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Small Enterprises Research and Development Foundation

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Virata Hall, Jacinto Street, Diliman
Quezon City

18276

DEVELOPMENT OF ENTREPRENEURS FOR
COTTAGE, SMALL AND MEDIUM INDUSTRIES

(1981-82-83)

PACKAGING OF EXPERIENCES

Part II-B CASES

Institution -

National Manpower and
Youth Council (NMYC)

Beneficiaries -

Sandra Montenegro
Diana K. Logaspi
Johnny C. Quinteros
Glen Limoli
Carlos P. Armas

THIS IS ONE OF THE OUTPUTS OF THE "PACKAGING OF EXPERIENCES" SUBCONTRACT UNDER THE PROJECT ENTITLED "DEVELOPMENT OF ENTREPRENEURS FOR SMALL, COTTAGE AND MEDIUM INDUSTRIES" (PHI/86/019)

Purpose of the Project:

To assist the government in developing and building up institutions involved in enterprise and entrepreneurship development through the provision of direct support.

Objectives:

The development objective of the project is to promote employment through the establishment of cottage, small and medium scale enterprises in rural and urban areas.

The immediate objectives are:

1. to establish a nationwide, coordinated and integrated and systematized long-term programme for entrepreneurship development;
2. to promote and develop entrepreneurship through the implementation of pilot programmes among selected subsectors in selected regions of the country;
3. to improve institutional linkages and mechanisms especially for sustained follow-up support services by appropriate government agencies.

Outputs: Case studies documenting the innovative approaches of the institutions tasked to pilot target-specific entrepreneurship development programmes as well as the experiences of the individual beneficiaries of such pilot programmes.

PROJECT TEAM

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EXPLANATORY NOTES

Abbreviations

DECSMI	-	Development of Entrepreneurs for Cottage, Small and Medium Industries
DOLE	-	Department of Labor and Employment
EDP	-	Entrepreneurship Development Programme
EDW	-	Entrepreneurship Development Workshop
FIT	-	Focus Interview Technique
MSI	-	Management Systems International
NMYC	-	National Manpower and Youth Council
PEC	-	Personal Entrepreneurial Competencies
PETA	-	Philippine Education and Theater Association
ROTC	-	Reserve Officers Training Corps
SRQ	-	Self Rating Questionnaire
TCS	-	Training Contract Scheme
TIS	-	Training Incentive Scheme
UNDP	-	United Nations Development Programme
UNIDO	-	United Nations Industrial Development Organization
UP-ISOI	-	University of the Philippines Institute for Small Scale Industries
VPC	-	Video Production Course
VPW	-	Video Production Workshop

**DEVELOPMENT OF
ENTREPRENEURS FOR
COTTAGE, SMALL AND
MEDIAL INDUSTRIES**

PHI/86/011

**Entrepreneurship Development for
Urban Youth in the Mass Media
Industries Pilot Programme**

ENTREPRENEURSHIP DEVELOPMENT FOR URBAN YOUTH
IN THE MASS MEDIA INDUSTRIES PILOT PROGRAMME
(A CASE STUDY)

I. INTRODUCTION

Under the "Development of Entrepreneurs for Cottage, Small and Medium Industries (DECSMI)" Project (PHI/86/018), the National Manpower and Youth Council in the National Capital Region implemented a pilot programme on entrepreneurship development for urban youth in the mass media industries. The pilot programme was designed to enhance the entrepreneurial competencies of young people from the mass media industries and to promote the use of video technology in business creation.

This fourteen-month programme trained, monitored and extended technical assistance to the beneficiaries. Twenty-five (25) out of sixty-four (64) applicants were subjected to different program interventions. Ten (10) have started new business activities while six (6) others have plan to do so. Five (5) of these business activities involved the use of video.

NMYC-NCR has already adopted the Management System International (MSI) training approach in the conduct of Entrepreneurship Development Programme for their target beneficiaries.

Written by Redentor Dakanay of the Small Enterprises Research and Development Foundation for the "Packaging of Experiences" component of the "Development of Entrepreneurs for the Cottage, Small and Medium Industries" (DECSMI) Project sponsored by the United National Development Programme (UNDP) and United Nations Industrial Development Organization (UNIDO) implemented in 1988-1989.

II. THE PILOT PROGRAMME

A. Objectives

1. To stimulate the entrepreneurial behavior of 25 target beneficiaries in the mass media sector. Traditionally, those in the mass media and related services usually hire out their talents and get employed as entertainers, singers, artists, etc. The project aims to develop positive attitude towards entrepreneurship among the participants.

2. To promote the investment potentials of video in the mass media and related industries. It was observed that there are more potential applications of video in the mass media and related industries, than are presently used. These include the production of pop video or MTV's, the recording of traditional music, dance, theater and crafts, and promotional videos to promote tourism and local artists and performers overseas.

B. Approach

The pilot programme will stimulate the entrepreneurial behavior of 25 young people and provide them with basic know-how in video production. Since the technology of video production is fairly well developed, especially in the field of advertisement, the pilot programme will not primarily focus on technical training in video production. It will concentrate on stimulating the participants to identify and exploit new opportunities for the commercial use of video. The participants can consider the

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application of video production in theater, dance, music, television, film, radio and records, advertisement, public relations and tourism. The programme will closely monitor the beneficiaries during the start up phase of their business venture. It will further extend business consultancy services to them for the duration of the pilot programme.

C. The Implementing Organization

The proponent of the pilot programme is the National Manpower and Youth Council (NMYC), which is a government agency attached to the Department of Labour and Employment (DOLE).

The NMYC undertakes the following programs and projects:

1. Manpower Planning and Research - These are undertaken to generate manpower information for program development, assessment, and evaluation.
2. Manpower Training - The NMYC conducts basic skills training, skills upgrading and livelihood skills training. Basic skills training involves the development of fundamental work attitudes, knowledge and skills and behavior patterns to specific standards. Skills upgrading consist of activities aimed at enhancing existing skills to improve standards of performance and broaden work perspectives. Promotion of productivity and self-reliance is done through the livelihood and entrepreneurship training.

3. Training Packages Development - This activity includes the design and development of training packages and training aids to enhance and facilitate skills training.

4. Skills Standardization and Certification - These include the development of skills and trade standards in specific trades and the administration of trade tests to measure the skills of workers against established national standards on a regular basis

5. Manpower Guidance - This activity is primarily aimed at the youth. It promotes awareness and encourages skills acquisition in occupations which are in high demand and the development of proper work attitudes.

6. Industry Manpower Schemes and Incentives - This encourages the participation of the private sector in manpower skills development through the establishment of Industry Boards, through the Training Contract Scheme (TCS) which reimburses training expenses and through the tax deduction incentives of the Training Incentives Scheme (TIS).

D. Plans

1. Scope of Work

Twenty five young people from the Metro Manila area have been targetted to receive assistance in setting up businesses in

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the mass media using video as a production or promotional tool. The programme will conduct a two-week intensive entrepreneurship workshop to motivate them, to reinforce their entrepreneurial traits and to make them more confident to face the future.

This will be followed by a one week video production workshop to provide the participants a basic working knowledge of video production and to demonstrate the different video production techniques. The participants will then identify and plan to produce a video material during a two-month period with technical assistance from the programme.

To complete the training, the participants will be required to produce actual video programmes during a concluding two week production workshop. The equipment and the expertise will be hired from a local company so that participants can concentrate on the production aspects.

The pilot programme will assist the participants in implementing their business plans after the training program. The assistance will include the identification and mobilization of appropriate resources for their business ventures from existing public or private institutions.

These resources include financing, market information, legal advice and technical and managerial know-how. The assistance will further cover entrepreneurial and managerial advice.

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2. Project Inputs and Activities

The programme provided the services/expertise of the following:

- a. A technical expert
- b. The Management Systems International, a consultancy firm which conducted a four-day training course on entrepreneurial, identification and selection schemes and a two (2) week entrepreneurship workshop.
- c. A media technologist who developed the curriculum of the two video production training courses and conducted them for a period of five weeks.
- d. A video production expert for a period of two months, who assisted in the conduct of the video courses and in the scripting and planning of the video productions by the participants.
- e. The University of the Philippines, Institute for Small Scale Industries (UP-ISSI) which conducted the three week business consultancy course for the NMYC trainers prepare them in implementing the pilot programme.
- f. An associate expert for the duration of the contract.
- g. Two video 8 cameras with accessories, a video cassette recorder, a video 8 editing suite and a television monitor.

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3. NMYC Inputs and Activities

- a. A two week entrepreneurship workshop for 25 participants at the end of January 1988.
- b. Space, equipment and support staff for the one week video production course conducted in February, 1988
- c. Assistance to the participants in the preparation of their video production and in the setting up of their business venture.
- d. Monitoring and extension of support to the participants in their entrepreneurial ventures after the training programmes.
- e. The services of one supervisor, two trainers/extension officers and a secretary, for the duration of the pilot programme. A regional Director was responsible for the overall coordination with NMYC.

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4. Time Table of Activities

The pilot programme was implemented in fourteen months.

ACTIVITIES	- 1 9 8 7 -				- 1 9 8 9 -				: - 8 9 -						
	OCT/DEC	J	F	M	APR	MY	JN	JL	AUG	O	N	D	J	F	M
PROMOP/SELECTION	:	:	:	:	:	:	:	:	:	:	:	:	:	:	:
ENTRE. WORKSHOP	:	25:	5:	:	:	:	:	:	:	:	:	:	:	:	:
	:	[---]	:	:	:	:	:	:	:	:	:	:	:	:	:
VIDEO PROD. COURSE	:	:	8-12	:	:	:	:	:	:	:	:	:	:	:	:
	:	[---]	:	:	:	:	:	:	:	:	:	:	:	:	:
PREPARATION OF VIDEO PROD.	:	:	15:	15:	:	:	:	:	:	:	:	:	:	:	:
	:	:	[-----]	:	:	:	:	:	:	:	:	:	:	:	:
VIDEO WORKSHOP	:	:	:	:	10-26:	:	:	:	:	:	:	:	:	:	:
	:	:	:	:	[---]	:	:	:	:	:	:	:	:	:	:
TECH. ASSISTANCE/ MONITORING	:	:	:	:	:	16:	:	:	:	:	:	:	:	:	25:
	:	:	:	:	:	[-----]	:	:	:	:	:	:	:	:	:

5. Outputs

a. An entrepreneurship development course to be conducted for 25 participants

b. Two video production workshops to be conducted for 25 participants

c. 20-25 young people trained in entrepreneurship development and on the use of video as a production or promotional tool

d. A minimum of 4 video programme with a quality suitable for commercial use.

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e. 20-25 young people who have been assisted and monitored in their efforts to set up their own business ventures.

f. Reports:

- report on the two week entrepreneurship workshop
- report on the video production course and workshop
- bi-monthly reports on experiences and progress of each participant starting at the end of the production course
- a final report summarizing the proponents experiences during the total subcontract period.

6. Project Cost:

The total cost of the pilot programme is P262,000.00 broken down as follows:

Description	Amount
Entrepreneurship Development Workshop	P 19,100
Video Production Course	64,700
Co-trainers and resource persons	P 17,100
Equipment rentals	35,000
Operational cost	12,600
Video Production Workshop	47,200
Administrative support services	111,000
Miscellaneous	20,000
Total	<u>P 262,000</u> =====

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II. IMPLEMENTATION

1. Selection and Identification of Participants

Participants were recruited by sending letters of invitation to organizations/institutions in the mass media industries. The letters stipulated the qualities required of the participants and the basic criteria needed for acceptance.

The selection criteria adapted was that participants should be between 18 and 30 years old and working in any of the 8 sectors of the entertainment or mass media industry. The maximum number of participants that could be accommodated was 25 and they should be evenly spread from all sectors of the industry.

A total of sixty-four (64) nominees were recommended by nominating agencies.

The recruitment and selection of participants took two months.

Annex 1 shows the list of successful candidates selected.

To establish some base records of participants, they were requested to undergo a focus interview conducted by MSI consultants. Annex 2 lists down each participant scores. The interviews were intended to determine the participant's personal entrepreneurial characteristics. Similarly, they were requested to answer a self-rating questionnaire the results of which are shown in Annex 3.

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2. Training Programs

The following training programs were conducted during the project period:

a. Entrepreneurship Development Workshop (EDW)

This two-week workshop was conducted by two trainers from the Management Systems International based in Washington D.C., USA. It was held at the University of the Philippines Institute for Small Scale Industries in Diliman, Q.C. It aimed to assess and reinforce the entrepreneurial potentials of the participants.

The course outline together with the corresponding background of the consultants is presented in Annex 4.

The course was conducted mainly through lectures and discussion supplemented by role-playing, games and structured learning exercises.

In order to simulate the actual business situation they will later find themselves in, the participants underwent the "Business Creation Exercise". They identified, planned and set-up income-generating business projects in the classroom, ranging from the sale of garments and souvenir items to provision of services (transportation, business, consulting, dating service, etc.)

Of the expected 25 participants, 24 confirmed their participation. However, four (4) backed-out at the start of the workshop because of other commitments while one (1) dropped out because of illness incurred during the workshop. Nineteen (19) participants graduated from the course that started on January 25 and completed on February 5, 1988.

