun lang.

**Rica:** Okay, that's good.

**Marvin:** Good thing naman na sa span ng 2 years na yun, hindi niya pinabayaan 'yong sarili niya. Ginamit niya para maging successful, which is yun nga, nangyari na, may sarili na siyang firm nung pagbalik niya. Better man na siya. Kahit na ganoon, 'yong love niya kay Agnes, hindi pa rin nawala. Kaya dun natin masasabi na "true love never dies". 'yong mga ganoon. Tapos talagang hindi niya sinukuan si Agnes. Ginawa niya lahat ng sacrifices. Bukod dun nga sa 2 taon na yun, kahit na ganoon 'yong pinapakita sa kanya ni Agnes, kahit na parang binabaliwala siya or tinatapon 'yong bulaklak niya, ang sakit kaya nun pero alam mo yun, hindi siya sumuko. Talagang everyday, tri-natry niyang ligawan ulit, para lang ma-gain back 'yong love ni Agnes sa kanya, kasi 'yong love niya talagang hindi nawala. Kasi bukod naman dun, yun nga 'yong sinabi ni Kate kay Agnes na sa 2 taon, hindi nawala 'yong pagmamahal ni Xander sa kanya. Tuluy-tuloy lahat eh. Since day 1 na nag-meet sila hanggang sa dun sa day na nakabalik si Xander, 'yong pagmamahal niya kay Agnes, hindi nag-fail yun. Tuluy-tuloy pa rin. Kahit na dumating sa point na wala ng maradaman si Agnes, 'yong sinabi pa ni Xander, "sana pinamatay mo na lang ako," kasi sobrang sakit nga, di ba. 'yong pagbalik nila sa Baguio, nandoon pa rin 'yong love niya eh, tapos talagang nag-effort pa rin siya. Talagang hindi niya matiis. Kasi isipin mo, kung sa totoong buhay yun, pag ganon 'yong kalagayan mo, sasabihin ng iba sa iyo, "Mayaman ka naman, may itsura ka naman, ganyan-ganyan, may trabaho ka naman. Darating din 'yong babae para sa iyo." Pero hindi niya inisip yun, talagang si Agnes lang. 'yong talagang love lang talaga 'yong pinairal niya, hindi 'yong sinasabi ng iba. 'yong gusto niya, 'yong talagang gusto niya, yun talagang kung ano 'yong nararamdaman niya, yun talaga 'yong pi-nursue niya. Dun ako na-iinspire. Nakikita mo naman na hindi lahat ng sacrifices eh mapait 'yong kakalabasan kundi may matamis din. 'yong kirot tsaka 'yong sakit na mararamdaman mo, parte yun ng pagmamahal. Mararamdaman mo na may puso ka talaga at hindi lahat ng saya tuluy-tuloy. Talagang may darating sa point na kapag masaya ka, malulungkot ka pero hindi pang habangbuhay na malulungkot ka kasi darating din sa point na sasaya ka ulit. May kapalit lahat ng bagay.

**Rica:** Do you think yun din 'yong karakter ni Enrique Gil sa totong buhay? Full of sacrifice? Or sa tingin mo portrayal lang yun? Do think may reality 'yong totoong buhay ni Enrique Gil about that?

**Marvin:** I guess meron siguro. Oo. Kasi gaya ng sinabi ko kanina, makakarelata 'yong mga ordinaryong tao doon. Lahat tayo nakakaramdam ng ganoon pero iba-iba lang sigurong dahilan pero nandun pa rin siguro 'yong sacrifice.

**Rica:** How about 'yong mga artista sa *Forevermore*, do you think 'yong portrayal nila sa TV series malapit din sa reality nila? For example si Liza, pinackage kasi ng *Forevermore* Team na siya 'yong understanding na daughter, masipag talaga, hardworking – ganon daw si Liza sa totoong buhay. Naniniwala ka ba na ganun din si Liza sa totoong buhay niya?

**Marvin:** Oo naniniwala din ako dun. Base din dun sa interviews niya kay Boy Abunda parang same lang din naman.

**Rica:** So even 'yong mga characters nila, 'yong mga nanay nila, si Mang Buboy? Do you think malapit naman sa reality nila 'yong portrayal nila sa *Forevermore*?

**Marvin:** Oo, si Mang Buboy talagang korni talaga yan eh. (laughs)

**Rica:** Reality check, even dun sa totoong buhay nila noh?

**Marvin:** Even si Nonong Bangkay, si Mang Bangky.

**Rica:** Anong masasabi mo sa kambal na strawberry? Naniniwala ka ba doon? Kapag kumain kayo ng strawberry na mag-jowa, kayo raw ang magkakatuluyan, 'yong half-half?

**Marvin:** Parang 50-50 siguro pero may kanya-kanya tayong paniniwala eh. Kasi kung sa realidad lang, marami naman nagkakatuluyan na hindi kumakain ng strawberry na kambal. Pero kung yun 'yong paniniwala nila sa La Presa, kailangan nating irespeto yun, kasi what if yun talaga, totoo talaga yun kaya maniwala man ako or hindi, kailangan ko na lang irespeto yun. Super rare

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nga kasi 'yong strawberry na yun, so baka effective nga talaga siya.

**Rica:** Naniniwala ka ba na sa La Presa mo mahahanap ang iyong forever? Or sa Sitio Pongayan?

**Marvin:** Hindi.

**Rica:** Bakit hindi ka naniniwala?

**Marvin:** Mahahanap mo naman... Pwede mo naman siyang mahanap sa kahit saang lugar eh. Siguro kapag napatunayan mo na sa sarili mo na kaya mong gawin 'yong mga bagay-bagay na ganito, 'yong hindi lang puro love, hindi lang puro happiness. Kung kaya mong magsacrifice para dun sa taong yun. Kung kaya mong ibigay 'yong talagang totong pagmamahal. Hindi lang 'yong pinapakita lang sa FB. Doon pa lang, makikita mo na kung sino 'yong ka-forever mo eh.

**Rica:** Naniniwala ka ba na may forever?

**Marvin:** Oo naman. Kapag sa realidad, siguro talagang sasabihin nila, walang forever, kasi lahat tayo mamamatay pero 'yong everyday mo makakasama 'yong taong mahal mo, dun na nag-iisstart 'yong forever eh. Endless love mo sa kanya. Habang may buhay ka, tuluy-tuloy 'yong pagbibigay mo sa kanya ng love. Talagang i-express mo yun eh. Mararamdaman mo naman yun eh. Kasi di naman natin kontrolado yun na mamahalin eh pero hindi, mamahalin mo siya hanggang sa.. Parang 'yong sinasabi sa kasal, "til death do us part" – naniniwala naman ako doon.

**Rica:** Salamat.

**Marvin:** Wala pa naman nakapagsabi na kung ano 'yong (inaudible sound)...

**Rica:** Okay, gusto ko yan. Til death do us part. So, ano 'yong mga importanteng leksyon na natutunan mo sa *Forevermore* aside from the power of sacrifice? Ano pa ba?

**Marvin:** 'yong natutunan ko na, pag-isipan mo kung ano 'yong gagawin mo. Kung alam mong mali, pag-isipan mo kung ano 'yong best way para hindi lang ikaw 'yong magbenefit, kung ano 'yong makakabuti para sa lahat. Try mo rin kontrolin kung ano 'yong sarili mo. Try mo ring makinig sa iba, sa explanation ng iba, sa payo ng iba. Basta huwag kang mag-dedecide agad ng kung anu-ano. Kung may gagawin ka man na pang-sarili tapos alam mong may mali dapat handa kang panindigan yun. Ang pinakamahalaga eh willing ka pagsisihan at willing kang humingi ng patawad sa taong nasaktan mo. Sa sacrifice din, 'yong time. Huwag kang magmadali, hindi lahat ng paghihirap, tuluy-tuloy na paghihirap. Darating din 'yong point na magiging okay ang lahat. Makakabangon ka rin and 'yong family.

**Rica:** Anong masasabi mo sa family?

**Marvin:** Suporta ng bawat isa sa pamilya nila. Nakita natin kung paano 'yong suporta ni Doña Soledad kay Alex. Dun pa lang, kinasal na si (Sheri, first wife of Alex)

**Rica:** si Bettina ba? 'yong unang wife?

**Marvin:** Hindi 'yong isa, 'yong original.

**Rica:** 'yong totoong Mrs. Grande (Sheri, first wife of Alex)

**Marvin:** Dun pa lang, sinecure niya 'yong future ni Alex. Kay Alex naman, kahit na second wife nya si Bettina, pinakita niya kay Bettina na suportado niya pa rin siya kahit hindi siya 'yong legal wife. She got his back. Ganoon din kay Kate, sa family ni Kate, at sa family ni Agnes. 'yong suporta ba sa bawat isa, ng bawat pamilya.

**Rica:** Gaano kahalaga sa iyo ang panonood ng *Forevermore* at bakit sa tingin mo ay naging popular ito?

**Marvin:** Naging mahalaga siya sa akin, kasi ni-reremind niya ako sa buhay ko rin na, bukod sa kilig, dun sa mga lessons din na pwede kong matutunan dun. Kasi kapag hindi ko napanood ng matagal na panahon yun, kung ano 'yong nakasanayan ko na buhay or natutunan ko sa ibang lugar, parang yun ulit 'yong matutunan ko tapos baka makalimutan ko na kung ano 'yong dapat or kung ano 'yong tama. 'yong *Forevermore*, yun 'yong nagbibigay sa akin ng advice, or direksyon sa buhay at the same time nagpapakilig din. Iba-ibaeh. Talagang pang-masa 'yong *Forevermore*. Pang-lahatan.

**Rica:** Tapos sabi mo nga nakaka-relate, madali kang maka-relate. Okay, very good. At irerecomenda mo ba ang *Forevermore* at bakit?

**Marvin:** Oo naman. Syempre, bukod dun sa nakakakilig (laughs), may matututunan ka talaga. Hindi lang siya basta kilig na parang 'yong nakikita natin sa sinehan na lalabas lang 'yong mga tao na nakangiti kasi nakakakilig 'yong movie pero marerecommend ko pa siya kasi bukod dun

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sa kilig na yun, may matututunan sila tapos makakarelate din sila. Tapos ang galing ng mga artista, ang galing nila. Kkung paano nila gumanap 'yong ano man 'yong ginagapan nila. Nandoon din 'yong mga hierarchy ng estado sa buhay. May mahihirap, may mayayaman. Makikita mo 'yong differences sila pero realidad talaga. Hindi siya nakakasawa. May part na maiinis ka, magagalit ka, maiiyak ka ganon, matutuwa ka, kikiligin ka – all in one package siya. Given din na broken family din si Agnes kaya isa din yun. Magandang example din yun kay Agnes na kahit broken family siya, hindi yun rason para pabayaang niya 'yong future niya lalo na 'yong sa pag-aaral niya. Nagsumikap siya para makapag-aral siya.

**Rica:** Gusto mo pa rin bang pumunta sa Sitio Pongayan?

**Marvin:** Oo naman. Isa yun sa goal ko kaso mahigpit kasi 'yong checkpoint dito sa may Green Valley kaya di maka-akyat.

**Rica:** Bakit gusto mong pumunta sa Sitio La Presa or sa Sitio Pongayan?

**Marvin:** Bukod dun sa view, historic kasi siya. Dun mo makikita 'yong saan ginawa 'yong mga pinapanood mo. Gusto mo rin ma-experience na, “uy ganito pala talaga dito”. In fact, 'yong nakita ko nga 'yong (Hotel) Grande noon, 'yong (The) Manor (Hotel) noon, sumisigaw ako dun sa sasakyan noon, “Xander!!!,” gumaganon ako kasi iba 'yong impact niya sa iyo.

**Rica:** Oh my God. Talagang Forever fan ka. Certified *Forevermore* fan ka ano? Nakakatuwa naman. #

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**Ysrael Briones**  
**Forevermore's Fan/ Former alent (from Baguio City)**  
**Date: April 14, 2021 (Friday) at 08:00 AM**  
**Online Interview via Zoom**  
**Baguio City**



**Rica:** Good morning again Ysrael and thank you so much for this wonderful opportunity na ma-interview ka. So, before we start with the questionnaire, magtatanong lang muna ako ng mga basic questions. So, ilang taon ka na pala?

**Ysrael:** I'm 24 years old.

**Rica:** Ikaw 'yong bunso nila KM?

**Ysrael:** Bunsong lalaki po.

**Rica:** From Baguio ka na ano? Pero previously, Palawan kayo naka-based or dito na rin ikaw lumaki, nag-college?

**Ysrael:** Dito na rin ako lumaki at nag-college.

**Rica:** Ay nice. Kailan kayo ng start mag Baguio?

**Ysrael:** Mga 3 years old yata ako noon.

**Rica:** Akala ko parang high school ka na nag-migrate. Tapos doon sa *Forevermore*. Let's try to go back doon sa 2014 experience kasi yun talaga 'yong height ng *Forevermore*, ilang beses ka nanonood? Or pinapanood 'yong *Forevermore* in a week? Almost everyday ba? Every time na may time lang?

**Ysrael:** Noong panahon kasi na yon, parang hindi masyadong laganap ang pag-i-internet. Siguro mga tatlo. Tatlong beses sa isang linggo.

**Rica:** Pero nakukumpleto mo 'yong episode?

**Ysrael:** Hindi naman nakukumpleto. Ay nakukumpleto. Natatapos 'yong episode? Ay, natatapos ko lalo noong sumasali na ako, noong nag-eekstra na kami, kapag nakakapanood kami, tinatapos talaga namin para makita naming 'yong mukha namin.

**Rica:** Punt tayo sa 2014, paano kayo naging ekstra ng *Forevermore*? Give me a story about it?

**Ysrael:** 'yong kaibigan ko kasi, si Arjinell, 'yong ni-rerefer ko rin sa iyo, siya 'yong nauna na nag-eekstra sa amin. Tapos sabi niya, sumama raw ako. So, sumama ako one time kasi wala naman akong ginagawa noon. Tapos yun, pinakilala niya ako kay Clyde. Si Clyde, 'yong parang Talent Coordinator namin noon. Kaya si Clyde, ka-batch din namin siya noong high school. Kaya ayun, simula noon, nagtuluy-tuloy na kami noon.

**Rica:** Nice. So, talagang mag-babarkada na kayo?

**Ysrael:** Oo.

**Rica:** Anong high school ito?

**Ysrael:** City High.

**Rica:** Naalala mo kung gaano kayo kadalas mag-eekstra sa *Forevermore*?

**Ysrael:** Madalas kami noon. Minsan, parang mga araw-araw. Araw-araw talaga kami nag-eekstra, kung kailan kailangan nila ng talent, ganoon. Minsan, hindi na kami umuuwi. Nakaabang kami.

**Rica:** Oh, totoo? So forever kayong nasa Sitio Pongayan?

**Ysrael:** Ibang unit sila. Doon kami sa John Hay Unit.

**Rica:** Ay oo nga ano. Totoo nga. Sabi kasi ng Creative Manager nila, si Sir Jay Fernando, noong daw peak ng *Forevermore*, Unit 1 or Unit 2 sila, so most of the time ang naniwan sa tuktok is Unit 1 tapos 'yong Unit 2, yun 'yong nag-roroam talaga along Baguio. Ano pala 'yong mga roles na pinag-ekstrahan mo? Dito sa John Hay?