Twenty-nine (29) trainer participants from different collaborating agencies sat as observers during the course.

Figure 1 represents the distribution of participants that enlisted in the program and those who graduated from it.

Course Evaluation

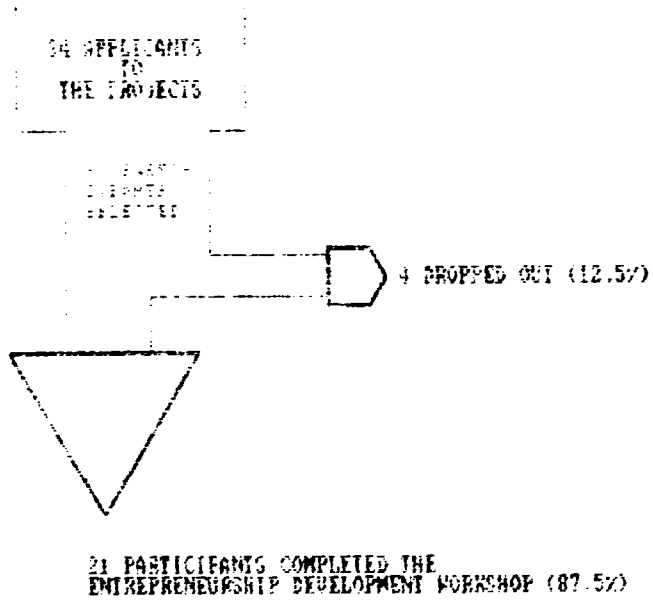
After the program, the participants were requested to evaluate the course through an evaluation sheet.

Of the 19 graduates, only fourteen (14) participants submitted their course evaluation sheets (shown in Annex 5) summarized as follows:

1. Seventy-eight percent of respondents claimed that they learned what they expected. Ninety-three percent felt they became more qualified professionally.
2. Eighty-five percent found the instructional procedures practical and easy. Ninety-three percent found the training materials valuable and adequate.

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FIGURE 1 PARTICIPANTS' DISTRIBUTION
ENTREPRENEURSHIP DEVELOPMENT WORKSHOP



3. Exercise, games and discussions on PECs were liked most while accounting, video presentation and some lecture on business planning were liked least.

4. Both trainers received high marks with regards to their guiding the participants and supporting the training communities. The training staff were considered helpful and approachable.

5. Although the majority considered heavy the program schedule, they concluded the program overall to be excellent.

b. Video Production Course (VPC)

This was conducted at NMYC by Mr. Alan Joy, Media Technologist of the project with assistance of Ms. Patricia Carver, Video Production consultant, from February 8 to 12, 1989.

The course aimed to give the participants a basic working knowledge of video production and show its many possibilities. The two week course covered technical aspects of video production such as story board preparation, lighting and shooting techniques and video editing.

The course outline is presented in Annex 6 together with the background of Media Technologist.

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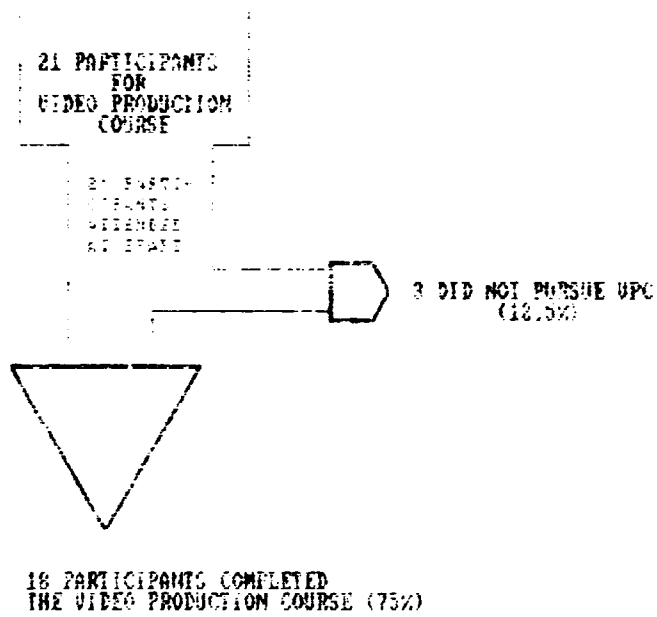
Of the 20 participants from the mass media industries, 18 were graduates of EDW. One (1) graduate of the workshop did not pursue the course. However, two (2) new participants from the mass media industries participated in the course. Four (4) participants from collaborating agencies also attended the workshop as observers.

Figure 2 represents the distribution of those that participated and completed the course.

Four (4) short video films lasting an average of four minutes were made during the course. As hands-on, participants were divided into four groups and allowed to pick subject for taping. Using a borrowed V-8 camera for half-day shooting and a U-matic machine for four (4) hours processing, the participants produced the following film features.

"Streets of Manila"
"Euphoria"
"the CCP Outreach Program"
and "Ayala Avenue"

FIGURE 2 PARTICIPANTS' DISTRIBUTION
VIDEO PRODUCTION COURSE



Course Evaluation

Summarized below are the evaluation of sixteen out of 24 participants who completed the evaluation sheet (see Annex 7a-7b):

1. Majority of the participants found the course short and considered the schedule too heavy. The participants had various expectations and reactions to the course arising from differences in interests and inclinations. Participants wanted more editing sessions and hands on camera work. Although they approved of the lecture methodology, they felt that group work, case studies and individual work need to be improved.

Resource persons were regarded competent. There was substantial interaction during the course between trainers and participants as well as among the participants themselves.

2. Eighty percent found the program useful and relevant to their needs. They claimed that there is a lot of potentials for applying the knowledge they acquired in the future.

3. The participants rated low the program facilities and equipment.

c. Video Production Workshop (VPW)

After the video production course the participants were given time to work on their project proposal for the video workshop. The proposal would allow the participants to produce an actual video programme which they could use to generate business opportunities.

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Ms. Patricia Carver served as production consultant to the participants who needed assistance in coming up with proposal. As prerequisites for funding, they were required to come up with complete proposal containing story board, budget, marketing plan and production plan. The completed proposal was then sent to the media specialist Alan Joy in London, for final approval.

Ten (10) video proposals were conceptualized and initiated but only four (4) were submitted for consideration. Annex 8 presents the submitted and uncompleted proposals and their proponents.

During the workshop, equipment were rented for use by the participants. Listed in Annex 9 were the private companies contracted to provide the needed facilities in the absence of facilities from government agencies which were not willing to lend their facilities due to previous commitments and perhaps indifference to the program.

According to Mr. Joy, "it was planned to make 8 simple programmes of 5 to 10 minutes duration in Manila over a period of two weeks. Each programme was expected to be shot in one day and edited on one day. But everything did not proceed according to plan. The ideas/proposals as presented required longer shooting times and had to be shot outside of Metro Manila necessitating changes in budget and requirements."

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The four proposals were started during the Video Production Workshop in April 1988. Facilities were provided and expert guidance was available during the workshop. As most proposals were for productions which were larger than originally intended, only "Please no Pity" could be completed during the two week workshop. Two other proposals, "Pamalandong" and "Boracay Island" were completed in August 1988 while "PETA" was completed October 1988.

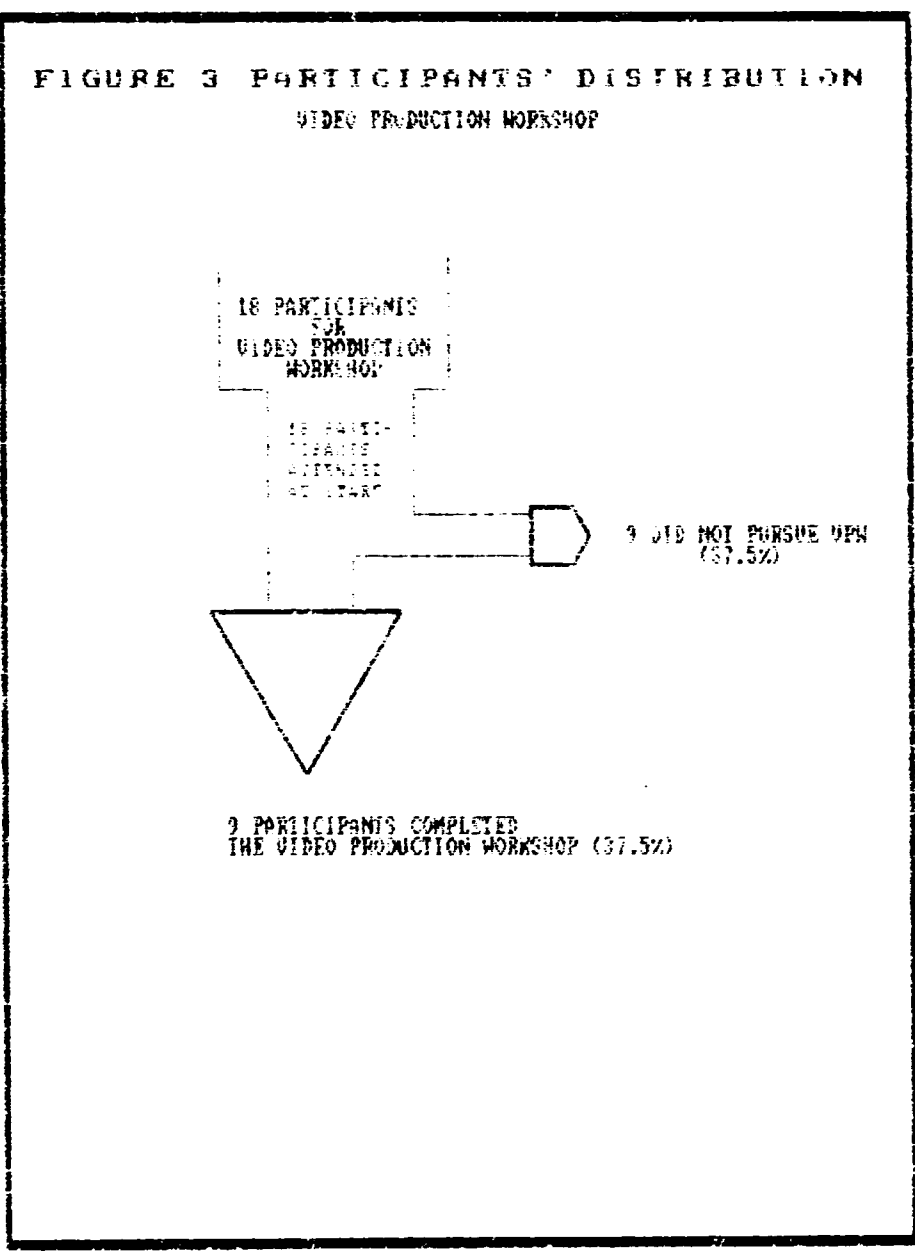
"Please No Pity" was a documentary of a gifted handicapped artist who paints with his foot and mouth. "Pamalandong", on the other hand, documented the lenten rites celebration in one of the southern provinces of the country. "Boracay Island" was a promotional material for one of the enchanting island resorts in the Visayas.

Figure 3 represents the distribution of those that participated and completed the course.

According to the Media Technologist, Mr. Alan Joy, "the reasons for getting 40% continuing participation could be any or all of the following: a) not enough enthusiasm created by the Video Production Course, b) the quality of the selection process, c) participants could no longer spare the time after being away from work for three (3) weeks and d) there were no real opportunities for developing new business ideas in the mass media industries." 1_/_

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FIGURE 3 PARTICIPANTS' DISTRIBUTION



Similarly, Mr. Joy reported that "one main problem that developed between the first part and the second part of the project was the loss of monies originally allocated to the hire of equipment. The course participants had been promised that they would have access to the best equipment and editing facilities so that they could make a programme of top quality that could be broadcast". 2_/

The report also said that promised help and support from various government agencies of cameras and editing facilities were not available when called upon contrary to expectations. 3_/

The activities lasted from April, 1988 till March, 1989.

3. Support and Extension Services

Two surveys were undertaken by the NMYC project team after the training. Both surveys were done with the use of questionnaires (See Annex 10 & 11).

The monitoring and extension were done to determine the status of each participants planned venture and find out what possible assistance can be extended to them.

In the initial survey, seventeen (17) participants responded through mail while 4 were interviewed personally. The highlights of the findings are as follows:

Six respondents were already involved in business activities prior to the training and four have embarked in other business namely: management of a dance studio (2), export of Philippine movies to Singapore (1) and food manufacturing (1).

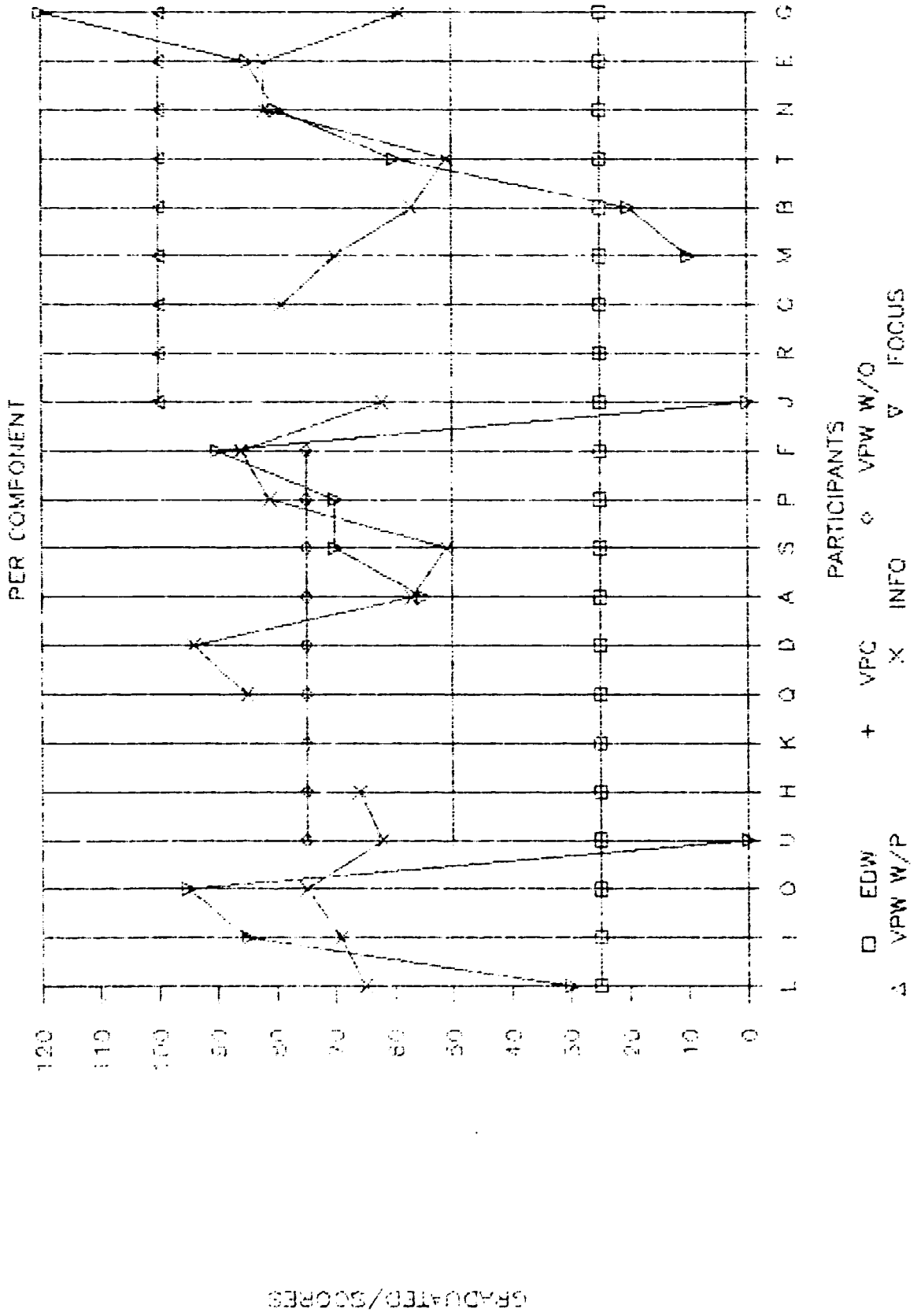
Nine (9) of the seventeen (17) respondents who had not started any business activity planned to put up their own business. They wanted to be in advertising (3), talent management/video production (1), talent agency (1), video production (2), audio visual production (1) and restaurant management (1).

Requests for assistance were in various forms such as facilitation of business contracts, management consultancy, conduct of feasibility study, lending of video equipment and additional hands-on training in video production.

Table 1 summarized the result of the second survey considering participants profile and performance. From the table, participants can be classified into those that participated in all three courses, those in only two courses and those that only participated in EDW. It can be deduced that those who participated completely in all three courses, have lower averages in their PEC's scores when compared with those that only participated in one or two courses as shown in Figure 4.

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FIGURE 4 PROGRAM PERFORMANCE



Figures 5 to 9 show the distribution of the three groups versus the results of the second monitoring survey in terms of participants who had business before the start of the program, who belonged to well to do family, who started new business, who had plans to start a business and those planning to use video in business.

Those who were planning to start new business with the use of video belonged to the group that completed the three courses (EDW. VPC. VPW-W/P). The group which participated but had no approved projects (EDW. VPC. VPW-W/O) have on-going business though not video related. The fact that they had access to capital as they belonged to affluent families probably made it easy for them to start their business.