**Ysrael:** Crowd. Yun talaga 'yong mostly na ginagawa namin, crowd.

**Rica:** Ay nice. Ilang oras yun, approximately, in one day, ilan 'yong exposure doon?

**Ysrael:** 05:43 - Exposure namin? Mga ano lang, sa isang episode, mahaba na kapag tumagal ka ng 10 segundo. Minsan, dadaanan ka lang talaga ng camera tapos blurred pa. 'yong shooting

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namin, minsan umabot kami, 'yong pinakamatagal namin 72 hours, tuluy-tuloy, walang uwi-uwian. Nakaabang lang kami noon. Nanibago talaga ako noon. Puyatan talaga. Minsan wala pang tulugan doon. Talagang wala pang tulugan doon. Matutulog na lang kami. Diskarte na lang kami. Nagkakabisyo kami ng kung ano-ano kasi wala kaming ginagawa doon.

**Rica:** At least naka-bonding rin siguro 'yong mga staff doon, ano?

**Ysrael:** May mga times na nakakabonding namin. Pati mga artista, nakaka-bonding naming. Mababait naman sila eh.

**Rica:** So, since nakabonding mo 'yong mga staff, 'yong mga artista, ano 'yong masasabi mo about them?

**Ysrael:** 06:35 - Mababait naman sila, wala akong masabi. Ayun lang, malalakas silang manigarilyo. Madami silang malalakas magsigarilyo.

**Rica:** Sino itong mga naka-bond mong mga artista?

**Ysrael:** Hindi naman regular na nakabond pero nakukwento lang din sa akin. Pero, noong minsan, nakasabay ko na rin silang magyosi. Sila Enrique, si Keith Thompson, sila CJ.

**Rica:** 'yong mga tropa ni Enrique Gil. So, since nakabond mo naman si Enrique, can you describe him to me? Maayos ba siyang kausap? Masaya ba siyang kausap?

**Ysrael:** Maayos naman siya pero hindi ko talaga siya nakausap ng maayos. Down to earth siya pagdating mga normal na tao. Mabait naman siya. Hindi siya 'yong nag-iiba ng ugali. Hindi siya 'yong masamang ugali, na nakikichismis, hindi naman ganoon. Mabait naman siya. All good naman siya, 'yong sa akin ah.

**Rica:** Kasi gusto ko lang ma-compare 'yong experience mo. Di ba nga, may pri-noportray siya na unico hiyo, mayaman. Gusto ko lang maintindihan kung consistent ba 'yong role niya, 'yong portrayal ng character niya doon sa totoong buhay na nakikita mo sa kanya, na mabait ba siya? Maalagain? Maayos kausap?

**Ysrael:** 08:34 - Oo, maayos namang kausap.

**Rica:** Going back, siya 'yong talagang heridero ng Grande family. Nag-iisang anak. Doon sa first season, parang happy-go-lucky guy na medyo iresponsable, so yun 'yong packaging ni Enrique Gil dun sa first episode tapos at the later part, nagbagong buhay siya. Nagkaroon ng mga changes, so 'yong character ni Enrique Gil. So gusto ko lang kasi maintindihan kung consistent ba 'yong personality niya versus doon sa reality kapag off cam na.

**Ysrael:** 09:28 – Noong panahon na yun, may happy-go-lucky.

**Rica:** So, may similarities talaga?

**Ysrael:** May similarities talaga.

**Rica:** How about sa ibang staff?

**Ysrael:** Sa ibang staff, ibang characters, okay naman. Ganoon din. Kasi minsan, napapansin ko sa mga artista, pare-pareho 'yong mga acting nila. Tapos minsan sa sobrang pare-pareho, ganon din kasi sila sa totoong buhay.

**Rica:** Ah, so at least malinaw naman 'yong mensahe ni ABS-CBN. Kasi according to Sir Jay, 'yong pag-select nila ng artista talagang pinrioritize nila na 'yong personality it will match the actual character. Para mas kapani-paniwala, mas convincing 'yong message na ibigay. At least, natuwa naman ako dahil wala ka naming nakitang mga indifferences. May mga nakita ka bang indifferences when it comes to ugali? How they treat other people?

**Ysrael:** Wala naman. Friendly naman. Wala silang pinipiling tao noong mga panahong iyon kasi pare-pareho kaming mga puyat. Kami lang magkakasama noon.

**Rica:** At least, kahit puyat kayo noon, magkakasama kayo. Kasi 'yong iba, dati sa shooting namin noon, noong nasa film ako dati, kanya-kanya eh. At least sa inyo, kung puyat 'yong isa, puyat lahat. At least may cooperation. Pero mahirap pa rin eh. Pero alam mo 'yong hirap na, at least shared, hindi mo sino-solo kung baga. So, we will formally start 'yong interview guide ko. So, una sa lahat, since nanonood ka ng *Forevermore*, aside from the reason na nag-extra ka at gusto mong makita 'yong sarili mo, bakit ka pa nanood ng *Forevermore*?

**Ysrael:** Noong una, talagang na-intriga ako noon kasi Baguio yun eh. Yun 'yong ka-edad ko na Baguio, na teleserye. Ka-generasyon ko na teleserye tapos sa Baguio ginanap. Na-excite ako noon. Noon talaga, nanonood ako ng *Forevermore* tsaka dahil din kay Liza.

**Rica:** Wow, crush mo si Liza?

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**Ysrael:** Oo, isa siya sa mga artista na talagang nagagandahan ako noon.

**Rica:** So sabi mo nga, at three times a week ka nanonood at nakakabuo ka naman ng buong episode. Aside from that, third question ko is, di ba, andoon ka sa John Hay, ikaw 'yong Unit 2, nakapunta ka na ba sa actual site, 'yong La Presa mismo, 'yong Sitio Pongayan or hindi pa?

**Ysrael:** Meron 'yong pumunta kami dati noon. Pumunta kami doon pero naghintay lang kami doon. Yun lang. Hindi kami nakapunta dun sa mismong sitio na yun, yun site nila, parang naghintay lang kami doon sa likod. Ano kami noon, reserve. Reserve kami noon. Kung sakaling hindi na bumalik 'yong iba... kasi may mga time na pinapauwi nila 'yong iba para lang magbihis, maligo ganoon. Nakareserve kami. Pagkatapos noon, wala na rin. Nagsama-sama na rin kaming mga magbabarkada. Kumain kami sa labas pero nakita namin 'yong mga artista. Papasok yata sila sa hotel noon eh. Isa-isa silang naglalakad.

**Rica:** So, at least nakita mo 'yong buong bundok, 'yong mismong site except dun sa shooting location. 'yong mismong area, sobrang laki niya pero if you are talking about 'yong bahay ni Agnes tsaka ni Mang Buboy, isang spot lang sila doon.

**Ysrael:** Hindi ko nakita yoon.

**Rica:** Pero before *Forevermore*, nakapunta ka na doon, sa Sitio Pongayan? Doon sa tuktok, sa Kabuyao?

**Ysrael:** Hindi. Hindi ko nga naririnig noon yun eh. Hindi ko naririnig yun.

**Rica:** So, because of *Forevermore* tsaka mo lang narinig or nadiscover?

**Ysrael:** Uhm-uhm (like saying "Yes")

**Rica:** Yun 'yong inaaral ko rin kasi. Paano ba siya na-discover and all. Tapos, natuwa naman ako na aksidente rin siyang na-discover ng buong staff. So, random lang din 'yong pagpunta nila doon. At least, naging popular siya because of the TV series. Since we've talked about Sitio Pongayan, ito na 'yong before ah, before *Forevermore*, since nasabi mo nga na hindi ka familiar doon sa place na yun, before *Forevermore*, ano 'yong first impression mo sa lugar na iyon?

**Ysrael:** Wala naman doon. Hindi ko kasi na-appreciate kasi gabi noong pumunta kami. Maganda naman dito kaso dapat maliwanag sana noong nagpunta kami. Hindi ko masyadong naaninag 'yong lugar.

**Rica:** It's okay. So sinabi mo nga na taga-Baguio ka na talaga since 3 years old tama?

**Ysrael:** Uhm-uhm (like saying "Yes")

**Rica:** Gusto ko lang malaman 'yong perspective mo about, before *Forevermore*, ano 'yong tingin mo sa mga komunidad na matatagpuan sa kabundukan, anong masasabi mong kultura dito sa bundok? Particularly doon sa Sitio Pongayan? Impression mo about those people?

**Ysrael:** Wala naman akong napansin noon. Doon mismo sa Sitio, wala naman akong masyadong nakita mga tao doon noong mga panahon.

**Rica:** Pero ano 'yong perspective mo sa mga nakatira sa bundok, doon sa malalayong lugar. Kasi dito sa Baguio, halos lahat accessible. What if 'yong mga tao sa bundok, 'yong mga malalayo sa city, ano 'yong lifestyle nila, ano 'yong buhay nila, anong masasabi mo about them?

**Ysrael:** Mahilig sila sa gulay kasi mahilig silang magtanim. Yun 'yong napapansin ko kapag pumunta kami sa mga liblib na lugar. May mga farm talaga sila.

**Rica:** How about 'yong pakikitungo nila sa tao, anong napapansin mo? 'yong mga behaviors nila, anything na naexperienced mo before, prior to *Forevermore*?

**Ysrael:** Marami akong mga experience tsaka makulay din ang experience ko noon. Kunwari bisita ka, welcoming sila pero kung kapitbahay ka nila, doon nagkakaroon ng negative sides.

**Rica:** Any idea what are those?

**Ysrael:** Kapag hindi mo sila friend, kasi kapag kapitbahay namin doon dati ayun, mga indigenous din sila. Mababait naman sila. Kaibigan ko 'yong mga bata pero 'yong mga matatanda, sila-sila 'yong nagkakaroon ng kainitan noon, mga mga magulang ko, mga magulang nila.

**Rica:** So, parang normal din lang na community, may mga differences pero at least malinaw na may mas magagandang nangyayari. What do you think 'yong differences ng mga pakikitungo indigenous people versus 'yong mga tao sa ibang lugar? Ano 'yong mga nakikita mong differences?

**Ysrael:** Ang tawag kasi nila sa amin dati, "dayo". Tinatawag nila kaming "dayo". 'yong pagkakasabi pa noong ng kaklase ko na kapitbahay ko eh parang derogatory pa nga eh- "dayo".

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“Dayo” – ganoon. Hindi ako natuwa noong mga panahong yoon.

**Rica:** Naintindihan mo ba kung bakit nila sinasabi yoon? May story ba behind na sinabi sa iyo before?

**Ysrael:** Wala naman silang sinabing story sa akin noon basta bastos talaga ‘yong batang iyon. Hindi ko alam, narinig ko lang sa mga magulang niya.

**Rica:** Pero generally speaking, mababait naman ‘yong mga taong na-eencounter mo di ba?

**Ysrael:** Ah oo, mababait talaga. Lalo na ‘yong nasa palengke. Ang babait noong mga nagtitinda ng mga gulay.

**Rica:** True. Ano ‘yong pinaka di mo makakalimutang experience when it comes in dealing with indigenous peoples?

**Ysrael:** Wait lang. Kailangan kong pag-isipan ng maiigi yun.

**Rica:** Yeah, kasi sabi mo nga marami kang makukulay na experiences. Anu-ano iyon? Unforgettable moment with them. Tinulugan ka ba nila noong may problema? Kasi sa City High, marami rin tayong mga natives dyan. May mga times ba na kailangan mo ng help, paano sila ng respond? Ano ‘yong kulturang naranasan mo with them?

**Ysrael:** ‘yong impression kasi ng mga tao noong high school kami, sila ‘yong siga, para silang Mafia. Lalo ‘yong mga kalalakihan. Ini-establish talaga nila na dominant sila sa school. Kapag nakita na sila, walang kumakanti sa kanila. Kapag kakanti ka sa kanila, baliw ka. Alam mo na ‘yong na kakalabasan mo.

**Rica:** So, ‘yong impression mo so far.

**Ysrael:** ‘yong ‘yong impression nila. Pero nagkaroon naman ako ng kaibigan na Cordilleran, mababait naman pala sila. Nung high school, nagkaroon kami ng mga di pagkakaintindihan nung mga barkada ko noong high school tapos sila-sila (Cordilleran) naman ‘yong naging kaibigan ko noon. Pero totoo, siga rin talaga sila pero kapag kaibigan ka nila, mabait sila, kaibigan ka nila eh.

**Rica:** So, sa tingin mo, ‘yong ganitong treatment hindi mo mararanasan sa ibang lugar or naka-tsamba ka lang na “uy, matitino itong mga kasama ko ah,” ano ‘yong impression mo doon?

**Ysrael:** Oo naman. Hindi mo naman mapagpapalit ‘yong mga ganoong uri ng tao. Mababait sila. Siguro may mga pagkakataon na may katulad din sila sa ibang lugar kasi ako, noong nagpunta rin ako sa Palawan, ‘yong mga pinsan ko hindi naman ganoon. Hindi naman sila mabait kasi pinsan mo sila. Walang ganoon. Mas nagustuhan ko pa ‘yong naranasan ko sa kanila dito, ‘yong mga kaklase ko noong high school. Sila kasi ‘yong mga kasama noon. Yun, hindi naman nila ako tinuring na iba.

**Rica:** That’s impressive. Natuwa ako dyan. I think we have the same experiences. Totoo naman, dayo tayo. Hindi naman ako pinanganak dito pero hindi naman ibig sabihin na kapag hindi ka pinanganak dito, you do not belong. Pero alam mo ‘yong, ‘yong mga mas malalim ‘yong roots dito eh at least mas naging welcoming naman sila. Nakakatuwa naman ako na may magagandang experiences tayo dito. So yun ‘yong pre-*Forevermore*. So ngayon, punta naman tayo sa during *Forevermore*. Ano naman ‘yong masasabi mo sa community ng Sitio La Presa. Ito ‘yong fictional na La Presa. Sila Mang Buboy, si Ka-Sebio. Anong masasabi mo about that community?

**Ysrael:** Parang malayo sa katotohanan. Masyadong mababait ‘yong mga tao. Hindi pinapakita ‘yong mga parts na may struggles. Sa mga community, may mga di pagkakaintindihan. Hindi nawawala yan. So, it’s too good to be true, parang ganoon.

**Rica:** Do you think may basis ba ‘yong sa reality ng Sitio Pongayan? Kasi sabi nila Sir Jay, tri-ny nilang i-copy ‘yong kultura ng Sitio Pongayan doon sa *Forevermore*. Ano naman ‘yong masasabi mo sa pagsasabuhay ng kulturang Cordilleran doon sa mismong TV Series?

**Ysrael:** Totoo rin naman, kapag pamilya, oo yan, pamilya. Walang kinakanti ‘yong mga taong yan. ‘yong sa pi-nortray naman nila sa komunidad na ‘yong nagtutulungan, maganda ‘yong pakikitungo sa isa’t isa, totoo yun. Yun ‘yong totoo. Pero may mga parts na hindi na Baguio.

**Rica:** Hindi na Cordilleran? Ano ‘yong mga nakita mong hindi na Baguio or hindi na Cordilleran noon?

**Ysrael:** Basta, ‘yong hindi ko na maramdaman na authentic Cordilleran traits. Hindi ko naramdaman yun eh. Ewan ko kung bakit.

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**Rica:** It's a very good point. Paano naman 'yong La Presans? Anong masasabi mo sa portrayal ng La Presans during *Forevermore*?

**Ysrael:** Doon sa pag-poportray nila, ang napansin ko kasi, parang halu-halo ngay. Nagbobonding 'yong mga bata, 'yong mga matatanda. Nagbobonding 'yong nanay at 'yong mga anak. Eh kasi dito, di naman ganoon katotoo yun. Kasi pag bata ka, doon ka sa mga bata makipag-usap. Pag matanda ka, puro matatanda kasama mo. Tsaka kapag matandang lalaki ka, puro matandang lalaki mga kausap mo. Doon sa *Forevermore*, every time kahit teenage ka-bonding nila doon which is parang hindi naman totoo. Tsaka, wala akong nakikitang parang nag-iinuman. (laughs)

**Rica:** Oo nga ano. Authentic yun. Authentic Cordi culture yun. Eh, paano naman 'yong the way how they portrayed the farming community, anong masasabi mo doon? Totoo ba yun na nangyayari sa Sitio Pongayan, 'yong pagtatanim ng gulay, 'yong pagtatanim ng strawberry?

**Ysrael:** Oo, kaya siguro tinawag yun na La Presa yun sa Sitio Pongayan. Hindi ako sigurado doon eh. Ang alam ko sa mga ganoong lugar 'yong bundok na, ang dami-daming nagtatanim dyan. Kahit doon sa tinirahan namin sa may Navy Base, may nagtatanim doon. May nagtatanim ng gulay – pechay. Kapag dito sa Baguio, kapag may malawak silang lupain, tinataniman nila. Hindi nila pinapatayuan masyado ng bahay. Tinataniman nila. So doon sa community nila doon, maliit lang 'yong bahay nila pero puro taniman sa paligid, yun yun, legit. Legit yun. Maganda 'yong pagkakaportray don nila sa lifestyle ng mga tao.

**Rica:** Totoo yun. So close sa reality yoon. Ano naman 'yong naramdaman mo noong nakita mo sa big screen 'yong buong Sitio Pongayan, 'yong Kabuyao. Proud ka ba, na "Uy, malapit ito sa Baguio, dito kami nakatira." Anong naramdaman mo dun?

**Ysrael:** Ayun. Noong nakita ko, talagang "Ay wow. May ganito pala sa Baguio." Ang ganda naman pala. Eh akala ko na lang, dun talaga sa labas ng Baguio, Benguet na which is Benguet na pero may daanan galing dito sa Baguio, eh kasi yun 'yong nakalakihan natin. Noong nakita ko sa TV, "Uy wow, Baguio. Ang ganda. Oh, alam ko yang lugar na yun, alam ko 'yong lugar na yun." Ganun tayo kapag alam natin eh.

**Rica:** Pero 'yong impression mo, akala mo Baguio ito. Akala mo sa Baguio lang?

**Ysrael:** Hindi naman. Kapag sa Baguio, hindi naman pure na may talagang fog-fog. Hindi ko naman naisip na Baguio pero parang malapit siya sa Baguio – yun naging impression ko. Malapit siya sa Baguio. Pwede ka lang mag-jeep sabi nila.

**Rica:** Oo, totoo yun.

**Ysrael:** Pero noong mga panahon na iyon, noong ka-usohan noon, sinasamantala ng mga taxi driver 'yong Pongayan noon. Kasi kapag pupunta ka doon, aarkilahin mo sila, magkano sisingilin nila sa iyo. Totoo daw yun.

**Rica:** Oo, totoo yun. At least nakita mo naman 'yong comparison before, during tapos ngayon naman we will talk about 'yong after. After *Forevermore*. So, nasabi mo naman na when it comes to community, malaki naman 'yong comparison (similarities) ng Sitio Pongayan versus La Presa. Any differences na nakita mo mula sa film vs. sa reality when it comes to totally niya? May nakita ka bang differences – sa culture, sa mga tao, paano nila na-mamanage 'yong mga bagay-bagay, doon sa after *Forevermore*?

**Ysrael:** Doon sa after? Noong after kasi noon, parang nag-iba ako ng landas na ako noon eh pagkatapos ng *Forevermore*. Wala na rin akong ginagawa noon. Nag-aral yata ako noon. Ay, hindi, nagtrabaho na ako noon. Naghanap na pala ako ng legit na mga trabaho noon. Noong pagkatapos noon, wala na rin akong naririnig. Hindi rin kasi uso 'yong internet masyado noon eh. Yun talagang may cellphone ka na katulad ngayon na every time talaga tingin ka ng tingin ka sa cellphone mo. Wala akong naririnig na balita noon pero kapag nababanggit 'yong salitang "Pongayan" or "La Presa" – nakadikit na yun sa *Forevermore*. Yun na 'yong lagi kong naisip.

**Rica:** Wow, galing ah, at least may strong retain siya yun sa utak mo. Ano naman 'yong masasabi mo doon sa, naging popular 'yong place, maraming naging problema, traffic, pollution, environmental issues – anong masasabi mo about that, bilang isang taga-Cordi or taga Baguio? Sa tingin mo nakakatuwa ba yun? Or sa tingin mo ba may kailangan tayong gawin as a community?

**Ysrael:** Siguro sa akin – kapag tourism wise, oo magandang bagay yoon. Pero kasi minsan, 'yong mga ganyang pagkakataon, nagkakaroon na rin ng negative sides katulad ng 'yong mga taxi

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drivers, sinasamantala nila 'yong Sitio La Presa na talagang pinapa-arkilahan nila 'yong mga taxi nila eh pwede namang mag-jeep papunta doon. Siguro doon sa tourism wise, okay yun kasi kumikita 'yong mga nasa lugar mismo pero nagiging inconvenient yun sa mga taga Baguio na araw-araw na nandun, 'yong araw-araw na bumibyahe tapos, oo, nagkakatraffic talaga noon. Ayun, di ko naman idedeny, isa rin ako sa mga nagreklamo noon. Isa ako sa mga – “Hay, ano ba yan, traffic na naman dahil yan sa *Forevermore*.” Pinakafinal verdict ko is happy ako para dun sa lugar kasi mas nakikilala na 'yong Baguio ngayon. Di kasi katulad dati na ang Baguio kilala dahil malamig, dahil sa bundok. At least dun sa La Presa, mas nakilala nila 'yong mga community ng Baguio.

**Rica:** Baguio-Cordillera specifically Tuba (town).

**Ysrael:** 'yong iba pa nga dati hindi nila alam na may strawberry pa rin sa Baguio before pa noong *Forevermore*. Nagugulat na lang sila, 'yong mga kakilala ko na taga-baba. Oo magandang bagay siya if you look at the brighter side, nakakatulong naman siya dun sa mga tao sa community na yun. 'yong maliit na community na yun. If you look at the bigger picture, hindi talaga siya ganoon kaganda kasi nag-ca-cause siya ng traffic eh ang liit-liit ng mga kalsada dito sa Baguio.

**Rica:** Dito sa Cordillera, 'yong Tuba, Benguet, medyo connected tayo, ung BLISTT area.

**Ysrael:** Pa ganyan pa 'yong daan, zigzag, nakakahilong bumiyaheng dito tapos traffic pa. Yun talaga sa environment, ayun talaga negative. Umusok ng umusok. Andaming pumunta sa Baguio noon. Inuulan ng turista ang Baguio noon. Si Mayor siguro happy sila doon kasi maganda yun. Malaking tulong yun sa ating community kapag nakikilala 'yong lugar natin kasi maraming bumibisita. May kinikita 'yong mga local.

**Rica:** Paano natin ibabalance 'yong benefits tsaka 'yong mga disadvantages, ano 'yong pwede nating gawin doon?

**Ysrael:** Ang naisip ko talaga noon, kapag aakyat ng Baguio, ang pwede lang 'yong mga nakabus lang. Bawal magdala ng sariling sasakya yun 'yong nasa isip ko noon. Kasi minsan, 2 lang kayo, 1 ka lang sa sasakyan tapos ang sasakyan mo 4x4 o kaya 'yong malalaking sasakyan tapos mag-isa mo lang. Sayang naman. Maganda 'yong bus kasi isa lang 'yong ruta nyan eh. Dire-diretso isa mo lang. Kasi kapag nakabus ka mas makilala pa ng mga tao 'yong mga community dito talaga sa Baguio. Kasi kapag nag commute sila 'yong bababaan nila community na yun ng Baguio, 'yong bababaan nila, 'yong bus stop, community na yun eh. Di katulad kasi kapag naka sasakyan kasi, na-try ko kasi yun eh. 'yong bumisita kami sa isang lugar noon, nagtatanong-tanong kami, yun lang. Wala ng iba. At least kapag nandoon ka, ma-eexperience 'yong Baguio first-hand. Hindi lang 'yong lugar. Minsan kasi hindi naman binibisita ang isang lugar dahil lang sa magandang lugar. Minsan din sa environment, sa experience. Kung ano ba talaga 'yong tinatawag nilang legit na “Baguio feels” – hindi lang lugar. May connection yan sa mga tao.

**Rica:** Gusto ko yan. Thank you sa mga feedback mo, gustong-gusto ko yan. So, doon tayo sa pagproproduce ng TV series versus dun sa construction of reality. I-mamatch natin kung totoo bang may ganito or may iba ba tayong paniniwala? Doon tayo sa mga mamahalang memories. Let's go back 2014, dun sa mga time na nag-ekstra ka. Ano 'yong sa tingin mong mahalagang eksena na nagustuhan mo sa *Forevermore* at bakit?

**Ysrael:** Syempre 'yong mga eksena na nandoon ako. Alam mo yun, kasi kung titingnan nila ate kasi, nila Mama, tatawanan sila. Tatawanan nila ako. Masaya noong mga panahon na yun kaya 'yong paborito kong eksena is 'yong nasa hospital si Liza, 'yong bago mag season 2.

**Rica:** 'yong para siyang na-hearbroken.

**Ysrael:** Kasi nakita ko si Liza ng first-hand. Kaya yun, katabi ko lang siya noon. Ako lang 'yong nandoon sa bench doon.

**Rica:** Ikaw ba 'yong nurse doon? Parang may nurse doon.

**Ysrael:** Hindi. Iba pa 'yong nurse. Merong nag-nurse. Kapag nag-nurse yata, nurse talaga 'yong kinukuha nila kasi di naman kami pwedeng humawak ng pasyente yun. Alam nila 'yong ginagawa doon eh eh. Ayun kasi, bench kasi yoon. Tapos nandun ata siya sa Pharmacy, hawak-hawak niya 'yong cellphone nya at nag-eemote emote siya. Tapos nandun ako sa tabi, syempre bawal tumingin. Nakatingin lang ako sa cellphone ko. Hindi ako makasilip ng ganoon kasi mahuhuli ng camera. Nakablurred ako pero gumagalaw 'yong ulo ko. Awkward yun, panira na ng scene. Ayun ang paborito kong scene.

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**Rica:** So aside from that, bakit yun 'yong paborito mong scene? Aside from nandoon ka, ano pang natutunan mo doon?

**Ysrael:** 'yong emotions kasi. Parang na-portray 'yong reality ng isang tao. Totoong naghihirap talaga ang tao ng emosyonal, 'yong nga depression. Na-ospital nga 'yong Mama niya or 'yong Papa niya. Nasa ospital siya noon. Na-ospital yata 'yong isa sa kapamilya niya at na-hearbroken pa siya kay Xander. May mga ganoon talagang pagkakataon na ang tao nadedepress. Yun 'yong isa sa mga totoo na nakikita ng mga tao. 'yong emotion. Depression which is laganap na sa panahon natin ngayon. Lalo na ngayon. Na-iportay doon sa scene na iyon 'yong problema ng isang tao which is nakaka-apekto sa damdamin nila, minsan sa mentalidad nila.

**Rica:** Totoo yun kasi sa totoong buhay kapag ganoon na mga problema, may depression minsan may nagpapakamatay pa. At least ito, totoong close sa reality kasi parang naghihirap. Di ba nasa ospital, sino ba namang hindi mapapraning kung 'yong kapamilya mo nasa ospital, wala kang pambayad? I think yun din 'yong mga critical points, 'yong pagkakaroon ng ganyang klaseng eskena. Thank you so much. Doon naman sa mismong TV series, sino naman ang paborito mong karakter or 'yong pinakamahalaga sa iyo?

**Ysrael:** Pinakapaborito? Sino ba?

**Rica:** Sa buong TV series.

**Ysrael:** Si Martinez?

**Rica:** Babae or lalaki?

**Ysrael:** 'yong lalaki kasi mahilig ako sa lumang artista. Teka, isipin ko.

**Rica:** So, sino 'yong favorite mong character?

**Ysrael:** 42:10 - Syempre si Agnes. Si Agnes ang paborito ko noon tapos pangalawa lang si Sofia Andres. Ang ganda noon sa personal eh.

**Rica:** Si Kate Saavedra sa *Forevermore*. Bakit si Liza, given na maganda siya, crush mo siya, why, what else?

**Ysrael:** Tri-ny niya talaga na i-ano 'yong sarili niya. Nag-iilocano siya doon.

**Rica:** Oo, Ilocano yun. Pangasinan daw eh. Nag-iilocano talaga siya. May Ilocano bloodline siya.

**Ysrael:** 42:57 - Tapos 'yong karakter niya kasi doon... kasi di ba may mga teleserye na mahirap ka nga pero ang ganda-ganda mo. Make-up, make-up tapos nakaporma, mahirap ka ba talaga? Doon, talagang farmer siya doon eh, nakabotas, naka-checkered na polo niya, sobrang laki. Yun, maganda 'yong karakter niya doon dahil parang simpleng-simple lang talaga siya. Pagdating sa mga damit niyang yoon, talagang legit.

**Rica:** Ano pang natutunan mo sa kanya? Sa katauhan ni Agnes, may mga lessons ka bang natutunan from her? From her character?

**Ysrael:** 43:42 - Kasi siya 'yong pinakamalakas kasi doon. Siya 'yong strong-willed. Matapang siya tapos masipag. Sa mga karakter kasi, yun 'yong mga gustong-gusto ko kasi. Bakit ka naman kasi magkakagusto ng karakter na masama ang ugali? Nakaka-stress lang dito sa mundo, tapos yun pa 'yong gusto mo. Kaya gustong-gusto ko 'yong mga karakter na masisipag, inspiring. Si Xander kasi parang tipikal na tao lang siya. Happy-go-lucky, mayaman pero si Agnes, yun 'yong parang in a "perfect world" ganon ang mga gusto natin natraits natin bilang mahihirap. Masisipag, masisikap tsaka walang pinipiling trabaho.

**Rica:** Totoo yan. Ito 'yong consistent ng pagiging normal na tao. So, ano naman ang masasabi mo sa "kambal na strawberry", naniniwala ka ba doon? 'yong konsepto ng kambal na strawberry, so ito 'yong malaking strawberry na parang dalawa, kapag kinain yun ng dalawang lovers, sila daw 'yong nakatadhana forever, naniniwala ka doon?

**Ysrael:** May ganoon pala doon?

**Rica:** Doon sumikat 'yong kambal na strawberry sa *Forevermore*. Ang pagkakaalam ko, dahil yan, sa palengke, ayan na naghahanap na sila ng kambal na strawberry dahil may paniniwala raw na pagkinain ni partner mo 'yong half tapos ikaw kinain mo 'yong half, magkakatuluyan raw kayo, naniniwala ka konseptong yoon?

**Ysrael:** 45:44 - Ako gimik lang yoon para makatulong din yoon sa mga nagtitinda ng strawberry. Hindi ako naniniwala sa mga ganoon. Hindi rin ako naniniwala na kapag para sa iyo, para sa iyo. Kasi kapag gusto mo 'yong tao, tapos kung gusto mo siyang maging para sa iyo, magsikap ka, magbago ka. Kung hindi ka magbabago, ipakita mo sa kanya na mahal mo siya. Kung gusto ko

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niya, gusto ka niya pero may mga times din kasi na ayaw talaga din kasi sa iyo ng tao. Ginawa mo na lahat, ginawa mo na lahat ng gusto ng tao. Kina-librate mo na 'yong sarili mo, 'yong mindset mo, 'yong pag-uugali mo para lang magustuhan ka ng tao tapos di ka pa rin magugustuhan. Kasi 'yong mga ganoon yata, may iba ring gusto, so kailangan mong palayain 'yong sarili mo sa mga ganoong tao. Tapos pahhirapan mo lang. Tapos sasabihin mo sa huli, sinayang mo 'yong oras mo sa isang taong yun. Masaya ka naman noong ginagawa mo yun eh. Happy ka noon eh. Parang yun 'yong drive mo noon eh.