FIGURE 5 PARTICIPANTS' PROFILE
HAD BUSINESS BEFORE START OF PROGRAM

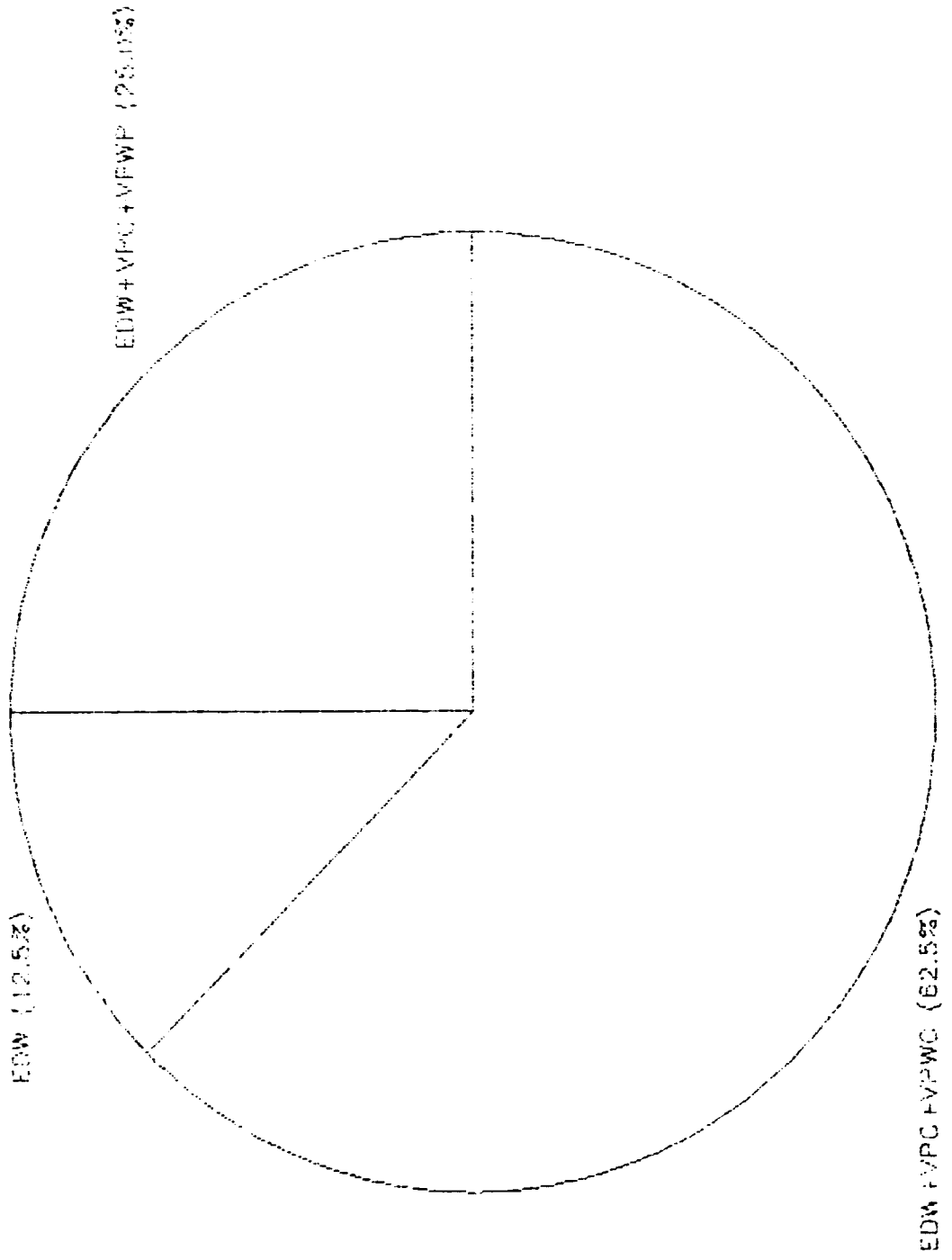


FIGURE 6 PARTICIPANTS' PROFILE
BELONG TO WELL TO DO FAMILY

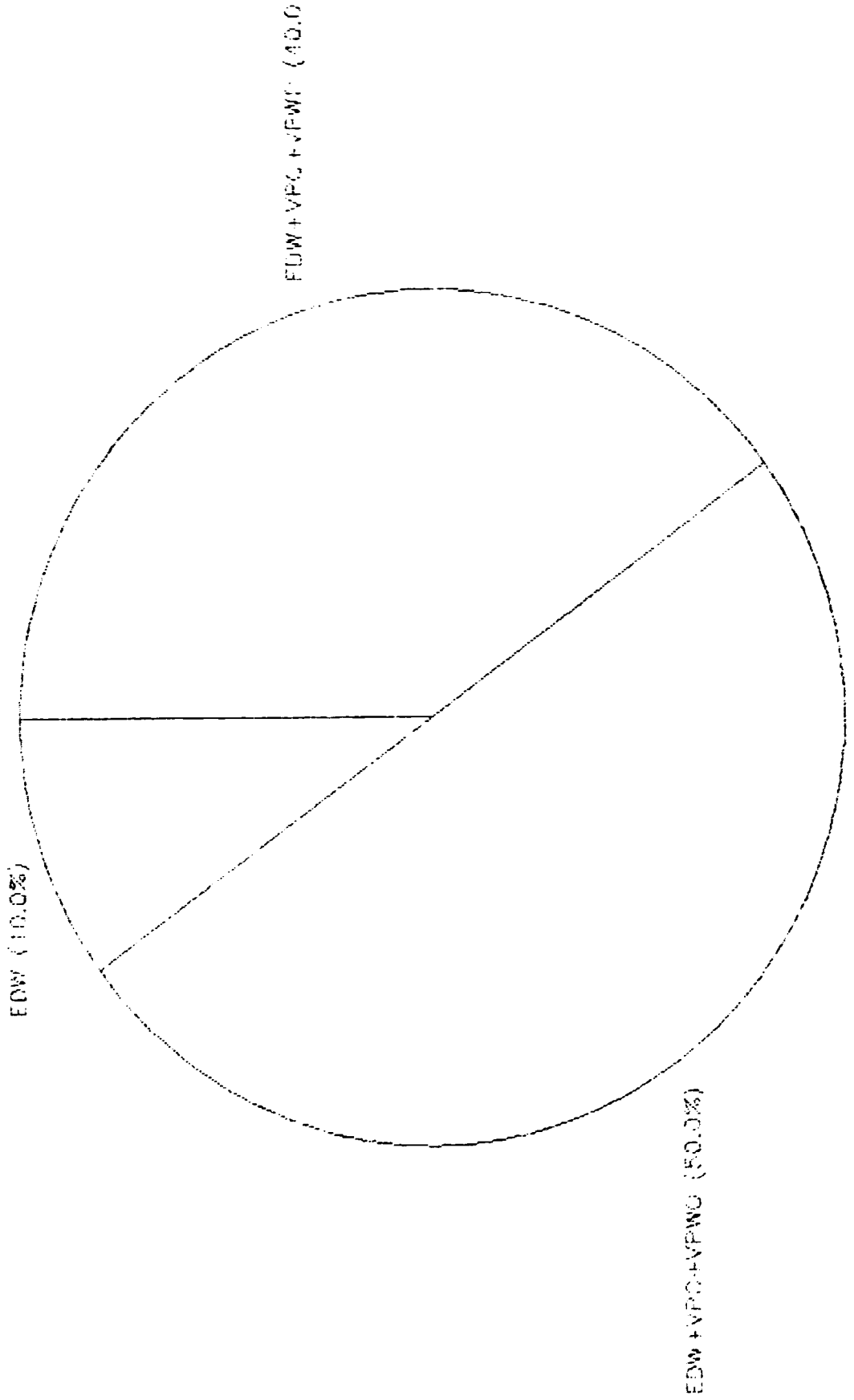


FIGURE 7 PARTICIPANTS' PROFILE
STARTED NEW BUSINESS

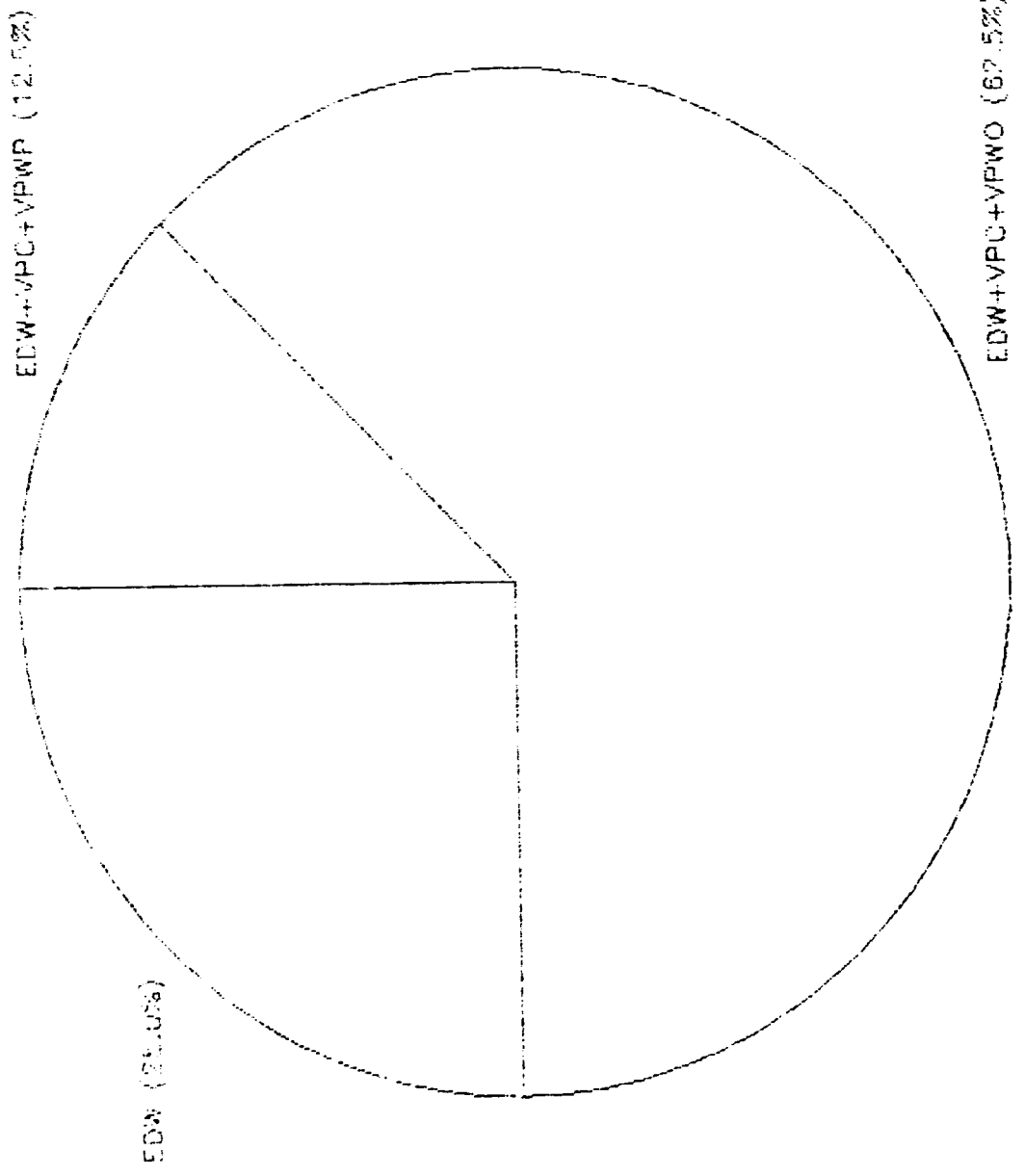


FIGURE 8 PARTICIPANTS' PROFILE
PLANNING NEW BUSINESS
EDW (6.0%)

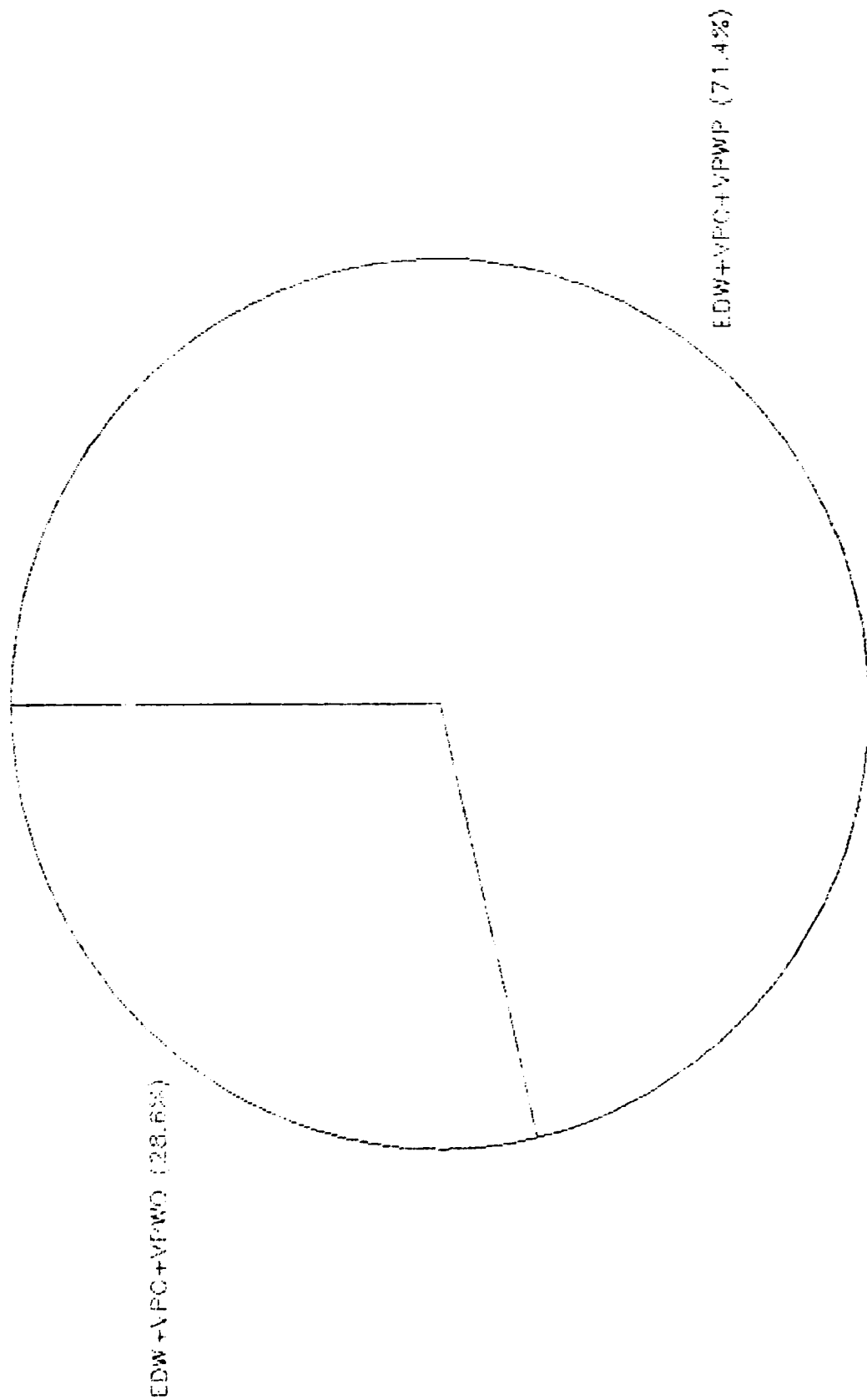
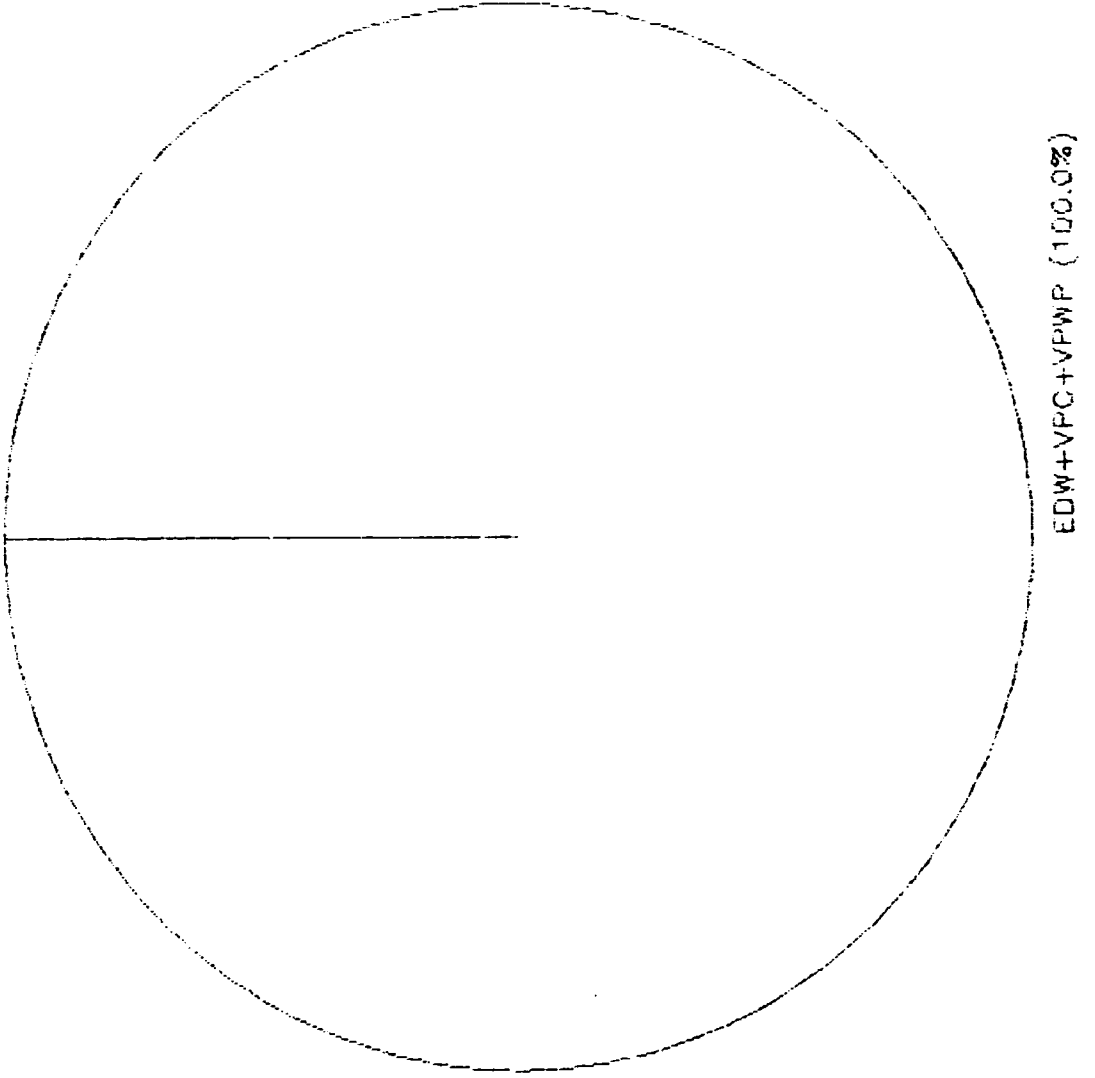


FIGURE 9 PARTICIPANTS' PROFILE
PLANNING TO USE VIDEO IN BUSINESS



10. TRAINERS

Please rate the resource persons using the following numerical rating: 5 (Excellent); 4 (Very Good); 3 (Good); 2 (Fair); 1 (Poor)

ITEM	ALL IN 100					FERTI TA CARRIER					TOTAL	
	5	4	3	2	1	5	4	3	2	1		
1. Clarity in presenting objectives	4	0	2			6	7	2			3.93	4.27
2. Communication skill (clarity in explaining, motivating, giving directions)	4	8	3			6	6	3			4.07	4.2
3. Motivational/attitudinal guidance to trainees	2	7	4	2		6	5	1	3		3.6	3.93
4. Ability to supervise activities of trainees	4	6	2	3		5	5	2	3		4.79	3.8
5. Selection and use of training aids (materials)	5	7	2	1		9	5				4.13	4.59
6. Ability to deal with questions and response of trainees	7	3	5			8	3	1			4.13	4.18
7. Demonstration skill	0	9	1			6	6	3			3.87	4.0
8. Proper utilization of time	3	8	4			6	7	2			3.67	4.13
9. Attainment of objectives	3	10	2			6	7	2			4.57	4.13

ANNEX I

ENTREPRENEURSHIP WORKSHOP
Jan. 25 - Feb. 5, 1988

DIRECTOR OF PARTICIPANTS/RESOURCE PERSONS/PROGRAM STAFF

4. PARTICIPANTS FROM THE ENTERTAINMENT INDUSTRY

Name/Education/C. De.	Position/Employment Business Address Tel. no.	Home Address Tel. No.
1. Araneta, Roberto "Robbo" Marketing Secretary 5	Creative Director ARND Building, Andreson cor. Gaseta, Legaspi Village, Makati, MM #55-55-02	1214 M.A. del Pilar Malate, Manila #5216502/552193
2. Arborea, Juan Eduardo "Jed" Mass Communication November 20	Production Assistant Bell Files Inc. #477362 to 88	949B Miguels St. Airport Village Paranaque, M.M. #832-56-38
3. Becani, Melchor III "Jed" Fine Arts Advertising April 30	Program Head (ATV) NORFOLK Film Inst. #36 Rosario Drive cor. Ilang-Ilang, Cubao Quezon City #721-77-02	#91 N. Osorio St. Phase II BF Homes Sucat, Paranaque S.M. #827-14-69
4. Carbon, Erwin Johannes "Erwin" B.S. Architecture December 3	Managing Director Design Consultant c/o Transer Industries Suite 400, Makati Executive House Belvedere Village Makati, M.M. #815-661451/6705	288 Reguabayan Taguig, M.M.
5. Co, Terry "Terry" B.A. Nov. 10	Administrative Officer Head of Film Education Division, NORFOLK Film Institute 60 Pookan Drive cor. Ilang-Ilang, Cubao, Q.C.	43 D. Tuzon cor. Nitanod St. Sta. Mesa Heights Quezon City
6. Cueta, Eric de la "Eric"		3045 Estrella St. San Antonio Village Makati, M.M. #68-48-42
7. Montiveros, Ma. Alejandra "Sandy" Jan. 4	Vice President Megasonobrowns 208, Rolas Blk., Suite 22 Carmen Road, Malate Manila #591127-565215	7716 St. Paul Rd. San Antonio Village Makati, M.M. #83-54-14