**Rica:** Thank you ah. Wala naman sigurong hugot ito ano? Doon naman sa konsepto na – naniniwala ka ba na sa La Presa mo mahahanap ang iyong forever?

**Ysrael:** 47:23- Depende.

**Rica:** (laughs) Bakit depende?

**Ysrael:** 47:32 - Depende kasi malay mo doon din dumalaw 'yong gusto mo or baka doon din pala nakatira 'yong magugustuhan mong tao. Eh di, doon tayo. Maniniwala ako na doon ko makikita 'yong forever ko pero hindi ako naniniwala na 'yong tao makikita mo sa isang lugar. Kasi pag sinasabi nila na ganoon, naniniwala ka ba na sa La Presa mo mahahanap ang iyong forever, pangit kasi pakinggan yun eh, dun sa isang lugar mo mahahanap 'yong forever mo. Syempre, ikaw naman, ako, kunwari desperado na akong makahanap na ng pag-ibig, pupunta ako ng La Pesa tapos madidismaya lang ako. Kaya hindi ako naniniwala na ang forever nahahanap sa isang lugar, dumadating yan. Dumadating yan sa iyo tapos magugulat ka na lang, gusto mo na pala. Gusto mo na pala 'yong tao.

**Rica:** Nice, gusto ko yan.

**Ysrael:** 48:31 – So, hindi mo pwedeng pilitin na ang isang lugar is doon mo na makikita ang forever mo kasi iba-iba ang pangyayari sa mundo. Hindi mo pwedeng diktahan yan. “Nakapunta ako ng La Presa, kasi nandoon 'yong forever ko.” Paano mo nasabing nandoon 'yong forever mo? Kilala mo ba 'yong mga tao doon?

**Rica:** So, 'yong mga ganoong konsepto?

**Ysrael:** 48:56 - Pero depende kasi nga malay mo nga naman di ba nandoon 'yong magugustuhan mong tao. Ang pino-point out ko lang naman is hindi mo pwedeng unahan or diktahan ang mangyayari sa hinaharap.

**Rica:** Very well said. Gusto ko yan. So, ano naman 'yong masasabi mo sa – this one, naniniwala ka ba na may forever?

**Ysrael:** 49:27 – Forever?

**Rica:** Ano ba 'yong konsepto mo ng forever? Yun 'yong unang tanong at naniniwala ka ba doon?

**Ysrael:** 49:35 – Oo, naniniwala ako dyan sa forever. Hindi naman dahil hopeless romantic ako pero naniniwala ako sa forever kasi naniniwala ako na ang isang tao or ang isang pares, magkakakilala yan sila ng maigi. Matututunan nila kung ano 'yong ayaw ng isa't isa, kung ano 'yong gusto ng isa't isa, 'yong ganoon. 'yong talagang maghuhubog sa kanila na maging magkasama sila habang-buhay. Kaya rin ako naniniwala dahil naniniwala ako sa forever na pwede kang maging komportable sa isang tao na parang ayaw mo ng pakawalan. Yun 'yong mga comfort zones na hindi mo pwedeng ipagpalit. Di ba may sinasabing, umalis ka sa comfort zone mo para mas makilala mo pa ang sarili mo pero pagdating kasi sa mga relationship, kapag komportable ka na sa isang tao, yun 'yong hindi mo dapat pinagpapalit.

**Rica:** Totoo yan. So, ang konsepto mo ng forever is all about maintaining a long lasting relationship. May iba ka pa bang konsepto ng forever, anong pang ideya mo dito?

**Ysrael:** 50:53 - 'yong ideya nga is habangbuhay kayong magkakasama, habangbuhay kayong nagkakaintindihan, nagbibigayan, nagkakaramay kayo habangbuhay. Kung forever lang naman sa relationship, oo meron din yan sa friendship, meron din yan sa pamilya, sa church, marami yan so talagang may forever.

**Rica:** Very good. Gusto ko yan. Next, anu-ano ang mga importanteng leksyon na natutunan mo sa *Forevermore*? So, let's go back to some family values, on love, friendship, hardwork, education, and achieving dreams? Going back to Season 1 and Season 2 ano 'yong mga importanteng leksyon na natutunan mo sa TV series?

**Ysrael:** 51:48 – 'yong kay Agnes talaga kasi sobrang sipag niya doon eh. Family oriented din siya doon eh. Minsan hindi mo lang matatagpuan ang inspiration mo sa isang tao, sa taong na-

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aattract ka, hindi mo lang doon mahahanap. Mahahanap mo rin siya sa mga taong nakapaligid sa iyo, sa pamilya mo. Kaya kapag kailangan mo minsan ng inspirasyon, huwag ka ng lumayo, nandyang 'yong pamilya mo.

**Rica:** It's all about Agnes, so anything else that you want to share?

**Ysrael:** 52:42 – Sa achieving dreams, kasi doon sobrang sipag niya eh may pangarap siya eh. Kapag may gusto kang i-achieve, alam mo na 'yong gusto mong gawin habangbuhay. Kasi minsan may mga tao, parang ang bata-bata pa lang nila, alam na nila 'yong gusto nilang gawin sa buhay, eh ako naman, ako 'yong isang tao na hindi ko pa rin alam kung anong gusto kong gawin habangbuhay.

**Rica:** Pareho tayo.

**Ysrael:** 53:37 – Si Agnes kasi alam na niya kung anong gusto niyang gawin sa buhay. Ang pinopoint (out) ko rito, kapag alam mo na 'yong gusto mong gawin sa buhay, ipursige mo yun tapos protektahan mo yun with all your might lalo na kapag nakuha mo na pero kapag naisip mo pa lang, ito 'yong gusto kong gawin habangbuhay, gawin mo na. Gumawa ka na ng paraan para mas mas matutunan mo, paano mapapanatili, paano mo makukuha. Tapos once na nakuha mo na yan, tuluy-tuloy na yan, wala ka nang hahanapin. Kaya nga 'yong mga businesswomen, business personels, businessmen, alam na kasi nila 'yong gagawin nila eh kaya parang di na sila bumabagsak.

**Rica:** Very resilient sila, may konsepto sila ng kung ano 'yong pwedeng mangyari. Alam nila 'yong takbo ng negosyo. Good. Thank you. So, paano naman sa actual na panonood ng *Forevermore*, gaano kahalaga sa iyo 'yong panonood ng *Forevermore* at bakit sa tingin mo naging popular sa buong Pilipinas or even sa buong mundo noon? Remember, it was not just a Philippine phenomenon but it was a global phenomenon ito?

**Ysrael:** 55:07 – Oo nga eh. Nakakagulat nga iyon eh. Sa akin naman, hindi naman siya sobrang essential. Hindi naman siya ganoon ka-essential sa akin kasi nabubuhay naman ako ng walang TV. Pero noong mga panahon na iyon, masaya kapag nanonood ng TV kasi hindi naman uso 'yong internet noong panahon na iyon tapos wala rin kaming cable noon so kapag nandyang 'yong *Forevermore* noon, nandyang kami noon magkakasama kami nila Ate, nila Mama. Si Ate kahit may pasok yan, nakikinoon sa amin noon, pasok ng gabi. Ayun, noong mga panahon na iyon, naging importante siya sa akin kasi nga nagkakasama kaming magkakapamilya na bigla na lang nanonood tsaka lalo noong nag-ekstra ako noon, andoon pati 'yong Kuya kong laging wala sa bahay, nang-aasar sa akin. (laughs) Sa tingin ko kung bakit naging popular siya, maganda 'yong pagkakaipon nila eh tapos naipakita nila 'yong ganda ng lugar, ng Baguio. Tsaka si Liza at Enrique yun eh, sikat na loveteam yun ng mga panahong iyon eh tsaka tatangkilikin talaga 'yong ng mga (fans) nila (LizQuen).

**Rica:** 'yong last naman, irerekomenda mo ba 'yong panonood ng *Forevermore* sa iba at bakit?

**Ysrael:** 57:22- Oo naman. Irerekomenda ko kasi masayang panoorin eh, hindi lang kasi puro drama eh, may mga comedy tapos yun bilang isang taga-Baguio rin, panoorin kasi para mai-promote din namin 'yong lugar namin, para makapunta ka rin sa Baguio gamit ang bus (laughs).

**Rica:** Anong masasabi mo sa Production Team, anong mensahe mo sa kanila? Kasi syempre, ginawa ka nilang ekstra, anong masasabi mo sa ABS-CBN or sa Star Creatives kung saan ka nag-ekstra? 'yong unit mo dun na gumawa ng *Forevermore*, any message for them kasi ikaw at least nakasama mo sila, 'yong Unit 2.

**Ysrael:** 58:19 – 'yong *Forevermore* kasi yan 'yong pangalawang dahilan kaya bakit ako nagkakaroon ako ng pera noon. Doon ko natutunan 'yong work ethics, magpupuyat ka talaga. Kaya nagpapasalamat din ako sa experience na binigay nila sa akin, kasi kaya kapag ini-interview ako ng mga companies, nasasabi ko na nag-ekstra ako sa *Forevermore* tapos sasabihin ng nag-interview, "wow". Kapag tinatanong nila, "sanay ka ba sa puyatan?" "Oo, naman, nahasa ako doon syempre." Ang saya-saya pa. Magandang experience siya kasi nakita ka sa TV tapos sasabihan ka ng mga kaibigan mo, "nakita kita sa TV, mukha kang tanga doon ah."

**Rica:** Grabe ka naman, hindi naman, ano ka ba.

**Ysrael:** Joke lang.

**Rica:** So far, magandang experience ang dinulot ng *Forevermore* sa iyo.

**Ysrael:** 59:42 – Isa siya sa mga highlights ng mga na-experience ko sa buhay. Kasi nga na-TV ka,

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artista ito.

**Rica:** Totoo yan. Maraming big stars ang nag-start na ekstra, ano. Natutuwa naman ako na naging positibo 'yong experience mo with *Forevermore* tsaka ikaw 'yong isa mga interviews ko na may direct contact with them. Na-experience mo na makatrabaho sila, maayos naman 'yong pakikisama ng staff sa iyo, nakita mo si Liza. Na-experience mo na makatabi siya, kahit papaano. Maganda 'yong stories mo at very significant 'yong naging impact niya sa iyo. I'm so proud naman na marami kang natutunan. Aside sa panonood, I think 'yong work ethics ano, yun 'yong talagang bumuhay sa iyo. Thank you so much.

**Ysrael:** Thank you rin Te kasi naisariwa ko 'yong mga alaala ko noon. Alaala nang kahapon.

**Rica:** Thank you so much. #

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nasa Red Cross Youth pa ako, we were able to travel up – North pa – Region 2, Quirino Province. Ang Quirino Province ay kilala sa mga mabulubunduking lugar and there was a time na during a camp with the Red Cross Youth, na immerse tayo sa mga groups, sa mga indigenous people. Alam mo kung minsan kasi, may wrong notion na kapag taga bundok, walang alam technology, hindi siya updated sa social activities. Magugulat ka na alam nila, mas may alam pa sila sa mga activities ng lowland kaysa sa atin na mga taga lowland. Sila ‘yong mga nasa bundok, mas marami pa silang alam sa buhay na kapag matagal kang na-expose sa kanila, madami kang matututunan. ‘yong mga tao sa bundok sila ‘yong mga taong genuinely experienced life at its fullest. ‘yong walang touch of technology, they only embraced ‘yong kagandahan ng nature. Aside from that, hindi naman lingid sa kaalaman ng ating mga friends sa circle natin na ako mismo I grew up living in the mountains. Sa mountains ng Bukidnon, sa Impasug-ong and the place is really really mountain. Kung baga you have to travel three hours from Cagayan de Oro City, dati yun ah, to Bukidnon. At ‘yong mga tao doon, talagang tribu-tribu. ‘yong may makakasalubong kang naka-tribal outfit, ‘yong may mga kale-kalembang sa paa, ‘yong mga keme-keme dit sa ulo.

Rica: Totoo yun? As in noon, ganoon pa rin hanggang ngayon?

Sean: 07:52 – Yes, they will wear that colorful red, yellow, blue, na may sequins sequins.

Rica: True.

Sean: 07:58 – Alam mo ‘yong, mali kasi ‘yong notion na kapag nakakita ka ng tribal people or ng mga IPs dapat katakutan, hindi, you should interact with them because when you interact with them, you will learn, ‘yong buhay mo with technology is so sad because you always rely sa kuryente, sa magic ng telepono, sa magic ng technology. Sila, nagrerely lang sila sa magic ng kalikasan. Sa kagandahan ng buhay sa bundok kasi they breath the freshest air sa paligid nila. They consume the freshest fruits and crops. Tayo nakasalalay sa siyudad, nakasalalay sa kung ano lang ‘yong mabibigay sa atin ng mga farmers and fisherfolks ang nakakain natin. Hindi pa tayo sure kung yan ay organic or natural or walang kemeng chemicals. So, para sa akin, ang buhay sa bundok ay siyang tunay na buhay kasi untouch ka with the technology, untouch ka with the pains of living in the city. Kasi kapag nasa city ka, kailangan binibili pero kung ikaw ay nasa bundok, kapag meron kang pananim sa paligid mo, buhay ka na. Walang problema kung wala kang kuryente kasi close knit ang community. Kung baga ‘yong relationship between neighbors eh very close, very tight na kapag nalaman nilang may problem aka, tulung-tulong ‘yong sa community to help you solve your problem. In city living kasi, nandoon na ‘yong may problema ako, dapat di nila malaman kasi kapag nalaman nila, it will be a point of weakness sa akin. Magiging bala na nila against sa akin kapag may nalaman na nila na may problema ako pero sa communities kasi in the mountains, kahit tatlong kilometro kalayo ang bahay mo sa susunod na bahay, magkakakilala kayo tsaka maganda ‘yong samahan sa community, you share. Parang ‘yong one community in CAR, in Cordillera, nung nagkaroon ng community lockdown, hindi sila nagpapasok ng kahit sino, hindi rin sila nagpalabas sa community nila. Meron kasi silang parang kubo or isang storage area full of crops, na just in case na meron walang makakain, they can easily get food there or request for access dun sa area na iyon. Parang community pantry sa mga tribu-tribu. Kung baga nakaka-inggit na ‘yong mga nasa bundok, kilala nila ‘yong isa’t isa. Hindi na kailangan ng cellphone para magkakakilala or hindi na kailangan ng cellphone para mag-communicate. Sila mismo may mechanism how to communicate unlike dito sa city living masyado tayong dependent sa technology, unlike them. Before *Forevemore*, dahil na rin sa mga experiences natin sa pag-join natin sa mga organizations, we were able to embrace their natural way of living. Kung baga kapag andoon ka, don’t expect na *darupen da ka* (dudumugin ka nila). “Uy, ano ‘yong hinahawakan mo? Ano yang cellphone na yan?” Hindi. They will just, “oh, ano yan?” Hindi ‘yong kagaya ng nakikita natin sa TV kung minsan na, well OA ‘yong projection, ikaw na taga siyudad pupunta ka sa mountainous areas, eh kukuyugin ka to check kung ano ‘yong hawak mo, ganon. No. Malayo siya doon sa na-experience ko when we went to Quirino, when I was in Bukidnon and I think mas na-prepreserve ng mga tribo na nasa mountainous areas ‘yong culture ng kanilang tribo at nang pagiging Pilipino nila. Mas naka-angkla sila sa culture nila. Hindi naman natin sinasabi na hindi maganda. I think that’s the best way to preserve ‘yong pagiging Pilipino, ‘yong mga tribu-tribu

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natin. That was before *Forevermore* kasi na-exposed tayo sa mga ganoon eh.

Rica: Thank you. I liked that. Malalim 'yong lesson. Relatable kasi totoo naman di ba? Kapag nabigyan ka talaga ng opportunity to visit a lot of places in the Philippines lalo na 'yong mga underprivilege, oh my God, maiiyak ka, kasi it's mixed feelings na sana kung ano 'yong maganda na nakikita mo, dapat ma-share mo rin sa kanila at tapos sana kung ano 'yong magaganda na nangyayari sa communities nila, sana makuha rin natin. So, you know, mixed of everything. Thank you for that.

Sean: 13:08 – Maalala ko lang sa Quirino Province noon, during our first night, kasi we came ahead of the camp schedule. Kung ang camp schedule December 1 to 15, dumating kami sa early as November 25 kasi mga kasama natin mga officers, meron isang tribal group, saan ba kami – Aglipay ba kami or Diffun. Hindi ko matandaan.

Rica: Mabubundok yoon ah.

Sean: 13:37 – Mabubundok talaga eh.

Rica: Walang NPA?

Sean: 13:40 – Wala naman kaming na-feel.

Rica: Wala kayong naramdaman? Peaceful naman.

Sean: Oo

Rica: Eh, di maganda.

Sean: 13:51 – Alam mo 'yong isang tribal leader, in-invite niya kami for a bonfire. Syempre, alam mo naman ang mga ate mo, mga kuya mo, nagdala ng mineral water, ganyan-ganyan. Ate, naglatag ng lechong baboy ramo tsaka ng itag, burong karne tapos pinausukan sa dahon ng sampaloc tsaka bark ng sampaloc. Ate, sabi ko sa iyo, kahit di ako kumakain ng exotic food, napakain ako kasi ang sarap ng amoy tsaka pag kinain mo, sabe ko "Shacks, hindi mo makakain ang ganito kasarap na pagkain sa baba, sa patag, kasi sila lang nakakalam kung paano lutuin yun." 'yong mga bagay-bagay na hindi mo ipagpapalit kapag nasa community ka na kasi wala kang makikitang ganito sa siyudad. Kung meron man, copycat. Trying hard. Copycat food. Yan ang maganda sa communities, you tend to experience the culture that they have. Tapos iisipin mo, sana may ganito sa patag, may ganito sa siyudad. Pero hindi eh, kahit meron din ganyan sa siyudad, hindi rin naman authentic. Kaya kapag nakakain ka, ay mas masarap yun ah.

Rica: Totoo naman, kasi yun nga sabi ko nga kanina, it's a mixed of everything. Kung ano man 'yong positive feelings na nakita mo or na-witness mo dun sa kanila, sana mamana mo rin dito then kung ano naman 'yong positive na experience mo sa city or sa ibang lugar, sana makuha rin nila para mas integrated siguro 'yong culture. Yeah, magandang example po yun. Thank you so much and then during *Forevermore*, they highlighted 'yong Sitio Pongayan as La Presa. Again, La Presa is the fictional community ng buong *Forevermore* series and in reality we call it Sitio Pongayan. Ano naman po 'yong masasabi doon sa portrayal ng Sitio Pongayan as a community. Do you think similar din ba 'yong experiences sa totoong buhay, doon sa pi-nortray na ugali ng mga taga-La Pesa, kultura sa bundok, so what can you say about these things, during *Forevermore*?

Sean: 16:09 – During *Forevermore* na ito. Point by point natin. Number #1 is close family ties. Totoo yun. Diyos ko. Kapag ang isang lugar ay napapaligiran ng mga magkakamag-anak, kung baga compound yan ng mga magkakamag-anak, huwag mong kakantihin ang isa or else, Diyos ko, goodluck kung buhay ka pang makakalabas or buo ka pang lalabas sa compound. Totoo yun. Close family ties in terms of family relations so totoong-totoo yun. 'yong mga tao kasi sa mga ganyang communities, they treat each other, kahit di sila magkakadugo, as long as you live in one community, pamilya. Kung baga no one is left behind sa mga activities or sa mga gawain. Tsaka makikita mo dun sa series kasi na, di ba hindi niya tunay na mother 'yong nakagisnan niya Ms. Muchlach (Almira Muhlach). Kung dun sa series, kasi 'yong mother niya is the other one Ms. Muchlach (Almira Muhlach). Kung baga, doon mo makikita na not all stepmothers are evil kagaya ng stepmother ni Snow White, hindi kagaya ng stepmother ni Cinderella. Not all stepmothers, number one yun, exemption to the rule. Number 2, sa community, 'yong pagtutulungan sa trabaho. Andoon tayo, meron at merong mag-iinarte tsaka magpapabida dyan sa ganyang mga activities, meron at meron yan but not that too much for being an antagonist sa gawain sa community. Meron at merong din namang sumasalungat which is very true kasi in tribes kaya nagkakaroon ng tribal conflicts kasi

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meron at merong kontrabida. Gustong ungusan 'yong tribal leader. Doon sa series mo, it is close sa reality na merong conflicts. Then family ties, sa community, yun 'yong pagtutulungan nila to sell their products that is very true kasi sa mga napuntahan nating lugar there will always be one person in charge of bringing their crops sa market. Hindi sila lahat naman nyan lalabas eh. Kung baga 'yong trust nila dun sa tao nandoon na, ibibibenta niya ito sa tamang halaga at ibibigay niya 'yong parte ko na naaayon sa akin. 'yong trust nandoon sa community nila which is also true sa totoong buhay. Then, family, community...

**Rica:** How about 'yong interaction nila with other visitors, 'yong hindi nila ka-tribo or 'yong hindi nila kakakilala, so do you think they are more welcoming or do you think may mga konting barriers? 'yong mga dayo?

**Sean:** 19:01 – If we have to visit sa reality natin, sa mga na-experience natin, mas welcoming kasi 'yong mga nasa, tama bang term, liblib na lugar, or mga bulubunduking lugar, mas warm sila kasi, syempre ang nasa isip na nila, may trust na kasi sila sa mga tao sa paligid nila. So, the same trust that they give sa mga taong nasa paligid nila na constant nilang nakikita is the same trust na pinapakita nila sa dayo, regardless kung ano man ang objective nung dayo pagpunta doon sa kanila. Walang masamang tinapay sa kanila. Dayo is dayo, is a friend, is an acquaintance na kailangan mong bigyan ng warm welcome. Kung may gawin man siyang masama it is a point against the dayo. It's not a point against the community or the people inside the community na pinuntahan ng dayo. Yun 'yong maganda sa kanila, even in the real situation, na kahit dayo ka, problema na ng dayo kung ano 'yong objective niya, kung bakit siya dumayo. Hindi yun problema ng mga pinuntahan to be trusting the dayo so much. Kasi 'yong mga nasa grupo na yan, kilala na nila 'yong bawat amoy ng utot ng mga kasama niya sa community. Ikaw na dayo, ikaw 'yong mag-adjust sa community, hindi 'yong community ang mag-aadjust sa iyo. Remember, parang sa tropa-tropa din yan sa school. Tropa of 5, pinasukan of isa. Hindi naman 'yong tropa of 5 ang mag-aadjust sa isang nakikitropa eh dapat 'yong nakikitropa ang umadjust dun sa trip ng lima. Kung baga, hindi namin kasalanan na lima kung ano intensyon mo ay buwagin kami. Kasalanan mo yun, nag-intrude ka at gumawa ka ng masama sa amin. Parang ganon 'yong logic ng community in embracing dayo. Masama man or maganda man ang intensyon mong pumasok, ang importante pinagkatiwalaan ka naming at tinanggap ka namin ng maaayos. Parang ganoon ang ideology ng mga tao na nakatira sa mga liblib or sa mga bulubunduking lugar. Meron sigurong konting nuisances, meron yan, meron koting doubts, usually ang nangigibabaw 'yong hospitality na beyond pa sa pagiging hospitable. Kasi 'yong iba nga, di ba pinapa-vacate ang isang room sa anak or sa kasama sa bahay, oh doon ka matulog tapos ikaw na taga doon, matutulog ka sa lapag. Socially, ang mga taong nakatira sa mountainous areas or liblib na lugar are more welcoming, more hospitable and more trusting sa dayo. 'yong tayong mga dayo 'yong medyo kung minsan tayo pa 'yong, "Ay, pagkatiwalaan ko ba tong mga ito, baka gawan ako..." Alam mo 'yong mga kwento sa komiks na kapag dayo ka, gagawin kang alay (laughs), i-dididsect ka. Tapos sabi ko, ang weird-weird ng thoughts ng mga taong ito. Kung minsan kapag dumadayo tayo, natatawa na lang ako, "Te, sigurado ka ba sa pinuntahan natin, hindi pa tayo dito kakatayin?" "Bakit kakatayin?" "'yong parang sa komiks?" "Sira ulo ka, huwag kang magbabasa ng mga komiks-komiks na ganyan, fictional lang yan. Hindi naman yan talaga nangyayari." Kaya sabi ko nga minsan sa mga kasama kong dumadayo, basta tandaan, kapag dumadayo kayo, always pay respect to the person na nakakasalumuha mo. Hindi naman ikakabawas ng pagkatao mo kung mag-go-good morning ka or ngingiti ka kasi minsan nga kapag ngumiti ka na dayo, ayan ngingitiin ka ng lahat ng nakakasalubong mo in the community. Parang you have already gained their trust. Ang bilis lang kasi makuha ang trust ng mga taong ito because yun nga, naturalesa na nila na nagtitiwala sila sa mga kasama sa community. Social interaction nila.

**Rica:** And it's natural, ano? Hindi siya scripted kasi it's part of the culture. May sincerity talaga. So during the *Forevermore*, na-realized mo na malaki rin 'yong comparison (similarities) ng totoong buhay sa bundok versus the La Presans or 'yong nakikita natin sa La Presa. How about naman doon ate sa after *Forevermore*, kasi ba nga, natapos na si *Forevermore* pero 'yong popularity ni La Presa still umuugong not only online, but international because of TFC, do you think may fair representation naman lahat ng mga bagay-bagay na nangyari sa *Forevermore*

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versus the reality, for example the culture, the way how people interact, do you think fair naman 'yong representation ng bawat isa?

**Sean: 24:00** – Sa akin, yes, culturally, in terms of family culture and the values, andoon naman. Well represented naman. Alam mo, natuwa nga ako sa *Forevermore* kasi they did not depict the Cordillerans as the people who wear bahag, 'yong cultura outfit. Kasi kung ganoon 'yong ginawa ng mga writers, ng production, sa mga taong nakatira, I would say, it's out of touch na, kasi during that time 2014, 2015, hindi naman na naging daily outfit ng mga taga Cordillera ang pagsuot ng bahag at tsaka (tapis, mga vests) kasi nagiging suot na nila yoon for special occasions. Mataas ang regard nila sa kanilang cultural outfit. Hindi na siya 'yong pang daily. Kung meron mang nagsusuot ng daily niyan, yan na 'yong mga elder Cordillerans, hindi na 'yong mga newbies, 'yong mga new gen (generation). Kasi kung ganoon 'yong ginawa nila sa kwento, I might lose interest, kasi hindi na ganoon ang current representation ng mga Cordillerans. Ang mga Cordillerans ngayon they are already a mix of culturally aware, current fashion trend aware. Hindi naman nila kinakahiya 'yong kanilang costume but what they do is binibigyan nila ng pagpapahalaga na kapag ito ang suot namin, kapag itong cultural outfit ang suot namin, ibig sabihin may special occasion. So yun 'yong levelling ng cultural outfit. So, after La Presa, makikita mo na, na-hit naman nila almost all of th aspects, family culture, community culture, social issues. 'yong mga issues na nararanasan ng mga tao sa kabundukan or sa mga areas na mabubundok kasi totoo naman. I would say, noong bago dating ako sa La Union noong early 90s noong nagtransfer na ako sa Luzon to study then to stay with the family. Nandoon ka palang sa wanga-wangan ng Baguio, 'yong Guisad. Maaamoy mo na 'yong pine trees. 'yong sa may pineapple – sa boundary pa lang ng La Union tsaka Benguet – 'yong sa Sablan. Kapag umakyat ka na ng Sablan, maaamoy mo na 'yong pine tree, 'yong pine cones. Later on, after college, hindi mo na naaamoy ang pine tree, because of environmental issues na tinatapyas ang pine tree, kesehodang magtatanim kami ng kapalit na sa bawat naputol na pine tree, may kapalit na 100 seedlings. Ang tanong doon sa 100 seedlings na ipinalit mo sa isang fully grown na pine tree, ilang nabuhay doon? Ilan ang binuhay mo?

**Rica: nabuhay mo?** Logic. SM. Tanungin natin si SM.

**Sean: 27:30** – Ang daling magsabi na sa bawat isang punong pine tree na pinutol namin may kapalit na 100 seedlings. Seedlings pa lang yun, hindi pa fully grown, makakatulong na ba iyon kapalit na 100 seedlings. Seedlings those were the social issues that were tackled dun sa La Presa. Kasi sa soil erosion? Kung bago those were the social issues that were tackled dun sa La Presa. Kasi ang natatandaan ko, ang conflict dun is 'yong family ni Enrique magpapatayo ng dam. Tama ba ng dam or water...?