- | | | |
|--|--|---|
| 8. Legaspi, Diana
"Diana"
48 Essex & Drake
June 8 | Reporter
4th Flr., Taguerra Bldg.
Legaspi Village
Manila, P.H.
810784117030 3187711 | 71 W. Windsor St.
St. Annes II
Manarbas, M.M.
#82-72-52 |
| 9. Luchessa, Alan Defensor de
"Alan"
December 12 | | 405 Townsend Drive
Wale Atsberg Village
Huntville, M.M. |
| 10. Luchessa, Luis Jose R.
"Luis"
48 Commodore Arts
July 27 | | 800 Conyawa Road
Luzon Sh., Greenhills
Pasig, M.M.
#82-82-87 |
| 11. Mabayo, Jeff
"Jeff"
48 Political Science
June 1 | General Man
Luzon State College
N. San Antonio Div. Div.
Independencia St.
Tadlocan City, Leyte 7101 | Los Angeles San Jose
Tadlocan City, Leyte

2410 Fernandez St
Malate, Manila |
| 12. Meraldo, Joe
"Joe"
Mass Communication
June 11 | Director
Suite 914 9th Flr.
National Life Building
6762 Ayala Avenue
Manila, M.M.
571844/5112512 | #74 St. Paul Road
Horseshoe Village
Cebu, S.C. |
| 13. Ocampo, Michael Alexander
"Chester"
Commercial Arts | | #5 National St.
East Avenue, S.C. |
| 14. Patena, Daniel Jr.
"Dan"
Fine Arts
March 28 | Entrepreneur
Singer
Songwriter | 1779-A San Andres
Malate, Manila |
| 15. Perez, Patricia
"Pat"
48 Phil. Studies
September 11 | Manager
New Edition Apparels

Research Consultant
Green. Health & Assoc. | 101 Little Verde BUISS I
E. Rodriguez Avenue
Pasig, M.M. |
| 16. Quintos, John
"Johnny"
Architects
July 7 | Chairman of the Board
Quintos Resources Inc | 10 Kara Street
Palm-Air Village I
Manila, M.M.
#81-41-16 |
| 17. Ramos, M. Jose
"Jose"
64 A No. 1, Pol. Sc.
March 22 | Teacher and Mgt. & Dev. Co., Inc.
111 Alvarado St.
Ground Floor, Sactreya Gardens
Legaspi Village
Manila, M.M.
#812-40-34 to 35 | Rico Towers
8-231
Korea Avenue
Manila, M.M.
#817-950/817 1727 |
| | Research Head
Newborn
Cherry 1000
#2-50-40 to 49 | |

- | | | |
|---|---|--|
| 18. Savano, Berina
"Nina"
Advertising
February 4 | Talent Scout
ALBEE Paols, Citibank Bldg.
Pasay de Roxas, Makati M.M.
Deane, Project Director
02688, Makati | 0-9-0 Employees Village
3rd, Biliban
Guscon City |
| 19. Umali, Angelo Adeline III
"Umang"
Theater Arts
May 15 | Production Assistant
Cultural Production Div
CRDS, Manila Film Center
CCP Complex, Roxas Blvd
Manila
#8023574/332010/8701125 | #4 Bayanan St.
Project 7
Guscon City
#98-31-40 |
| 20. Virina, Heriste
"Lisa"
AR Communication Arts
November 1 | Supervisor
J. Powers & Associates
Nepesa cor. Constellation
Pati-Ain, Malabo, M.M.
#07-06-81 | Bld. 5 Lot 1 Aurora
Pujar cor. Maria Sanchez
BF Resort Village
Pamplona, Las Pinas M.M.
#811-01-80 |
| 21. Yap, Ms. Berita Rosa
"Berit"
AR Broadcast Communication
MA Communication
January 14 | Instructor
D.P. Institute of Mass Com.
Cebu, C.I. | #5 Juan Luna St.
Area 1, UP Campus
Diliman, C.I.
#992761/993306 |

8. PARTICIPANTS FROM THE COLLABORATING AGENCIES AND ASSOCIATE EXPERTS

- | | | |
|---|--|--|
| 1. Cese, Blize
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Makati, M.M.
#871928 |
| 2. Dancel, Laura
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BSPA
September 28 | Mansueto Development Officer
NMYC - NCR
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Highway, Taguig, M.M.
#817-40-80 | Bld. 5 Lot 18 Phase 2
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Laguna |
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"Vic"
AR
January 28 | Sr. Mansueto Dev. Officer
NMYC - NCR | #4 Crispine Ave. cor.
2nd St., Las Pinas Village
Pamplona 3, Las Pinas
M.M. |
| 4. Compueng, Irene
"Irene"
AR Behavioral Science
November 25 | ALBEE Project Coordinator
NMYC - MFC | Bld. 10 Lot 6 Greens
Rox Blvd. corner
Lavece |
| 5. Guzman, Genoa
"Genoa"
BSPA
August 3 | Mansueto Development Officer
NMYC - NCR | Cayanan Floods Sur |
| 6. Rendon, Genia
"Genia"
AR Technical Sc.
May 14 | Supervising Mansueto Dev.
Officer
NMYC - NCR | Lot 7 Bld. 4 Legro
Nalanchas, C.I. |

7. Solak, Ghena Flinorea "Dora" AB Speeches August 17	ICSEV Project Coordinator M.A. - 1977	Lot 24 Bk. 7 Vallejo Cristiantheus Village San Pedro, Laguna
8. Tengoren, Ala Inzer "Ala" TASA Marketing September 7	Manpower Development Officer M.A. - ADP	Bk. 9 Lot 17 Adelin San Pedro, Laguna
9. Abadon, Victor "Vict" AB Sociology February 17	Training Associate BA - 1981 D. Victoria Hall D.F. Center Diliman, Que. #99-10-75 to 79	6104 Aurora Avenue San Carlo, Cebu
10. Beldonia, Brenda "Brenda" AB Economics December 4	Training Associate BA - 1981	1642 Euseke St. Vito Cruz Ext. Makati, M.M. #87-19-57
11. Co, Myra "Myra" Journalism April 31	Research Associate BA - 1981	124 Dame de Noche Julian I, Pasig Metro Manila
12. Macapagal, Zenaida "Zenny" BA December 14	Management Specialist BA - 1981	Bk. 76 Lot 29 Lagro Navaliches, Q.C.
13. Mandabat, Aurora "Aur" BEd Feb. 26	Research Associate BA - 1981	1210 Anticipo St. Sampaloc, Manila #741-82-73
14. Peadar, Celis "Celis" BA Foreign Service April 31	Tr. Training Assistant BA - 1981	2730 Macaroni St. Makati, M.M. #88-45-70
15. Tiosay, Zenaida "Zeny" MA Education May 1	Training Specialist BA - 1981	1651 UP 2L186 Bilimbon, Q.C. #99-92-13
16. Tiong-Pausino, Sonia "Son" BEd, MA June 21	Associate Director BA - 1981	36 Metro Exec. Homes Hillside St. San Juan, M.M.
17. Peadar, Gil Dennis "Dennis" AB Economics BA Bus. Mgt. BA Urban & Reg'l Planning September 1	Research Associate BA - 1981	#121 Vethouren Rd. Loyola Heights, Q.C. #92-69-04

13. Inzerian, Grace Marie "Grace" EC Statistics Jan. 8	Prof. In. Civ. Head Provincial Division Planning and Evaluation Officer and Model Control. and Determines Sur #44-01-4018	21 Egnot Road Better Living Subd. Paranaque, M.K. #825-91-44
19. Alvarez, Guilermo "Gort" BSEB, USA Nov. 14	Prof. Dev. Civ. Head and Special Proj. Group Planning Supervisor Provincial Dev. Planning and Evaluation Office (PDP&E) Provincial Capitol Complex Calleo, Pili, Cacerines Sur #44-01-4033	MOA Subd. San Agustin, Canasa Davao Sur
20. Batters, Eric "Eric" NSA Feb. 27	Research Associate Center Institute of Management #374011 to 19 loc. 177	14 E. Mata St. Pasay, Cavite
21. Jassacan, Andrea "Ara" BSEB March 27	Income Generating Program Staff Igorote Foundation, Inc. Home Sweet Home Gov. Peak Rd. Baguio City #442-07-16	#3 General Rico No. 3 La Trinidad Benguet
22. Foy-Sol, Mary "Marysol" BSE Sept. 27	Community Organizing Staff Igorote Foundation, Inc.	Home Sweet Home Gov. Peak Rd. Baguio City
23. Zuneza, Noela "Noela" ES Social Work Sept. 27	Technical Officer-Trainer Igorote Foundation, Inc.	#79 Benson Road Baguio City
24. Cotiano, Benjamin "Ben" BSE	Private Individual University of the Philippines Diliman, Quezon City	
25. Bernandis, Roberto "Robe" Social Economics April 8	Associate Expert UNIDO Visayas International Centre C/O. Box 100 P-100 Manila Aloraba	
26. Danden, Anile "Anile" Agronomy - Top. Tech. May 15	Associate Expert for MWH-171 UNIDO	
27. Mandana, Cirixa "Cirixa" Industrial Engineering August 27	Associate Expert for MNC UNIDO c/o UNOP P.O. Box 1065 P-100 MIA, Tapan City, M.K.	c/o Margit Getman 14 Paredes St. Las Villas de Valle Pasig, M.K. 1011 April 11
28. Nino, Genaro Dec March 1	Associate Expert for MNC UNIDO	

C. NET CONSULTANT

1. Dr. Barbara Brown

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2. Glenc, Forlano

Donorship Researcher I

3. Ponce, Harwood

Artist Illustrator

INNER 2
 PFC SCORES FROM FOCUS INTERVIEW

RESQ. NO.	CASE	FIELD NAME	OPPORTUNITY ALIGNED	PERSISTENCE	COMMITMENT TO WORK CONTRACT	DEMAND FOR EFFICIENCY AND QUALITY WORK	RISK TAKING	COOP. SETTING
1.	WELLS	HERZOG	10	5	10	10	10	15
2.	LAUREN	ERIC	10	0	0	10	0	20
3.	CAROL	CAROL	0	0	5	0	0	10
4.	WELLS	WELLS	5	10	10	5	5	20
5.	WELLS	WELLS	25	10	10	5	10	25
6.	WELLS	WELLS	0	0	0	0	10	5
7.	WELLS	WELLS	10	5	5	5	0	15
8.	WELLS	WELLS	0	0	0	10	0	15
9.	WELLS	WELLS	5	0	5	0	10	20
10.	WELLS	WELLS	15	10	5	5	5	15
11.	WELLS	WELLS	15	10	5	0	10	10
12.	WELLS	WELLS	0	0	0	10	0	20
13.	WELLS	WELLS	0	5	15	5	5	10
14.	WELLS	WELLS	0	0	0	0	5	5
15.	WELLS	WELLS	0	10	5	5	5	20

INFORMATION SECTION	SAFETY PERMITS	REWORKING	SELF-CORRECTIVES	TOTAL PEE SCORE
10	40	15	15	100
11	20	15	10	95
8	30	0	0	30
15	40	10	0	95
7	10	10	10	100
6	0	0	0	20
10	10	5	5	20
10	0	0	0	5
5	0	0	10	100
7	5	10	10	90
10	0	5	0	105
5	10	15	15	90
7	15	15	15	105
0	0	0	0	10
8	5	15	5	70

ANNEX E

SCORES FROM INFORMATION SHEET (INVO)

REF. NO.	LAST NAME	FIRST NAME	SEX	CIVIL STATUS	SCORE
1.	ELIZURIGA	ALVIN EE	M	1	66
2.	SANTOS	LEN	F	1	65
3.	ARMETA	ROBERTO L.	M	1	61
4.	URALE III	ANGEL ADELINA	F	1	61
5.	ARBOLEDA	JOHN EDUARDO P.	M	1	57
6.	LESASSE	DIANA V.	F	1	59
7.	MERINA	CARLITO F.	M	2	51
8.	CARSON	ERWIN JOHANNES	M	1	64
9.	BADANI	MELCHOR L.	M	1	79
10.	PEREZ	PATRICIA	F	1	62
11.	MONTIVEROS	SANDY	F	1	66
12.	GO	TEDDY G.	M	1	62
13.	PATENA, JR.	DANTE L.	M	2	70
14.	QUINTOS	JOHN G.	M	1	61
15.	HANAHAN	TATE F.	F	2	69
16.	YAP	SHRITA V.	F	1	62
17.	MARIBAY	JEFF	M	1	60
18.	DOMPO	MICHAEL ALEXANDER M.	M	1	65
19.	REYES	RESTITUTO A.	M	1	9
20.	VALLEJO	ARMINDA M.	F	1	60
21.	DE LA CUESTA	ERIC VEF	M	2	75