**Rica: Ng hotel. Another hotel. 'yong nangyari sa Forevermore, there is a threat that the entire La Presa community will be removed kapalit ng isang resort na pagmamay-ari ng Hotel Grande.**

**Sean: 28:06**– Mountain Resort. Oo.

**Rica: Apparently, 'yong sa story is, may conflict ng enviromental problems, tapos 'yong land grabbing kasi nga parang pi-nortray na IP community si La Presa. Parang natapakan 'yong right nila na wala silang rights na tumira doon kasi wala raw title. Land grabbing incident siya kasi illegal 'yong pagkuha ng property for the sake of the resort.**

**Sean: 28:34** – Which is a very very core problem ng ating mga kapatid na IP. Ang nangyayari kasi dahil wala silang legal knowledge on property laws, doon sila pinapaikot ng mga land grabbers. So, very timely, palagay ko noong time na iyon very timely 'yong issue ng land grabbing and abuse of the environment kasi tuwing uulan ng malakas, may soil erosion sa Cordillera. Doon pa lang sa may Naguilian Road andami ng ng soil erosion, mas lalo na sa Marcos highway. 'yong social impact, nandoon kasi dinidiscuss din doon 'yong pros and cons ng pagpuputol at pag-uurbanized ba ng mga lugar na ito which we should have preserve kasi kapag 'yong lugar na iyan ay nawala na 'yong attraction na malaming na temparture even during summer, 'yong the pine trees, ano pa 'yong matitira for Cordillera? Ano pa 'yong matitira sa Baguio City? Pinakita sa palabas na very vulnerable ang IP, even not IPs, 'yong mga communities, or 'yong mga people residing in these types of communities, kasi ang tingin sa kanila ay walang pinag-aralan. Ang tingin sa kanila ay wala silang alam sa batas kaya madali silang mapa-ikot but they don't know, itong mga land-grabbers, they don't know that our IPs, 'yong kanilang mga tinutuluyang mga lupa ay protected ng IPRA Law lalo na pagdating sa

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kanilang mga ancestral domains. How I wish that the viewers were able to embrace that part of the messaging na hindi dapat inaabuso 'yong tiwala tsaka 'yong kindness ng mga kapatid nating IPs, moreso 'yong kanilang less or no knowledge sa land laws, sa mga properties law. Instead of grabbing their rights over their properties, over their lands, help them kung ano 'yong kanilang mga karapatan over the land. For me, 'yong awareness na binibigay sa atin ng teleserye about social issues, yun dapat 'yong na-a-absord ng mga nanonood, hindi 'yong kilig-kilig lang. Hindi naman sa ayaw ko 'yong kilig factor, nandoon na tayo kasi add on doon sa teleserye 'yong social awareness sa issues, 'yong mga values na napag-aaralan or natututunan natin sa palabas pero siguro ang gusto din natin na ma-attain in the future of teleseryes is, okay nandoon tayo sa focus natin sa characters, sa character build up, sana, while they are creating or building up the characters, sana nabububuild din nila 'yong mga social issues and mapaabot nila across sa mga manonood na kaya nandyan 'yong mga characters, 'yong mga bida, 'yong mga ina-idolize because they want to tell you na, "Oh, prinesent na namin through our show 'yong social issues, sana kayong mga nanonood, pati 'yong social issues na-gra-grasp ninyo rin, na-eembrace ninyo rin, hindi lang 'yong character namin ang mag-is-stay sa balintataw ninyo." Parang kapag sinabing ah Liza Soberano, "Ay, 'yong *Forevermore!*" tapos, anong kasunod noon? Wala na? *Forevermore* na lang? Ganoon lang siya? 'yong La Presa? Anong nangyari sa La Presa? "Doon sila nagkita ni Enrique Gil?" "Aha?" Kaya kung minsan, nagiging topic din nanmin iyan sa klase namin na, bakit na-hihighlighy 'yong bida kaysa sa mga social issues na pinapalabas. Kung baga, yun 'yong gusto nating ma-pick up mga manonood, hindi lang 'yong character ng mga bida, hindi lang 'yong fan ka ni Liza, fan ka ni Enrique, fan ka ni Kathryn, ni Daniel Padilla, fan ka ni Bea Alonzo, fan ka ni Bella Padilla, or whoever else, eh sila na lang 'yong focus, sana let's also focus on the story of the teleserye, on what they are fighting for. Kasi ang pinaglalaban nila is ma-maintain nila 'yong lugar, hindi maalís sa kanila 'yong possession ng lupa para may kabuhayan 'yong buong La Presa community at ma-preserve nila kung ano 'yong naumpisan ng mga elders nila. So, ang ganda nung values na gustong iparating nung character, ang siste kasi nakafocus doon sa nagpoportray ng character, kung paano niya hinusayan ganapin 'yong kanyang character. Yun ang nakukulan ako sa mga nanonood. Hindi naman kasalanan ng mga nagproduce ng palabas iyan eh. Kasalanan iyan ng mga nanonood. Hindi ko naman sinasabi critical thinker 'yong iba ah. If you are not a critical thinker, hindi mo maisip 'yong mga sinasabi ko kasi fan ka eh, ano 'yong mas doon. On the fair representation, yes. Sobra. Hindi lang fair representation. It is almost near the real life situation ng mga nasa communitiies sa bundok or sa liblib na lugar. Land grabbing, urbanization nung mga lugar na ito to the extend na pinuputol 'yong mga puno na nag-cacause ng flood tapos mamaya magtataka sila kung bakit bumabaha na doon. Eh bundok yun, bakit bumabaha? Bakit nagkakaroon ng landslide? Tatanungin pa ba iyan sa amin? Dapat alam ninyo na 'yong sagot kasi unang-una, sino ang nagputol dyan? Sino bang nagpatayo ng mga mountain resort na iyan, di ba? It all boils down to doon sa kagustuhan ng tao na i-preserve ang kanilang area kasi kung yun nga di ba, sa current state natin ngayon, ng tao na i-preserve ang reklamo ka ng reklamo, social media ka ng social media, reklamo ka sa andami nagsasabi na reklamo mo? Take note, kung minsan, sa sobrang ingay natin sa social media, ano bang nagagawa mo? Take note, kung minsan, sa sobrang ingay natin sa social media, merong napapatalsik and lately, di ba, hindi na ako mag-do-drop ng name, kasi isa ako sa nag-ingay sa Twitter. I really don't like the statement, death by community pantry, PI ka sa akin. Talagang, alam mo hindi ako nagmumura pero that time, talagang all caps. Hindi ko kasi alam na within your system siya, you are not worth representing the institution that you are putting on your profile. You better resign. Wala pang 24 hours teh, nagresign tapos ng black party muna siya bago siya magresign sa system niya. Hindi naman masamang mag-ingay sa social media, kung minsan nakakatulong din yan.

Rica: Si Vice ba ito ng UP? Si Vice President ng UP? Si Doc?

Sean: EVP? (laughs)

Rica: Di ba? Pinangalanan eh. Which is true. Panindigan niya iyon.

Sean: 36:52 – Oo. Kung baga ang pag-iingay sa SocMed, hindi dahil nag-ingay ka sa Soc Med, walang mapupuntahan iyan. May mapupuntahan iyan. Kung minsan ang pag-iingay sa Social Media ay ang modern EDSA. Believe it or not, it's a modern EDSA. Tingnan mo, there are doing propaganda because ang daming nag-iingay sa Social Media same with this teleserye. Sana

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tuwing may makikita sila, 'yong mga fans, tuwing sana may makikita silang eksena na, "Uy, parang relateable ito sa experience," sana 'yong din ang iingay nila, hindi lang 'yong hashtag na #ForevermoreKilig. Huwag namang ganoon. Okay lang naman gamitan ng hashtag basta samahan din nila ng social issue, maganda iyon. Wala namang teleserye ang ABS-CBN na walang social issue eh. Halos lahat may social issues na tinataackle. Kung baka, lahat may kurot sa puso, may touch to reality, parang 'yong current teleserye nila na kahit wala silang franchise, napaka-meaningful ng kanilang mga palabas because they know how to put reality to fiction and how to relate fiction to reality. Naging maganda naman 'yong epekto ng *Forevermore* doon sa community ng Sitio Pongayan. Naging tourist spot siya, nagkaroon ng additional source of income 'yong mga taga-doon tapos na-promote pa 'yong community. "Uy, hindi lang sa La Trinidad strawberry farm ang strawberries, meron din kami dito sa Sitio Pongayan, why not visit us? Nagkaroon ng hatian ng atensyon ng strawberry farm ng La Trinidad to Sitio Pongayan. It's a good thing, tourism-wise, 'yong nga lang nabalitaan ko na, nagkaroon ng influx of tourists pero 'yong basura hindi na-managed.

**Rica:** True.

**Sean:** 39:05 – Kaya nga sabi ko ulit, hindi kamalian ng mga tao sa community kung bakit nagkaroon ng maraming basura. Kasalanan iyan ng mga dumadayo na walang disiplina. Yun yoon. We have to remind also 'yong mga kagaya natin na dumadayo sa mga ganyang lugar na, you don't leave any mark or anything doon sa mga lugar na pinuntahan ninyo, kasi noong pumunta ka dyan, malinis iyan, huwag mong iwanan na dugyot. Yun lang naman iyon eh. Bring everything that you have, kung san ka babalik. Huwag kang mag-iiwan ng kahit anong dumi doon or kung ano man sa lugar because they also preserve the place. La Presa or Sitio Pongayan is one example of boosted tourism or discovered tourism site na sana kung hindi nabuhusan ng tao, hindi sana siya masisira. Hopefully, nakarecover ang Sitio Pongayan from the influx of visitors para lang, iyon, maganda naman sana kung naging maayos lang 'yong mga dayo.

**Rica:** True. Kailan ko ba sila last na na-visit, I think noong March, okay naman na sila. Yun nga lang kapag nandoon ka kasi, parang na-mi-miss kasi nila 'yong maraming tao eh. Parang tayo rin, gusto rin natin na may feeling na "Uy, may bisita." Yun 'yong napansin ko kasi sa kanila. So far, all good. Bumalik naman sila sa kanilang peaceful environment kasi talaga daw noong height ng *Forevermore* sobrang disturbed 'yong place, pollution – hindi lang siya air pollution, noise pollution din, yun 'yong mga naging issues, tapos traffic, 'yong ugali ng mga dayo. Medyo nakakasad, kasi ang ganda ng intention, pero medyo may problema talaga tayo sa disiplina when it comes to visiting other people's places. So 'yong naging challenge. When it comes to barangay tsaka 'yong Municipality of Tuba, inamin naman nila na they were not really ready kasi nga first time na nangyari ito sa buong bayan nila, kahit sino (saang lugar) magtataka. Kapag sa Baguio kasi parang normal na kasi maraming tao talaga dito, pero when it comes to Sitio Pongayan na napakaliit na community na never pang na-exposed ng ganito kalaki, talagang kapag nagkaroon ng tourist influx talagang sasabog iyan or magkakagulo. First time nilang ma-experience ito eh, at yun 'yong naging challenge nila pero noong binisita ko sila noon, balik naman na sila sa normal. Bumalik naman na 'yong lugar when it comes to peaceful area, wala ng basura. Nagtatanim pa rin sila, masarap maghakot ng gulay doon. Kung may pera lang tayo doon, maghahakot tayo ng gulay doon. Na-appreciate ko naman na after how many years, bumalik naman na siya sa dati pero yun lang, sabi nila, sana mag-open ulit siya pero sana hindi na ganoon ka-grabe compared noon. Nakatulong din ata 'yong TEPO, sa environment protection order ni DENR, kasi aside from the issues kasi ng La Presa, may existing issue kasi nung kay Congressman so yun 'yong nabalita. So far, so good pero 'yong mga residents, umaasa na sana sana mabalik ulit sa ganitong klase pero 'yong hindi gaya ng Baguio na super occupied.

**Sean:** Oo.

**Rica:** So, ayun. Thank you s much Ate. Quick Q and A doon sa production and construction of reality. So, let's go back to the show, ano 'yong mga mahahalagang eksena na nagustuhan mo naman sa *Forevermore* at bakit?

**Sean:** 43:26 – Tuwing nagtatanim sila ng makakasama, nag-haharvest na magkakasama. Ang cute ng baboy, 'yong si Bonita Rose. Naka-add siya ng texture dun sa kwento, 'yong pag-aalaga kay Bonita Rose. Tsaka 'yong nag-sasave siya ng pera para sa lupa. Doon mo kasi makikita na,

regardless of age and gender, kung magpupursige ka, kung talagang magpupursige ka, magagawa mo 'yong gusto mo, yun nga lang, challenges along the way, kung baga strength and success knows no gender and age pala. Ang maganda doon, naipakita nila 'yong pagiging one of the community, pag nagtatanim, naghaharvest, 'yong decision-making nila, paano nag-come up ng decision, consultative ang kanilang means of decision-making hindi dahil ikaw 'yong leader, ikaw 'yong masusunod. May consultation na nangyayari. May brainstorming. Pag depict sa food ng community, andoon 'yong kamote, 'yong patatas, yun talagang simple living andoon, hindi siya overacting na parang di hindi siya totoo sa lugar. Basta doon ako na-impress eh. How do they developed the community as one. Paano nila pinakita na ang mga nasa ganyang lugar, hindi authoritative 'yong leader, kung baka consultative. Meron akong natandaang eksena doon eh, 'yong parang salo-salo.

**Rica:** After the harvest, may konting lunch.

**Sean:** 45:49 – Parang thanksgiving. Salo-salo for bountiful harvest. 'yong pagiging thankful sa lahat ng bagay, even the smallest things, mayroong appreciation.

**Rica:** Okay, thank you. It's all about the community level. Very good. Question number two, sinong karakter naman ng *Forevermore* ang pinakamahalaga sa iyo or sino 'yong hinangaan mo?

**Sean:** Uncle Bangky!!!

**Rica:** Right. Oh my God. RIP sa kanya sila ni Lola Lilia Cuntapay. Ilocano ang Lola Lilia Cuntapay. Ang Ilocos Norte Horror Queen. So why Bangky?

**Sean:** 46:37 - Acutally, maganda 'yong role ni Liza number one iyon, pero mas na-enhanced kasi ng role ni Uncle Bangky ang characters ni Enrique at ni Liza. 'yong pagbibigay niya ng advice, pagbibigay niya ng words of wisdom na out of this world. 'yong mga di mo ini-eexpect na hirit ni Uncle Bangky nandoon. Hindi man siya ganoon kalalim pero andoon 'yong sincerity. In a community may ganyan, 'yong hindi mo ini-expect na magbibigay ng sound and serious suggestion or payo tapos siya pa 'yong magbibigay. Tapos 'yong role kasi ni Uncle Bangky, pang neutralize siya sa kilig. Promise. Hindi naman sa nauumay ako sa kilig pero siya 'yong nag-neutralize dun sa kilig ng loveteam tsaka siya 'yong nag-neutralize din dun sa character ni Joey Marquez. Worrysome si Tatay Buboy (Papang) tapos 'yong pagiging hyper ng character ni Liza na napaka-straightforward, sa character ni Enrique doon na very carefree. Kung baga sa akin, si Uncle Bangky 'yong nasa gitna ng lahat ng mga characters. Siya 'yong unexpected balance doon sa dun kwento na, "Ay, may mailalabas din palang talent itong is Uncle Bangky aside sa pagpoportray na bangkay, multo."

**Rica:** Siya 'yong King ni Lilia Cuntapay. Kasi sabi ko, the best ito. Lilia Cuntapay and Uncle Bangky.

**Sean:** 48:49 – Oo. 'yong nawala siya sa stereotypes ng mga characters sa ilang movies. Doon sa *Forevermore*, doon nabigyan ng justice 'yong depth niya as an actor, 'yong depth niya as a person. Hindi siya malayo sa personal niya na sarili. Kasi yun nga, 'yong mga revelations ng ibang artista, na kapag siya ang kasama mo sa set, wala kang ibang gagawin kung hindi ang tatawa, pakikikingan mo 'yong kwento niya. Tsaka iba 'yong atake niya sa character niya. Very natural na unexpected. Kasi 'yong nga naging stereotype sa kanya, horror-horror eh meron naman pala siyang ilalabas na character aside from that. That was fresh take sa kanyang character, sa kanyang pag-aacting. Siya 'yong stand out. Bahala siya sa lahat ng character. Even sa character ng mga side actors. Di ba may bata doon? Si Niknok. Yun 'yong mga gina-guide niya.

**Rica:** Si Uncle Bangky pala. Tama 'yong sinabi mo. In-explain din kasi nila Sir Jay na si Bangky, ang alam lang ng buong bayan eh Horror King siya tapos binigyan siya ng bagong perspective dun sa *Forevermore*. Tapos kung napansin mo, siya lang 'yong character na nag-e-English. Straight English walang grammar issues. Kasi daw ang symbol pala ni Sir Bangky is, siya raw 'yong representation ng mga taga bundok na kapag sinabi mong authentic Cordillera, hindi ibig sabihin hindi marunong mag-English. Historically, Cordillerans nasakop ng Amerikano iyan, when you go to Sagada, oh my God. 'yong mga 100 years old natin na Lola, mas fluent pang mag-English kaysa sa atin. May accent pa.

**Sean:** True.

**Rica:** True. Nahiya ako noon. In-ilokano ko, nagrespond siya sa English. "What did you say?"

**Sean:** Naalala ko sa Kapangan...

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**Rica:** Mountain Province, yun Sagada. Si Sir Bangky daw 'yong representation ng mga writers na don't assume na kapag taga-bundok hindi literate, kasi nga in-adopt nila 'yong culture ng Baguio-Cordillera na since nasakop nga ng mga Amerikano ang Cordillera, ang bundok, expect mo na maraming Inglesero dito at ito 'yong representation ni Sir Bangky. Isang tao na taga-bundok na magaling mag-English.

**Sean:** 51:21 – Kay nga sa Kapangan, tsaka 'yong katabi ng Kapangan, kapag hindi mo maintindihan 'yong Ilokano nila, kakausapin ka sa English. Ay, sabi ko shacks, "Ma-nonosebleed ako sa mga itey (ito). Kaya go. English kung English."

**Rica:** True. Mountain Province na-experience ko yan lalo sa Sagada. Grabe sa Sagada. Ako 'yong nahiya. (laughs) Nag-Ilokano ako pero nagsalita ng English si Lola. Eh syempre kailangan mong tapatan yun. Courtesy un eh. So, yun. Na-believe naman ako na napansin mo si Sir Bangky kasi mostly ng mga in-interview ko, si Liza, si Enrique- 'yong mga main cast.

**Sean:** 52:04 – Uncle Bangky...

**Rica:** ... and yeah, tama 'yong nabasa mo. Kung ano 'yong nabasa mo, yun din 'yong message ng buong staff na gusto nilang bigyan ng justice 'yong character ni Bangky na hindi lang siya "horror king" but someone who has a good depth when it comes to delivering lines and someone na mag-rerepresent ng Baguio-Cordillera na Inglesero pero may silbi. Ingleserso na hindi mo makakabog. Kasi siya lang talaga 'yong nag-sstraight English tapos funny and number 3, anong masasabi mo sa "kambal na strawberry"? Naniniwala ka ba sa story noon?

**Sean:** 52:44 - Alam mo, hindi ko ma-gets ang story ng "kambal na strawberry"

**Rica:** 'yong mito kasi noon – fictionalize siya. Di ba kambal siya, sa atin kasi, alam natin na kapag kambal na strawberry, distorted siya na strawberry, hindi siya kabenta-benta so wala talagang story dito sa Cordillera about that pero sa paggawa ng *Forevermore*, na-fictionalize nila, since kambal nga siya, they try to depict nga na 'yong lovers, kapag kinain nila ('yong strawberry) at the same time, they (will) be (meant) forever. Naniniwala ka ba? Kasi si Sir Mark, nagkaroon siya ng literature check sa iba-ibang bansa, may kambal na saging, kambal na manga, papaya. Since strawberry nga 'yong symbol ng Baguio-Cordillera, triny niya lang nai-adopt siya yoon pero hindi akalain na magiging spot siya, hindi niya akalain na magiging popular symbol siya ng *Forevermore*. So, "Hala ka Mark, kung ano-ano iyang pinag-uutos mo (pinag-gagagawa). Natuwa naman ako na may bago, so what can you say about the "kambal na strawberry"?"

**Sean:** 54:02 – Akala ko totoo talaga iyan. Akala ko, charot-charot iyan ng Baguio-Cordillera.

Hindi pala. Gawa-gawa lang pala nila iyan.

**Rica:** Gawa-gawa ni Mark iyan.

**Sean:** 54:15 – Sabi ko, "Ha? May ganoon ba?" Ang alam ko lang 'yong kambal na, 'yong magkadikit na saging, magkakaroon ka ng kambal na anak.

**Rica:** True.

**Sean:** 54:28 – Ayoko ng tanungin, "Paano kakainin ng sabay ng mag-jowa ang kambal na strawberry? Eh kung ganoon 'yong itsura niyan, papaano kakainin, dulo to dulo?" Guma-ganoon ako. Alam mo naman kapag malikot 'yong utak ko talaga. Anyway, number one, there is no forever. Hindi naman sa anti-forever ako. There is no forever. There is only everlasting love. Kasi, kung may forever na love, there is no death, walang nagsasabi ng "(til) death do us part." Ang concept ko kasi doon sa kwento nila na kapag kinain ng mag-jowa ang kambal na strawberry ay sila na forever. There should be no "til death do us part" kasi ang forever, infinity, strawberry ay sila na forever. There should be no "til death do us part" kasi ang forever, infinity, strawberry ay sila na forever. Siguro as time goes back, narerealize din natin sa buhay na ang walang ending, walang start. Siguro as time goes back, narerealize din natin sa buhay na ang forever kathang-isip na lang minsan. Sorry ah. Hindi ako nagbibitter or what. Nagiging kathang-isip na lang siya kasi we believe too much in love that it knows no bounds. Meron iyan. Meron isip na lang siya kaya nga kung minsan, some people don't end up together because their love is at meron iyan kaya nga kung minsan, some people don't end up together because their love is not forever. 'yong the same intensity of love is not forever. Pwedeng mahal pa rin nila ang isa't isa but not the same ang kanilang intensity sa pagmamahal nila doon. Pwede rin na hindi siya forever because when one dies at kung kaya pangmagmahal nung isa, magkakaroon siya ng ibang mahal, magkakaroon siya ng ibang partner so ibig sabihin love is not really forever. Kahit na magkatuluyan kayo, if someone falls out then you find another so walang forever sa love. Kung baka, ang take ko sa kambal sa strawberry char lang talaga siya pero napaniwala nila ako doon ha na may ganoon charot sa Baguio-Cordillera. Hindi ko alam na gawa-gawa lang nila. Sabi



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deliberate man iyan, may mga rason behind those things. Hindi naman dahil nagkasala siya ay FO na agad. Hindi naman dapat napupunta sa friendship is over (FO) na kaagad. Lahat ng bagay napapag-uusapan. May meeting halfway at tsaka dapat ang tampuhan, tampuhan lang hindi friendship (is) over. Ang pinagsamahan ninyo kung minsan ay mas higit pa doon sa maling ginawa. Kaso lang kasi tao tayo, highly emotional. We are driven by doon sa bugso ng damdamin kapag galit tayo na nakakapagbitaw tayo ng hindi katanggap-tanggap na mga salita. If you are really a true friend to your friend and your friend is a true friend sa iyo, you should both find ways to mend things, to sort things out. Ang lagi nating isipin, the good things. Kasi nga 'yong mga sabi-sabi ng nga chismosa sa paligid, sa 100 nagawa mong mabuti, isang mali lang na nagawa mo, eh pakshet ka na sa akin. Which is not really good. We should always weigh the good side of the person. Kung minsan, nakakagawa tayo ng mali because of wrong decisions, hindi naman nain ginusto.

01:04 - Then as to 'yong importance of education, makikita mo talaga, totoo yun. Kung ang taga liblib na lugar, ang mga nasa bundok na naninirahan sa mga ganyang lugar ay nabigyan ng opportunity to study, Diyos ko, baka 'yong mga leaders natin ngayon ay mga Ingleserong mga taga-upland. I find them very intelligent, street-smart, hindi naman sila academically educated or schooled sa mga institutions but the things that they learned in life everyday make them intelligent. May mga bagay-bagay na may alam sila sa buhay na hindi alam ng mga nag-susumma cum laude sa academe na hindi mo mababasa sa libro. Yun ang edge nila sa atin na mga fully schooled sa mga institutions kung saan tayo grumaduate. Ako natutunan ko sa trabaho ko ngayon na, 'yong boss namin hindi siya na-iimpress sa mga summa cum laude. Na-iimpress siya sa mga streets-smart. Kung baga, aanhin ko 'yong summa cum laude mo kung hindi mo alam kung papaano makitungo sa tao. If you are not sociable, if you don't have good relationship with the people around you. Yun 'yong lagi niyang sinasabi, kasi di ba, ako, may tendency ako na nananahimik lang ako sa isang lugar, bahala kayong magdaldalan diyan basta dito lang ako sa corner, nagiging wall flower ako. It was the time na, when our boss told me na, "Alam mo sa sayang 'yong pinag-aralan mo kung hindi ka makikipag-usap sa mga tao. Para saan pa na nakapag-aral ka, kung hindi mo alam paano makipag-socialize. Yun 'yong number # na turo niya sa amin. Always remember na wala iyan sa pinag-aralan. It's how you deal with people. Always be a street-smart. Hindi naman sa dini-discourage niya 'yong mga matatalino academically, 'yong mga honor graduates, 'yong mga may Latin honors but he wants people to do is work with people. Hindi ka naman forever na magtrabaho sa mga libro mo eh tsaka sa mga Professors mo eh. You should also learn how to socialize at yun 'yong meron sa mga nasa mountainous areas, they know how to socialize and they know how to communicate well with other people. Ito 'yong nakakainggit sa kanilla kasi dahil kilala na nila 'yong mga nasa paligid nila, magaling silang maki-converse, magaling silang maki-haggle at mag-mediate. Yun ang kulang sa iba sa atin na academically trained. Then, in achieving dreams, mas may drive sila kasi doon sila na-deprive eh in getting those dreams that they are longing to have. Passion and drive nila, makikita mo. Kung sa mga shows, may maririnig ka na,"dati po akong magsasaka, ganito, ganyan..." Alam mo, mapapanganga ka na, wow! Grabe 'yong passion nila at 'yong drive nila to achieve their goals and to think na never sila nagkaroon ng hangin sa ulo while they are achieving their dreams, yan 'yong mga tipo ng tao na magandang i-idolize kasi they might be less experience sa academe pero they have a lot of lessons learned outside the academe which is, sabi nga nila, reality is the best teacher, so gasgasin natin pa lalo.

Rica: Aww, you reminded me of a lot great lessons. Last two questions na lang Ate. Gaano kahalaga sa iyo ang panonood ng Forevermore at bakit sa tingin mo naging popular siya?

Sean: 01:09:03 - In my own view, kaya naging important 'yong panood ng *Forevermore* aside from entertainment, which is #1 goal ng palabas is to entertain the viewers, naging importante siya sa akin in a way na may mga social issues na nailalabas doon sa show at siguro naging anchor ko siya doon sa pag-pursue ko ng pangalawang degree na hanggang ngayon ay binubuno ko pa rin araw-araw. Kung baga 'yong mga napapanood natin sa TV, kung minsan kasi marealize mo na, "Oo nga ano, what if ito 'yong magiging advocacy ko just in case grumaduate ako at pinalad ako." What if maging advocacy ko ang ipagtanggol 'yong mga karapatan ng IPs? Sila



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akin matanda na? Tawa ako ng tawa kasi yung term nila, hindi raw nila maalala kasi bata pa raw sila noon. Anong tingin ninyo sa akin? Mga...

**Rica:** 8 years? Mukhang high-school naman, kung makaapi-api naman sila, OA ah.

**Sean:** "Mga b\*\*\*\* kayo, anong tingin ninyo sa akin matanda na?," ginanoon ko talaga sila tapos tawa ng tawa yung Professor namin. "Hoy, tandaan mo, Vicentian school ito, bawal magmura." "Ay, sorry Sir. Hindi ko po sinasadya, na-offend lang ako," 'ka ko. Tapos tawa ako ng tawa. Kung 23 kayo ngayon, 6 or 7 years, anong tingin ninyo sa akin, matanda na?

**Rica:** High School. OA naman ang elementary. Tsaka napaka-popular nun, may social media naman na tayo noong mga panahon na iyon. Maingay nga sa Twitter iyon eh tsaka sa hashtag.

**Sean:** 01:19:26 – May camera phone na rin noon di ba, mga Nokia-Nokia di ba. May iPhone na noon.

**Rica:** True. Tsaka Samsung tsaka iPhone. May iPhone na noon. High-tech naman na tayo noon kasi naalala ko, grabe noong last na bumisita kami noon, left and right ang mga stick. Selfie stick. Mga selfie-stick. So makapangyarihan ang telepono natin noon.

**Sean:** Yung iPhone 5 and 6 dati. Yun yung example – La Presa. Nagiging example pa siya ng mga Professors sa mga law cases. As in 50 points taken from the teleserye. Sa finals namin, 250 points, so 50 points from that. Using the implementation ng IPRA law, Article 19 Civil Code na Fair Treatment, yun yung pinapa-apply sa amin. I wish na ipalabas iyan ng Kapamilya Online, iba yung atake nila rito, kasi very raw, very close to reality tsaka they give justice to the supporting actors lalo na kay Uncle Bangky. Maganda kasi yung atake nila sa character niya, very natural, very unexpected, para siyang pantas. Nasa wizard level siya.

**Rica:** Para siya nga yung alternative na wizard kasi yung unang philosopher nila is si Ka Sebio, siya yung wiseman pero kapag ki-nompare mo si Ka Sebio tsaka si Sir/Uncle Bangky, si Uncle Bangky cool, chill-chill siya eh. May wisdom na gustong ipaintindi sa tao. Tsaka hindi siya pilit na acting, it come very naturally sa dalawang iyon. #

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**Dyan Karisma Go-Moulic**  
**Forevermore's Fan (from Dagupan City/Baguio City)**  
**Date: May 6, 2021**  
**Online Interview via Zoom**  
**Baguio City**



**Rica:** Hello! Good morning! So napanood natin yung trailer kanina, so let's go back sa memories natin ng 2014 tsaka na 2005. So base on your experience po, ilang beses po kayo nanonood ng forevermore teleserye during the prime time bida sa isang linggo?

**Dyan:** 00:34 – Siguro mga once, twice a week tapos the rest Youtube.

**Rica:** 00:40 – Wow! Pero nakukumpleto?

**Dyan:** 00:46 – More or less kasi, di ba, nag-a-upload si ABS sa Youtube usually parang since, since, since. Unlike ngayon yata nag-start na sila, parang last year, na parang full episodes. Pero nag-aano naman, naaano parin naman yung story, kumbaga dun sa mg aini-a-upload na story.

**Rica:** 01:16 – So start tayo dun sa question and answer. So una sa lahat, so sinabi mo nga sa loob ng isang linggo, one to two times a week, at least nakokumpleto mo naman and the rest is youtube po, 'no. tapos, nakapunta na po ba kayo sa Sitio Pongayan o hindi pa?

**Dyan:** 01:33 – La Presa? Hindi pa. Balak sana pero naabutan ng pandemic.

**Rica:** 01:48 – Bakit ka naman po nanonood ng forevermore?

**Dyan:** 01:52 – Ang konti lang din kasi ng teleserye na baguio-based, I think parang sya lang yata. Kung meron mang iba, di ko na alam. At least alam mo yun, medyo relatable sya. Yung mga sceneries, number one kung bakit nagustuhan/pinanood ko sya.

**Rica:** 02:40 – Okay, so more on yung nakaka-relate sya. May regional touch tayo na feel kasi sabi mo nga Baguio City, super relatable sya. So before forevermore, let's go back sa experience natin before forevermore. Ano naman yung masasabi mo sa kultura, sa mga tao na nakatira sa bundok or yung buhay generally speaking?

**Dyan:** 03:17 – Before kasi, since medyo matagal na nga rin ako na nakatira dito, alam ko na ang impression ko kasi is majority ng farmers, siguro gaya ng common biruan is kahit ganun sila pumorma mayayaman sila. Yun kasi ang tumatak sa akin kasi minsan mismong taga-Baguio na rin ang nagsasabi pero after nung Forevermore siguro one of the things is totoo rin pala na hindi naman pala generally speaking na ganun talaga kasi syempre marami pa rin naming struggles yung mga taong nagfa-farm or nagwo-work for agriculture. Yun siguro yung isa sa pinaka-misconception na na-correct or napa-realize nung show.

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**Rica: 04:55** – So you mean, still may everyday struggle ang buhay ng mga tao sa bundok? Ano yung mga struggle so far na nakita mo sa reality before forevermore? Ano yung mga challenges/struggles particularly sa mga lps/Cordillerans?

**Dyan: 05:23** – Yun nga eh, ang nakikita kong struggles nila before, yung part kung paano sila tingnan ng mga tao, yung taga-bundok. Usually parang ganun lang yung struggle na parang nakikita ko sa kanila and, hindi, siguro dahil bata pa tayo, hindi ko rin nakikita yung struggle nila. Alam mo yung parang nagwo-workhard ka pero financially, kumbaga, hindi mo nakukuha yung gains. Tapos, I think, kung tama yung pagkakaalala ko, kalaban pa nila yung malalaking companies, mga ganung effect na siguro with yung mga news today, siguro mas lalong na-highlight sya nung struggles ng mga farmers ngayong pandemic if we can relate.