WORK 4

ROI INTERFERENCE OF WORKING

DAY 1	DAY 2	DAY 3	DAY 4	DAY 5
Introductory to Entrepreneurship	Risk Taking	Persistence	Information seeking	Demand for Efficiency
Training Methodology and the Training Contract	Business Creation Exercise (BCE)	Commitment to the work Contract	Demand for Quality	Time Management
Goal Setting	Opportunity Seeking	Write Business Plan	Presenting the start Business Plan (BCE Broker Panel)	Achievement Cluster Video Review
		SEI Product and Service Identification		Cluster Field visit and Observes
				Efficiency Orientation
DAY 6	DAY 7	DAY 8	DAY 9	DAY 10
Processing BCE Implementation	Financial Planning	Planning Cluster Video Review	Self Confidence	Processing the BCE
Statistical Analysis and Monitoring		Presentations and Networking	Power Cluster Review	Next Steps Planning
			Feedback Briefing	Knowledge Evaluation
			Self-ive Interview	Planning Identified for Achievement and
			Cluster Presentation	Special Awards
			Product Pitch to Investor Panel	

COURSE EVALUATION

Title of Seminar : Entrepreneurship Workshop

Date of Seminar : January 25 - February 5, 1988

A. Please check the appropriate blanks.

1. Did you learn what you wanted to learn from this seminar?

Completely	4	7	3			not at all
	-----	-----	-----	-----	-----	
	1	2	3	4	5	

2. Do you feel that your participation in the programme had made you more qualified professionally?

Yes, much more qualified	8	5	1			not at all
	-----	-----	-----	-----	-----	
	1	2	3	4	5	

3. Instructional Procedure

Practical	7	5	1			Theoretical
	-----	-----	-----	-----	-----	
	1	2	3	4	5	

Easy	1	6	6	1		Difficult
	-----	-----	-----	-----	-----	
	1	2	3	4	5	

4. Handouts/Training Materials

Valuable	10	3	1			Worthless
	-----	-----	-----	-----	-----	
	1	2	3	4	5	

Too Many		5	7	1		Lacking
	-----	-----	-----	-----	-----	
	1	2	3	4	5	

5. Seminar Coordinators

Helpful/ Approachable	11	2		1		Not useful/ Not appropriate
	-----	-----	-----	-----	-----	
	1	2	3	4	5	

6. Seminar Schedule

Too heavy/ light	2	7	5			Too light
	-----	-----	-----	-----	-----	
	1	2	3	4	5	

7. How would you evaluate the whole seminar?

Excellent	7	6		1		Poor
	-----	-----	-----	-----	-----	
	1	2	3	4	5	

*Fourteen (14) participants submitted course evaluation sheets.

B. Please answer the following questions:

1. What part of the seminar did you like most?

- behavioral experiments/exercises/games
- business creation exercise
- information seeking
- skits on commitment to work contract and persistence
- the lecturers
- the probability of coming up with my own business
- PECs
- close contacts with participants
- everything

2. What part did you like least? Why?

- accounting, can't stand numbers
- paddle ball exercise - it took so long
- presentation on video, I am a very shy person, I hate going in front of a camera
- going out to the field (information seeking)
- obnoxious participants
- the lecturer on the business plan - it didn't catch my attention very much
- teachers were not sensitive to the local setting
- brownouts
- none

3. What should be added? Why?

- production/marketing of video programs
- more case studies and exercises
- more resource persons (guest entrepreneurs) as models
- adjust coverage to needs of students, more accounting
- perhaps a little more time - I feel the program is too much compressed
- none, it has everything so far

4. What topics should be removed? Why?

- some exercises - too elementary to the level of the participants
- none, but certain topics should be shortened
- none

C. Please rate the resource persons on the following criteria:

5	Excellent	2	Fair
4	Very Good	1	Poor
3	Good		

A. Barbara Brown

B. David Shrier

I. Guiding. Guides the learners by:

		5	4	3	2	1
1.	Motivating individual initiatives by encouraging individuals to reflect on their own strength and weakness, learning and resolutions for development of their trainers' skills.	A 12	1	1		
		-----	---	---	---	---
		B 9	4	1		
		-----	---	---	---	---
2.	Monitoring individuals and group development learning processes in order to bring about integrated learning and in order to maintain balance of participation.	A 9	4	1		
		-----	---	---	---	---
		B 4	7	3		
		-----	---	---	---	---

II. Supporting. Skillfully supports each member of the training community wholeheartedly by:

1.	Personally participating and motivation others to join in individual and group learning activities.	A 8	4	2		
		-----	---	---	---	---
		B 5	6	3		
		-----	---	---	---	---

2.	Encouraging others to lead and moderate in group activities.	A	9	5	---	---	---
		B	8	6	---	---	---
3.	Making available supplementary materials and other resources.	A	10	2	---	2	---
		B	11	1	---	2	---
4.	Establishing rapport with all members of the training community by being approachable.	A	12	1	---	1	---
		B	5	5	1	2	1
5.	Encouraging and maintaining open channels of communication by giving and accepting feedback.	A	10	4	---	---	---
		B	9	5	---	---	---
6.	Assisting individuals to arrive to at desired goals.	A	9	4	---	1	---
		B	7	5	---	2	---

III. Integrating. Recapitulates the whole exercise by:

1.	Summarizing the proceeding of the exercises/activities.	A	9	5	---	---	---
		B	7	4	---	1	---
2.	Integrating participants insights and opinions into the whole learning process.	A	12	2	---	---	---
		B	12	2	---	---	---

ANNEX 6

ENTREPRENEURSHIP P1001 PROGRAM FOR THE ENTERTAINMENT INDUSTRY
PHI/86/018 - DEVELOPMENT OF ENTREPRENEURS FOR COTTAGE, SMALL AND MEDIUM SCALE INDUSTRIES

COURSE OUTLINE

TITLE OF SESSION/ GUEST SPEAKER	OBJECTIVE	COVERAGE/CONTENT	METHODOLOGY/TECHNIQUE	NO. OF HOURS	REFERENCES/REMARKS
Introduction "How a TV Production is Made"	To introduce students to the many tasks involved in making a TV programme.	Planning Preparing Production	Lecture and demonstration video	1 1/2	
Talking to Camera Interview Technique	To give the students practical experience on appearing before a TV camera and how to conduct a TV interview	Appearance, Presentation Voice Control Camera positions How to conduct an interview	Lecture Practical Work Demonstration Video	2	
Camera Work	To instruct the students in the techniques and technicalities of TV camerawork	The camera Camera movement Shot classification Composition Positioning the camera	Lecture and practical demonstration	2	
Lighting	To introduce the students to the skills of TV lighting	Lighting equipment Basic lighting techniques Color temperature Lighting interiors Lighting outdoors	Lecture Demo-video tapes Practical demonstration	1	
Sound	To introduce the students to the complexities of sound recording in video	Microphones Sound perspective Recording techniques	Lectures Demonstration video	45 min.	
Televisual Directing	To introduce the students to the role of the TV	Recap of the TV basics that a director must know. The requirements of planning The development of the script The art of leading a team Working to a budget.	Lecture and demonstration video	2	
Production Techniques	Explaining the styles of production and methods of implementing them.	Production styles Lecture Interview Panel discussion Dramatization Off camera narration	Lecture and demonstration videos	1	

Post Production and Editing	To introduce the students to the skills of video editing	The technical side of video editing. The artistic/creative part of picture assembly. The techniques of video post production. Practical hands on exercise in editing.	Lecture Demonstration video Practical training using an edit suite	1 1/2	Not Enough
Video Graphics and Special Effects	To demonstrate to students the modern computerized graphics technology and the way TV production is developing	Digital effects 3D graphics Paintbox technology	Demo tapes	1	
The Many Uses of Video	To show students the many uses of video besides broadcast TV	Corporate video Music video Video in Tourism Video in Training Video in Education Video for promotion and sales	Overseas demo tapes	3	
Making a TV Production Practical	To give students an exercise in making a TV programme	Planning Scriptwriting Camera work Lighting Editing	Practical hands-on exercise	10	
The Filipino Producers	To show the students the work and style of experienced producers in different areas				
Patricia Carver	Philippine-based US producer/director, scriptwriter, actress	Culture	Lecture and demo tapes		
Ariver Laperal, Jr.	Manager of RS Video Video entrepreneur	Commercials	Lecture and demo tapes		Cancelled at the last minute
Polina Capul	Chief of Motion Picture Division, Philippine Information Agency (PIA)	Information Production	Lecture and demo tapes		
Peque Gallego	Freelance film director	Production entrepreneurs	Lecture		
Lydia Brown	Producer Educational TV	Educational TV	Lecture		Could not attend due to previous work commitment

COURSE EVALUATION

PROGRAM : Video Production Course

DATE : February 8-12, 1988

Instructions: This form shall be accomplished by the participants. Provide responses appropriately and objectively. Put a check (/) in the appropriate box corresponding to each item.

I. THE NATURE/SUBJECT MATTER CONTENT OF THE PROGRAM

1. What is your opinion of the total duration of the program?

Much too long	/ /
Too long	/ /
Just right	/ 3/
Too short	/10/
Much too short	/ 3/

2. How do you consider the daily schedule?

Too heavy	/ 7/
Just right	/ 9/
Too light	/ /

Comments:

3. How do you feel about the composition of participants?
 (e.g. - professional background, size of the group)
 - too varied/heterogenous (different specialization)
 - presence of cliques - rich to rich, middle class to middle class
 - no professionals to be mixed up with less experienced participants
 - very uneven distribution of skills
 - size of group is satisfactory
 - right participants

4. Which subjects in the program did you find most valuable? (Please state also reasons; for example, new subject, good instructor, my specification relevant to work new information).

<u>Subject</u>	<u>Reasons</u>
1. Peque Gallaga's Talk	- most realistic/practical
2. Technical know-how	- helps a lot
3. Lighting	- very essential to video
4. Graphics	- necessary to future dev't
5. Culture	- relevant to work
6. Editing/directing	- relevant to work
7. All subjects	- valuable to work, new information

5. Which subjects in the program did you find least valuable? (Please also state reason for example, too elementary inadequate instruction irrelevant to work).

<u>Subject</u>	<u>Reason</u>
1. Sound	- too elementary
2. Post production	- too elementary
3. Graphics special effects	- very basic
4. Basic video handling	- inadequate instructions in video handling

6. Were there in your opinion, subjects that were not adequately covered in the program?

Yes / 9/
No / /

If yes, what would you like to suggest?

- more editing and hands on experience on camera
- 3 M instructional tapes should have been viewed on own time
- editing to be limited to a group of 4
- lighting subject should be accompanied with actual demonstrations
- kinds of attitudes to maintain in the entertainment industry should be taught

7. Would you suggest any change in the training methodology?

	<u>No</u>	<u>More</u>	<u>Less</u>
	<u>changes</u>		
a) lectures	/ 9/	/ 5/	/ 2/
b) group work	/ 9/	/ 9/	/ 2/
c) case studies	/ /	/ 9/	/ 2/
d) individual work	/ /	/11/	/ /

Comments:

- more guest speakers to cover other fields
- group exercises in camera work and case studies
- field/actual location set-up
- more actual work on techniques
- less tapes and more individual work
- groups of 4
- course was too short

8. How did you find the overall standard of the trainers/resource persons with respect to:

	<u>Knowledge- ability</u>	<u>Methods of Instructions</u>
Very good	/13/	/ 8/
Rather good	/ 3/	/ 4/
Fair	/ /	/ 4/
Poor	/ /	/ /
Very poor	/ /	/ /

9. Did you have sufficient time for exchange of views with?

	<u>Trainers/ Resource Persons</u>	<u>Fellow Participants</u>
Yes	/10/	/13/
No	/ 6/	/ 3/

10. How much did you benefit from the exchange of view with?

	<u>Trainers/ Resource Persons</u>	<u>Fellow Participants</u>
A great deal	/ 7/	/ 6/
Much	/ 5/	/ 5/
Somewhat	/ 3/	/ 2/
Little	/ 1/	/ 3/
Not at all	/ /	/ /

Please comment:

- lacked time
- met different people, participants and resource persons alike who would serve as contact persons for future projects and needs

II. RELEVANCE AND APPLICABILITY

11. Did you find the contents of the program relevant to your needs?

To a very great deal	/	8/
To a great extent	/	5/
To a sufficient extent	/	3/
To a small extent	/	/
To a very small extent	/	/

Please state why:

- learned a great deal of how video could be used in communication techniques
- helped me get started with projects in mind
- the fieldwork helped us exercise the working principles taught
- exposed to teamwork
- should give more attention to equipment than expertise
- too basic

12. Did you feel that your participant in this program will be beneficial to you?

To a very great extent	/	10 /
To a great extent	/	3 /
To a sufficient extent	/	3 /
To a small extent	/	/
To a very small extent	/	/

Please state why:

- will help me get started with projects in mind
- will make me more knowledgeable on the subjects I teach
- will be helpful in becoming a corrector/producer

13. Do you think you will have an opportunity to apply the newly acquired knowledge and experience in your present or future employment/work?

To a very great extent	/	11 /
To a great extent	/	2 /
To a sufficient extent	/	2 /
To a small extent	/	1 /
To a very small extent	/	/

What difficulties, if any, would you expect to meet?

- financing
- equipment purchase
- market acceptability at initial stage

III. ADMINISTRATIVE ASPECTS/FACILITIES AND EQUIPMENT

14. What is your opinion about the physical facilities?

Satisfactory	/ 6 /
Unsatisfactory	/ 10 /

If facilities were "not satisfactory," what improvements would you suggest?

- more usable equipment
- more access to equipment
- more and better editing machines
- better venue
- hot/better food
- cleaner comfort rooms

15. What about the training supplies/materials used?

Adequate	/ 12 /
Inadequate	/ 22 /
Appropriate	/ /
Inappropriate	/ 1 /

16. What about the training equipment used?

Adequate	/ 8 /
Inadequate	/ 8 /

PARTICIPANTS EVALUATION OF SELECTED/RESOURCE PERSONS

Title of Program : Video Production Course

Duration of Program : February 8 - 12, 1988

Instruction: Please rate the following resource persons with 1 having the highest rank, 5 the lowest and 3 moderate.

A	Patricia Carver	-	"Culture"
B	Belina Capul	-	"Information Production"
C	Peque Gallaga	-	"Production Entrepreneurs"

1. What is the value of the subject discussed?

Very important	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	Irrelevant
A	12	3	1			
B	2	8	5	1		
C	12	3	1			

2. Is the lecture correlated to the overall program?

Very correlated	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	No correlated at all
A	12	4				
B	7	4	4	1		
C	12	2	2			

3. How well did the speaker present his topic?

Excellent	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	Very poor
A	11	5	1			
B	1	4	8	1	2	
C	12	3		1		

4. How well did the speaker conduct class discussion?

Excellent	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	Very poor
A	9	6	1			
B	2	7	7	4		
C	11	4	1			

5. How did the speaker satisfy inquiries and/or questions from participants?

Excellent	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	Very poor
A	8	8				
B	3	6	4	2	1	
C	10	4	1	1		

6. How did the speaker make use of training aids/materials?

Excellent	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	Very poor
A	7	7	1	1		
B	5	5	4	2		
C	5	2	3	3		

7. How did you find the subject presentation and discussion?

Excellent	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	Theoretical
A	6	9	1			
B	1	4	7	4		
C	11	2	3			

8. How do you assess the subject discussed in general?

Easy	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	Difficult
A	5	8	2	1		
B	6	4	6			
C	4	6	5	1		

Valuable	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	Worthless
A	8	5	3			
B	2	4	9	1		
C	10	5	1			
Interesting	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	Uninteresting
A	10	4	2			
B	4	6	6			
C	8	5	3			

9. What is your overall rating of the lecturer?

Excellent	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	Very poor
A	7	8	1			
B	4	5	7			
C	8	5	3			

Comments/Suggestions: None given

VIDEO PRODUCTION
(Completed and On-going)

1. "Please, No Pity"

Proponents: Selina Sayong
Luz Solo

This video program features Amado Dalmuan, a handicapped painter and his artworks. It conveys the artist's appeal for appreciation of his achievements. It also aims to promote the cards he produced in order to increase his sales. For the proponents, the program will primarily serve as a marketing tool of their capabilities.

The production of the program was completed during the scheduled workshop.

2. "Boracay Island"

Proponents: Patricia Perez
Melchor Bocani III
Diana Legaspi
Daniel Patena III

This is a production promo of Boracay Island. It showcases the many scenic spots located in the island and it is intended to be used as sales promotion instrument by the Pacific Airways. The program will also be a sample of the capabilities of the proponents.

The program is in its final stages of editing.

3. "PETA"

Proponents: Evelyn Vargas
Elizabeth Almazan

This video production features the various activities of the Philippine Education and Theater Association (PETA). It is a promotional tool to solicit support/pledges from both Filipinos and PETA's international counterparts for the establishment of an "Institute for People's Culture."

The proponents are awaiting the completion of an animation model before editing.

4. "The Lenten Season in Palo, Leyte"

Proponents: Jeff Manibay
Jed Arboleda
Carlito Virina
Teddy Co

This is documentary featuring "Pamalandong," a centuries-old tradition in Palo, Leyte during the Lenten season. This programme is part of a more ambitious plan to make a 40-minute to one hour programme on the culture of the province of Leyte.

It will be used to solicit resources for the realization of the longer programme.

The proponents are presently doing the voice over after which editing follows.

Video Production Proposals

1. "Fillars of Philippine Music"

Proponents: Jeff Manibay
Jed Arboleda
Teddy Co
Carlito Virina

This is a 3-part video program series depicting the lives and achievements of the three leading figures of Philippine music, namely: Antonio J. Molina, Nicanor Abelardo and Francisco Santiago. The program aims to serve as an inspiration for all Filipino composers, to strengthen the commitment of modern composers to their chosen career, and for all composers to acknowledge the achievements of the three musical masters covered in the series.

2. "Dula-Dulaan: A Documentary of the U.P. Diliman Theater"

Proponents: Allan de Luzurriaga
Gina Umali
Sarita Yap

This is a promotional material for the U.P. Theater featuring its history and present programs and activities. The program also to instill the people's awareness, knowledge and practices of theater arts, to solicit financial support from various sectors and to disseminate and popularize theater production of said theater.

3. "Don't Stop Smoking . . . Care"

Proponent: Erwin Johannes Carbon

The project aims to raise consciousness of both the smokers and non-smokers to the health hazards and the efforts of smoking to the environment.

4. "Portfolio"

Proponents: Lea Santos
Jet Montelibano
Bobby Araneta
Johnny Quintos
Sandy Montiveros

This is a 60-minute program which aims to familiarize the audience with various talents in the Philippine music scene. It also focuses on unlikely performance spaces which if well laid out prove to be unique performance venues. Furthermore, it aims to confirm that Filipinos are the most versatile in this part of Asia. This is planned to be a weekly television show.

5. "Vanishing Images: the Disappearing Philippine Music Heritage"

Proponent: Teddy Co

This video program primarily aims to convince governmental and non-governmental agencies dealing with films and cultural promotions to create a fund for a film preservation program. It also tries to show the importance of preserving films to movie producers. Eventually, it creates awareness and enthusiasm of the audience for good old films.

6. "Solution to Film Piracy: the Philippine Project"

Proponent: Jed Arboleda

The program aims to help control film piracy in the Philippines.

It also encourages local and foreign film companies to open local video production offices, educate and enlighten the market about the ill effects of video piracy and motivate local businessmen to invest legal video distribution.

OFFICES/COMPANIES CONTACTED FOR VIDEO EQUIPMENT SERVICES

1. Philippine Trade and Training Center
Roxas Blvd., cor. Sen. Gil J. Puyat Ave.,
1300 Pasay City, Philippines

2. Creative Arts Village, Inc.
4th Floor, CPJ Blvd., 105 Alvarado St.,
Legaspi Village, Makati, Metro Manila

3. Film Services Incorporated

4. R. S. Video/Film Production
Salamin Bldg., Makati,
Metro Manila

5. Marcs Audio-Visual System
R. Poblete Bldg., Makati,
Metro Manila

6. Megascoppe Graphics
Carmen Apts., Roxas Blvd.,
Malate, Manila

Pilot Program for the Entertainment Industry
PHI 86/018
National Capital Region
National Manpower and Youth Council

MONITORING AND SUPPORT/EXTENSION QUESTIONNAIRE

Date _____

Name: _____

Present Address:

1. Office Address: _____ 1.a. Tel. No. _____

2. Residence _____ 2.a. Tel. No. _____

I. For those producing a video program:

1. What are your plans regarding the use of your video program?

2. What assistance do you expect from NMYC Project Team regarding your plans?

II. For those with proposals:

1. Do you intend to pursue the production of your proposals?

/ / Yes
/ / No

2. Do you need the assistance of the NMYC Project Team?

/ / Yes
/ / No

2.a If yes, what type of assistance do you need?

/ / Technology
/ / Financial
/ / Others, please specify: _____

2.b Will you have time to produce it?

/ / Yes

/ / Part-time

/ / Full-time

/ / No

3. If produced, what are your plans regarding the video program?

4. What assistance do you expect from the NMYC Project Team after production?

III. For those already in business during/before training:

1. Are you in business related to video production?

/ / Yes

/ / No

1.a If yes, please describe.

1.b If no, please state/describe business.

2. Was the Entrepreneurship Workshop useful to your business?

/ / Yes, describe in terms of PED's in actual behaviour/situations.

/ / No, explain.

3. Was the Video Production Workshop useful to your business?

/ / Yes, explain.

/ / No, explain.

4. Are you planning to put up a business in video production?

/ / Yes, describe.

/ / No, explain.

IV. For those who started business after training:

1. When did you start your business? _____

2. Is your business related to video production?

/ / Yes

/ / No

3. Please describe.

4. Was the Entrepreneurship Workshop useful to you in your business?

/ / Yes. Describe in terms of PEC's in actual behaviour/situations.

/ / No, explain.

5. Was the Video Production Course useful to your business?

/ / Yes, explain.

/ / No, explain.

6. What assistance do you need from the NMVC Project Team?

V. For those who have not yet started a business:

1. Do you plan to start your own business?

/ / Yes, describe (field of activity/when to start).

/ / No, explain.

1.a Did you start or are you planning to start any activity within your organization as a result of the Entrepreneurship Workshop?

/ / Yes, explain.

/ / No, explain.

2. Was the Entrepreneurship Workshop any help to you?

/ / Yes, describe in terms of PEC's in actual behaviour/situations.

/ / No, explain.

3. Was the Video Production Course an, help to you?

/ / Yes, explain.

/ / No, explain.

4. What assistance do you need from the NMYC Project Team?

VI. For all participants, please give your general observations, comments, suggestions regarding the program:

REPORT ON THE FOLLOW-UP AMONG THE PARTICIPANTS OF THE
PROGRAMME FOR THE ENTERTAINMENT SECTOR
CONDUCTED IN JUNE 1988

METHODOLOGY

A questionnaire (attached as Annex 1) was used to solicit responses of the 21 participants of the pilot programme (see text attached as Annex 2). The questionnaires were mailed to seventeen (17) participants while four (4) other were interviewed.

This report is based on the responses of seventeen (17) beneficiaries who have so far responded.

SUMMARY OF FINDINGS

Production of Video Programmes

Of the seventeen (17) respondent-participants eight (8) were already involved in the production of a video program during the Video Production Workshop. One of them, however, still wants to pursue with the production of his other proposal.

Of the nine (9) respondent-beneficiaries who did not participate in the Video Production Workshop, seven (7) are willing to pursue with the production of their proposals.

Almost all of those who intend to pursue the production of their video proposals need the financial and technical assistance of the Project Team. Only one responded that does not need any kind of support.

Use on Video Programme

Those involved in the production of a video programme are those who plan to pursue the production of their proposals plan to use their programs as follows:

- as training material
- demonstrates their capabilities in video production
- as promotion material to support own organization/ community/social projects
- for sale to TV stations

Support from NMYC-NCR Regional Team with Regard to Video Programmes

The respondent-beneficiaries were also asked on what support services they would expect from the Project Team with regard to their production. All those who are participating in the Video Production workshop said they would need assistance in the promotion of their programs/capabilities. They would need referrals to potential customers. Ms. Selina Gayong would need technical assistance for the reformatting of "Please, No Pity" to an MTV.

Those who intend to pursue with the production of their proposals also would need reference to potential customers, local or foreign. One respondent-beneficiary specified assistance in selling the program broadcasted on TV.

Two respondent-beneficiaries, however, indicated they would need no support from the Project Team after the production of their proposals.

Status of Business Activities/Plans

Of beneficiaries who were already for business before and during start of pilot program

Six (6) respondent-beneficiaries were already involved in some kind of business activities when the program started. They were engaged in video production (2), real estate and trading (1), garments (2) and talent management (1). Four (4) of them have since then embarked in other businesses, namely: management of a dance studio (2), export of Philippine movies to Singapore (1) and food manufacturing (1). One has abandoned her garment business but plans to publish a women's magazine in 1-1 1-2 years time. Another has also stopped her garments business but she'll now in audio-visual production.

Of beneficiaries who started business after training

Two (2) of the respondent-beneficiaries have started their business ventures. One is in furniture manufacturing/interior design/graphics/photography and the other one is in entertainment, marketing production and consultancy.