**Rica: 06:49** – Paano naman sa pakikipag-interact mo with the Cordillerans or the IPs? Pa-describe naman yung experience mo with the native people before Forevermore, masarap ba silang kausap, hindi ba sila bastos?

**Dyan: 07:07** – Okay naming kausap, siguro kasi laki tayo sa school na we we’re taught to be open. On my personal interaction sa kanila, sa mga IPs dito, okay naman wala naming problema even before watching yung show, for me personally.

**Rica: 07:43** – Ano naman yung masasabi mo pa sa buhay at kultura sa kabundukan, mga general thoughts, anong masasabi mo? Mas okay ba yung buhay sa bundok compared sa ibang lugar, meron ka bang unique na culture na na-realized?

**Dyan: 08:01** – Iba kasi yung speaking from someone na taga-lowland before. Iba talaga yung culture dito not just in the way they speak, kahit yung family life, yung gaano sila ka-close. One of the observations ko is hindi masyadong showy like sa emotions yung mga taga-dito. Family-wise kung titingnan mo parang wala silang pakialam sa isa’t isa. Yun yung isang pinaka-main differences like culture-wise na na-observe ko and dahil nakapangasawa ka nga ng cordi, something na kailangan mong i-adjust kumbaga.

**Rica: 09:23** – So kumusta yung experience so far, yung pag-aasawa ng cordi or being part ng cordi culture, accepting ba sila? Anong major adjustment yung ginawa mo being a wife?

**Dyan: 09:40** – medyo malaking adjustment between me saka kay hubby kasi generally speaking yung upbringing sa lowland medyo chill lang na type ng family kami, sila kasi dito mas formal/traditional. May mga bagay na nagagawa ako sa tatay ko na di ko pwedeng gawin sa nanay nya, so adjustment talaga.

**Rica: 10:51** – Di ko alam na si hubby cordi, kasi he looks Chinese. May I ask anong ethnicity nya?

**Dyan: 11:04** – Taga Sagada

**Rica: 11:41** – Kelan kayo kinasal?

**Dyan: 11:45** - 2016

**Rica: 11:50** – So few years after forevermore.

**12:18** – So during forevermore naman, anong masasabi mo dun sa konsepto ng from sitio pongayan to the fictional la presa, may nakikita ka bang similarity or differences sa buhay at kultura sa bundok considering yung mga tao, the la presans, yung farming community, how they interacted with their daily lives, totoo bang nangyayari ito sa totoong buhay o may fictionalization din na nangyayari?

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**Dyan: 12:44** – Well like with all telenovelas, feeling ko may fictionalization sya. Pero sadly dahil nasa syudad, hindi ko honestly masyadong ano pero if anything is doon ko lang una siguro nakita like yung farming ano all throughout, though technically yung family ni hubby farmers din sila kung tutuusin kaso di rin naman kami nakakababa so yun lang sadly enough kung ano yung nakikita ko dun yun na yung view, yung unang view ko kung paano yung farming industry dito sa Baguio as a whole pero syempre sabi ko nga because tv sya malang sa malamang meron at merong fictionalization pero if there is one thing it is probably one thing to parang kind of learn more din kung paano talaga sya like how it goes kung ano yung mga buhay nila alam mo yun there's part na gusto mong yung dahil nakita mo nga gusto mong malaman kung totoo ba na alam mo yung mga struggles nila dun mga ganung effect.

**Rica: 14:22** – So may curiosity rin kahit papaano, no. So may social issues din na involve. How about the people, kasi going back yung mga la presans para silang kwan eh malaking team, malaking grupo, so based on your experience ba totoong nangyayari to sa family ng cordillerans, solid ba sila, ano yung masasabi mo, may comparison ba, may differences ba?

**Dyan: 14:50** – Yeah, I think so. Based sa family ni hubby, oo, sobrang solid sila. Siguro yun lang, ang difference na nakikita ko dun is very emotional kasi yung alam mo yun very showy, very loud, parang ganun yung mga tao dun. Pero kasi, yun nga yung reality, pag iko-compare ko sa family ng husband ko kahit dun s Sagada hindi kasi sila ganun, yung ka-showy, ka-loud, unlike dun sa show. Hindi sila ganun ka-expressive unlike yung mga tao dun sa show. Pero syempre kailangan nila yun kasi telenovela nga.

**Rica: 15:48** – So ano namang masasabi mo dun sa reality ng mga social issues when it comes to land grabbing, inequality when it comes to work, yung farming life, totoo bang nangyayari yun sa totoong buhay?

**Dyan: 16:06** – Yes. Especially highlighted sya. Di man sya na-highlight after nung show, at least super highlighted sya with what we are experiencing right now kasi ngayon mo lang din nababalitaan yung mga farmers na hindi na nakakapagbenta dahil hindi makadaan o hindi na nila maihatid yung ano nil ana nabubulkan na lang ng mga tinatanim na wala man lang support from the government. Siguro yung realization more on ngayon talaga, ngayong nag-pandemic, kung gaano din yung struggles ng mga farmers para buhayin yung family nila, tapos yung mga issues na hindi man lang sila nasusuportahan ng government.

**Rica: 17:39** – Do you think may fair representation yug buhay sa kabundukan versus dun sa pinortray ni forevermore, for example, going back to the place, to the people, to the culture, do you think may fair representation naman or meron ka bang other comments or differences na nakita?

**Dyan: 18:00** - I think yung soap naman did what it could to represent yung mga everyday people ng cordi. Ang major difference na napapansin ko na difference ay sa ugali, which I think ay kailangan nilang ituwid to make yung storyline and acting interesting pero I think yun nga ginawa naman nila yung kaya nila to represent yung mga tao sa bundok, sa la presa without discriminating them.

**Rica: 19:14** – Ano naman yung masasabi mo dun sa mga social issues na naganap after forevermore, for example, traffic, pollution (noise pollution, air pollution, environmental problems) dun sa mismong sitio pongayan. Do you think responsible si ABS-CBN, si Star Creatives for that, or do you think may dapat pa bang gawin (for the tourist influx)?

**Dyan: 19:48**– I think hindi naman kasalanan [ni ABS-CBN] if anything na at least nakatulong yung show to promote the place. Siguro dapat napaghandaan lang ng government yung influx

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ng tao knowing na sikat yung help team tapos naka prime time pa, tapos sikat yung show I think responsibility din ng gobyerno to monitor yung tourism dun, limit the visitors per day para at least naiwasan yung mga issues na yun dun sa lugar mismo. For me, I don't think the soap itself was to blame for what happened, actually sagot na ng government yun.

**Rica:** 20:59 – Nung nag-research kasi ako, sa totoong buhay talagang walang handa sa nangyari kasi first time sa sitio pongayan sa Mt. Cabuyao na sobrang dinumog ng mga tao because of the show kaya parang halos lahat hindi rin prepared. Even si ABS-CBN hindi rin prepared for that kind of influx, pati si local government hindi rin nakapaghanda kasi hindi nila ini-expect kasi first time ito na nangyari, hindi naman nila ini-expect na magiging ganun ka-popular yung show all over the world basta may Filipino, nakakaintindi ng Filipino. So it's really a big lesson for everybody.

**Dyan:** 20:39 – Pero parang kahit na alam na nila ana LizQuen yun, knowing the fact na malaki yung fan base ng dalawa dapat alam nila in one way or another na Malaki yung influence na makahatak na talaga ng tao papunta dun.

**Rica:** 22:00 – Saka, di ba, remember, dito sa cordi hindi tayo maartista, di ba? Yun yung problema din yata kasi syempre iba yung understanding natin ng pagiging fan-based people kasi hindi tayo fan-based, hindi tayo maartista. So dahil nga sa hindi tayo maartista, hindi rin siguro na-expect na ganito pala kalaki yung pwedeng maging effect ng mga artista sa lugar.

**Dyan:** 22:29 – Pwede. Totoo rin. Pero, di ba, majority rin ng pumunta is tourist din from other places sa baba.

**Rica:** 22:42 – True, karamihan taga-baba hindi naman taga-dito sa bundok din. So basically effect sya ng television, effect sya ng soap, kasi syempre prime time naging superstar din yung place. Sabi nga ni sir Fong, naging celebrity yung place eh, so anung i-expect mo? So hindi lang tao yung talagang pinupuntahan doon, pero yung actual place kasi syempre Baguio nga unique or Tuba so buong Pilipinas tropical tayo tapos biglang, wow, may malamig na bundok, so yun nga, parang nagging celebrity yung place.

23:21 - How about the people, may fair representation naman si forevermore ng mga tao sa bundok in reality?

**Dyan:** 22:33 – Sabi ko nga, with how the characters were played out like Joey Marquez, they represented naman the people here. For me, this is speaking as someone who is not originally from here, pero from what I see they represented naman the people here really well. At least wala akong nakitang bahid ng discrimination against people na nakayira dito dun sa show. Na-portray naman nila ng maayos without bahid ng discrimination.

**Rica:** 24:40 – Dun tayo sa part ng production and construction ng reality. Based dun sa show, ano yung mahalalagang eksena na nagustuhan mo at bakit?

**Dyan:** 25:00 – Gusto ko yung ending nya si Liza pupunta sya ng Japan, hindi sya pinigilan para i-pursue yung dreams nya.

**Rica:** 25:48 – Ba't sa tingin mo gusting-gusto mo yung ending nay un?

**Dyan:** 25:53 – Kasi very different sya. Halimbawa sasama yung lalake or hindi na lilipad si girl, so at least napakita pa rin na kung ano man yung pinangarap nung babae tuloy pa rin nya and sinabi naman yata na hidi naman sya pupunta ng Japan for financial gain kundi para sa sarili nya. So parang tama lang din naman yun na ituloy nya. Gusto ko lang sya kasi very different from past soaps na napanood.

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**Rica:** 26:55 – Ito, parang binigyan ng independence si Liza to be the person that she wanted to be para ma-achieve yung goals. Parang women empowerment din.

**Dyan:** 27:10 – In a sense yung lalaki ang mag-aantay until ma-achieve nya yung gusto nya. Yun yung pinakagusto ko dun.

**Rica:** 28:58 – Dun sa Forevermore, sino yung karakter naman na pinakamahalaga sa'yo at bakit?

**Dyan:** 29:07 – Actually gusto ko si Joey Marquez. Well dala nya yung character really well. In a sense parang naala ko yung tatay ko sa kanya kung paano ka-protective, gaano kalambing. Kaya nga sabi ko medyo nawirdohan ako kasi ang mga tiga-dito hindi ganun pero sobrang naalala ko yung tatay ko. Saka ang galling nya dun. Yung eksenang iniligtas nya si Liza kaya sya ang ano ko, super favorite.

**Rica:** 30:36 – Ano naman ung masasabi mo sa konsepto ng kambal na strawberry?

**Dyan:** 30:42- Actually, honestly first time ko lang sya narinig dun sa show na yun, kaya tawang-tawa 'ko

**Rica:** 30:50 – Naniniwala ka dun? Kasi parang ang concept nila is, di ba kambal na strawberry, pag kinain daw yun ng mag-jowa or mag-asawa, they will last forever or may forevermore talaga.

**Dyan:** 31:10 – Sana. Kaso di naman ako mapamahiing tao. Kasi, forever, dapat kayo yung magtatrabaho para ma-achieve nyo yung forever. Ang romantic nga rin naming isipin na possible sya pero eventually kayo dalawa rin ng boyfriend mo ang magwowork para sa forever nyo.

**Rica:** 31:56 – Ano naman yung masasabi mo sa la presa, do you think dun mo mahahanap ang forever mo?

**Dyan:** 32:04 – Nahanap ko na forever ko.

**Rica:** 32:22 – Feeling mo ba sa bundok mahahanap ng ibang tao yung foever nila? I think kasi pag sinabi mong la presa, it's all about the mountainous place, a peaceful place. Do you think mahahanap ba nila dito sa bundok yun or destiny bai to?

**Dyan:** 32:39 – Feeling ko yung concept nay un, iba kasi yung feeling pag nasa baguio ka, nasa bundok ka. Dahil nga lowlander tayo, sa akin kasi personally noon pa, parang pa-bisi-bisita ka lang dito, iba kasi yung feeling na naibibigay ng bundok, so siguro dun nanggagaling yung mas open ka na ma-meet, mas spoken ka sa new experiences. In a way dun nanggagaling yung concept na dito nila mahahanap yung forever nila. Kasi nandito ka, wala ka sa comfort zone mo and really cozy yung place, kumbaga lahat ng inhibitions mo nawawala pag nandito ka sa bundok, feeling ko dun nakukuha yung concept na dito nila mahahanap yung forever nila,

**Rica:** 34:33 – Naniniwala ka naman bas a forever? Anong concept mo ng forever?

**Dyan:** 34:39 – Oo naman. Being with someone since 2010, yung concept mo ng forever di na gaya before na forever is parating romance, masaya, parating exciting. Nandito na kasi sa stage na yung forever hindi lang sya puro love, part of it realistically is working hard to adjust sa isa't isa to learn their culture. Gaya nga ng sinabi ko, highlander at lowlander, yung adjustment ng culture. Working hard minsan kahit boring na kasi darating at darating kayo sa point na parang wala na kayong pinapapag-usapan. Pero working all pass that, realizing na ito pa rin yung gusto mong makasama kahit di na exciting, kahit boring na, yun siguro yung difference unlike nung

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bata ka na feeling mo exciting lahat.

**Rica: 36:46** – Ano naman yung mga importanteng leksyon na natutuhan mo sa forevermore? Thinking about yung family values, love, friendship, hardwork, education, achieving dreams, ano yung mga naalala mong importanteng leksyon

**Dyan: 37:02** – Number one is family closeness. Very evident naman sa teleserye na very close sila sa family. Number two, you would always have to pursue your dreams, hindi dapat mawawala yung pangarap mo dahil lang may someone kasi there is a way naman that you can balance out yung pagmamahal and doing what is right for you at sa pamilya mo.

**Rica: 39:04** – Gaano kahalaga sa’yo ang panonood ng forevermore at bakit sa tingin mo nagging popular sya?

**Dyan: 39:14** – Well sabi ko nga, number one, popular sya because yung cultural concept nya medyo kakaiba, very rare din kasi na mai-feature. Normally pag teleserye lagi sa city, mga usual spots. The fact na dinala nila outside ang laking factor nun kung bat naging interesting sya. Pangalawa, medyo malaki yung fan base ng LizQuen, hatak din sa fans nila, tas magaling naman yung dalawang umarte. Interesting din yung story, siguro ang daming taga city na intertested din to check or to see kung paano nabubuhay ang ano kaya yun kung bakit pumatok sya.

**Rica: 41:02** – And last question, ire-recommend mo ba ang forevermore at bakit?

**Dyan: 41:10** – Yes! Sabi ko nga, for someone na hindi taga Baguio uray taga highlander kung gusto nila. Although sabi ko nga may differences in terms of, for me, yung feel kung paano tayo, it’s one good show na rin para makita nila kung paano, kung ano yung buhay ng isang tiga-highland or tiga-bundok. For someone na tiga dito na, still recommended pa rin sya kasi pwede pa rin nilang alamin, pwede pa rin maging open forum or open discussion or conversation starter yun kung nae-experience din ba nila yung ganung issues na pinortray ni forevermore. Yes recommended naman sya, saka hindi lang naman sya super patok na puro kiligan so I think for anyone.

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