Of beneficiaries who have not started a business

Nine (9) of the seventeen (17) respondent-beneficiaries who have not started any business activity plan to put up their own businesses. They want to be in advertising (3), talent management/video production (1), talent agency (1), video production (2), audio visual production or (1) and restaurant management (1).

Need of Assistance from NMYC Regional Team with Respect to Business Activities

At least eight (8) of the respondent-beneficiaries indicated their need for Project Team assistance with respect to their business. These would be:

- facilitation of business contacts/referrals including contacts in U.S.A.
- business management and administration consultancy
- conduct of feasibility study
- lending of video equipment
- additional hands-on training to video production

Other Information

Two (2) respondent-beneficiaries thought the EW useful in their business activities. The Personal Entrepreneurial Competencies (PECs) which were specifically mentioned as very useful were as follows:

<u>No. of Times Mentioned</u>	<u>P E C</u>
2	Opportunity Seeking
4	Persistence
1	Commitment to the Work Contract
4	Risk Taking
2	Demand for Quality and Efficiency
-	Goal Setting
3	Information Seeking
3	Systematic Planning and Monitoring
1	Persuasion and Networking
2	Self-Confidence

Many of them also said that the Entrepreneurship Workshop has made them aware of their shortcomings. However, it has also made them aware of the possibilities of developing and converting these into strengths or entrepreneurial competencies.

Usefulness of Video Production Course (VPC)

Of the seventeen (17) respondent-beneficiaries, ten (10) of them thought the VPC was useful. Two (2) said it was a little useful but not satisfactory. Five (5) other respondent-beneficiaries, however, did not find it useful at all.

Those who found it useful said it gave them basic additional knowledge of video production. It made them aware of the possibilities of video production. The participant said he gained confidence - he feels he can now produce if he wants to. Another one said it was a good venue to meet people/contacts in the industry.

Those who did not find the VFC to be useful said it was either too basic for them or there was not sufficient hands-on training. The qualifications of the trainers was also questioned on one participant.

Pilot Program for the Mass Media Industry PH186/018
 NMYC/National Capital Region

Monitoring Questionnaire 2 A
 (For those in business in June 1988)

Name : _____

Address : _____

Telephone No.: Residence: _____

Office : _____

1. Did you start a business since June 1988?

_____ Yes, please proceed to question 1.1

_____ No. (please proceed to question 2)

1.1 What is your business name? _____

1.2 When did you exactly start your business? _____

1.3 What is the nature of your business? _____

1.4 What is your role in business? (Tick one or more of the following answers)

_____ financing (please specify) _____

_____ technical (please specify) _____

_____ management (please specify) _____

_____ other(s) (please specify) _____

1.5 How did you acquire this business?

_____ inherited, family business

_____ organized with partner(s)

_____ organized by yourself

_____ other(s) (please specify) _____

1.6 What is the form of organization?

_____ single proprietorship

_____ partnership

_____ corporation

_____ other(s) (please specify) _____

1.7 How much was the start-up capital? _____

1.8 How much is the present capitalization? _____

1.9 What is your equity share? _____

1.10 Does the business seem profitable? (please explain why)

____ Yes _____
____ No _____

1.11 If you had to borrow to obtain the start-up capital, from whom/where did you borrow?

____ no funds borrowed
____ family/friends
____ government financial institutions (please specify) _____
____ other(s) (please specify) _____

1.12 How many employees are working for you?

____ full time _____ part time

1.13 What are the biggest challenges in operating your business at this moment?

1.14 How are you planning to cope with them?

PLEASE DO NOT ANSWER QUESTION 2 BUT PROCEED TO QUESTION 3.

2. Do you plan to start your own business?

____ yes, please proceed to question 2.1
____ no, please proceed to question 3

2.1 When do you plan to start your own business?

2.2 What kind of business do you plan to start?

2.3 What is the state of your plans? Check one or more of the following points.

- Idea stage
- Business plan under preparation
- Registered
- Assets purchased
- Purchase of inventories
- Other(s) (please specify) _____

2.4 What is your planned role in your business?
(Please tick one or more of the following answers)

- financing (please specify) _____
- technical (please specify) _____
- management (please specify) _____
- other(s) (please specify) _____

2.5 How are you planning to acquire your business?

- inheritance/family business
- organize with partners
- organize by yourself
- other(s) (please specify) _____

2.6 What is the planned form of organization?

- single proprietorship
- partnership
- corporation
- other(s) (please specify) _____

2.7 How much is the planned start-up capital? _____

2.8 How much can you finance from your own resources?

2.9 If you cannot finance all from your own resources, how are you planning to obtain the additional funds?

- borrowing not necessary
- borrow from family/friends
- borrow from private financing institutions
- other(s) (please specify) _____

2.10 What are your biggest needs in establishing your business?

2.11 How do intend to cope with them?

3. Did you see assistance from any other institutions for your business activities?

- ____ yes, please proceed to question 3.1
____ no, please proceed to question 4

3.1 Which institution(s)?

3.2 What kind of assistance did you seek?

- ____ Technical (please specify) _____
____ Financial (please specify) _____
____ Managerial (please specify) _____
____ Other(s) (please specify) _____

3.3 Were you successful in getting the assistance?

____ yes, please explain.

____ no, please explain.

4. Even though we inquired about the influence of the training courses already, we will ask it here again as your perception of this influence can change by time.

In planning and/or operating your business, how useful were the following?

Entrepreneurship Workshop

	Very Useful	Somewhat Useful	Not Useful
PEC s			
Achievement Cluster			
- Opportunity Seeking	_____	_____	_____
- Persistence	_____	_____	_____
- Commitment to Work Contract	_____	_____	_____
- Demand for Quality and Efficiency	_____	_____	_____
- Risk Taking	_____	_____	_____

	Very Useful	Somewhat Useful	Not Useful
<u>Planning Cluster</u>			
- Goal Setting	_____	_____	_____
- Information Setting	_____	_____	_____
- Systematic Planning and Monitoring	_____	_____	_____
<u>Power Cluster</u>			
- Persuasion and Networking	_____	_____	_____
- Self Confidence	_____	_____	_____
<u>Management</u>			
- Marketing	_____	_____	_____
- Financial Planning	_____	_____	_____
- Business Plan Preparation	_____	_____	_____
<u>Video Production Course</u>			
- Technical	_____	_____	_____
- Wider understanding of video as a business	_____	_____	_____
- New Contacts	_____	_____	_____
<u>Video Production Workshop</u>			
- Technical	_____	_____	_____
- Wider understanding of video as a business	_____	_____	_____
- New Contacts	_____	_____	_____

5. What are your entrepreneurial goals:

In six months time: _____

In one year time: _____

PLEASE DO NOT ANSWER QUESTION 6 BUT PROCEED TO QUESTION 7.

6. Why are you not planning to go into business? (Check any of the following points and explain).

- no capital
- risks perceived are too big
- satisfied with present situations
- failure of earlier attempts
- insufficient training
- other(s) (please specify) _____

7. Do you need assistance from NMYC regional team for your business activities?

If you initiated a special initiative within the organization in which you are working, please describe the status.

8. Do you need assistance from NMYC regional team for your business activities?

- No, please proceed to question 9
- Yes. (please specify) _____

9. Thank you for your time and we would appreciate any comment regarding this questionnaire.

Pilot Program on the Mass Media Industry PH186/015
NMVC/National Capital Region

Monitoring Questionnaire 2 B
(For those who started a business
between January and June 1988)

Name : _____

Address : _____

Telephone No.: Residence: _____

Office : _____

1. Does the business that you started during the first half of 1988 still exist?

_____ Yes, please proceed to question 1.1

_____ No, (please proceed to question 2)

1.1 What is your business name? _____

1.2 When did you exactly start your business?

1.3 What is the nature of your business? _____

1.4 What is your role in the business? (Tick one or more of the following answers)

_____ financing (please specify) _____

_____ technical (please specify) _____

_____ management (please specify) _____

_____ other(s) (please specify) _____

1.5 How did you acquire this business?

_____ inherited/family business

_____ organized with partner(s)

_____ organized by yourself

_____ other(s) (please specify) _____

1.6 What is the form of organization?

_____ single proprietorship

_____ partnership

_____ corporation

_____ other(s) (please specify) _____

- 1.7 How much was the start-up capital? _____
- 1.8 How much is the present capitalization?

- 1.9 What is your equity share? _____
- 1.10 Does the business seem profitable? (please explain why)
_____ Yes _____
_____ No _____
- 1.11 If you had to borrow to obtain the start-up capital, from whom/where did you borrow?
_____ no funds borrowed
_____ family/friends
_____ government financial institutions (please specify) _____
_____ private banks (please specify) _____
_____ other(s) (please specify) _____
- 1.12 How many employees are working for you?
_____ full time _____ part time
- 1.13 What are the biggest challenges in operating your business at this moment?

- 1.14 How are you planning to cope with them?

PLEASE PROCEED TO QUESTION 4.

2. Please explain what happened with your business?

3. Do you plan to start another business activity?

_____ yes, please proceed to question 3.1
_____ no, please proceed to question 4

- 3.1 When do you plan to start your own business?

3.2 What kind of business do you plan to start?

3.3 What is the state of your plans? Check one or more of the following points.

- _____ Idea stage
- _____ Business plan under preparation
- _____ Registered
- _____ Assets purchased
- _____ Purchase of inventories
- _____ Other(s) (please specify) _____

3.4 What is your planned role in your business?
(Please tick one or more of the following answers)

- _____ financing (please specify) _____
- _____ technical (please specify) _____
- _____ management (please specify) _____
- _____ other(s) (please specify) _____

3.5 How are you planning to acquire your business?

- _____ inheritance/family business
- _____ organize with partners
- _____ organize by yourself
- _____ other(s) (please specify) _____

3.6 What is the planned form of organization?

- _____ single proprietorship
- _____ partnership
- _____ corporation
- _____ other(s) (please specify) _____

3.7 How much is the planned start-up capital?

3.8 How much can you finance from your own resources?

3.9 If you cannot finance all from your own resources, how are you planning to obtain the additional funds?

- _____ borrowing not necessary
- _____ borrow from family/friends
- _____ borrow from private financing institutions
- _____ other(s) (please specify) _____

3.10 What are your biggest needs in establishing your business?

3.11 How do intend to cope with them?

4. Did you seek assistance from any other institutions for your business activities?

_____ yes, please proceed to question 4.1
_____ no, please proceed to question 5

4.1 Which institution(s)?

4.2 What kind of assistance did you seek?

_____ Technical (please specify) _____
_____ Financial (please specify) _____
_____ Managerial (please specify) _____
_____ Other(s) (please specify) _____

4.3 Were you successful in getting the assistance?

_____ yes, please explain.

_____ no, please explain.

5. Even though we inquired about the influence of the training courses already, we will ask it here again as your perception of this influence can change by time.

In planning and/or operating your business, how useful were the following:

Entrepreneurship Workshop

	Very Useful	Somewhat Useful	Not Useful
PEC's			
Achievement Cluster			
- Opportunity Seeking	_____	_____	_____
- Persistence	_____	_____	_____
- Commitment to Work Contract	_____	_____	_____
- Demand for Quality and Efficiency	_____	_____	_____
- Risk Taking	_____	_____	_____
Planning Cluster			
- Goal Setting	_____	_____	_____
- Information Setting	_____	_____	_____
- Systematic Planning and Monitoring	_____	_____	_____
Power Cluster			
- Persuasion and Networking	_____	_____	_____
- Self Confidence	_____	_____	_____

Management

- Marketing	_____	_____	_____
- Financial Planning	_____	_____	_____
- Business Plan Preparation	_____	_____	_____

Video Production Course

- Technical	_____	_____	_____
- Wider understanding of video as a business	_____	_____	_____
- New Contacts	_____	_____	_____

Video Production Workshop

- Technical	_____	_____	_____
- Wider understanding of video as a business	_____	_____	_____
- New Contacts	_____	_____	_____

6. What are your entrepreneurial goals:

In six months time: _____

In one year time: _____

7. Do you need assistance from NMYC regional team for your business activities?

_____ No, please proceed to question 9

_____ Yes. (please specify) _____

8. Thank you for your time and we would appreciate any comment regarding this questionnaire.

Sandy Hontiveros

CASE STORY:

SANDY HONTIVEROS*

Sandy Hontiveros was fresh from a three-month business-cum-vacation trip in the United States when interviewed in her home in Makati, Metro Manila. She exudes the enthusiasm of a person who enjoys mixing work with pleasure. Sandy looks young at 33, and is petite, friendly and articulate.

Family Background, Childhood and Education

Born Maria Alexandra B. Hontiveros, Sandy is the fifth child in a family of nine. She is endowed with Castillian features indicating Spanish origins. She is a product of a permissive upper-middle class family, she confides. "We were brought up to be very independent. I was a middle child who was allowed to make her own decisions," she adds.

She remembers a comfortable and well-provided childhood. As she puts it, "All the children, including myself, simply assumed that we will be taken care of at least in terms of education." Her recollection of her parents were that of hardworking people who

* Written by Brenda E. Baldoria of the U.P. Institute for Small-Scale Industries for the "Packaging of Experiences" component of the "Development of Entrepreneurs for Cottage, Small and Medium Industries (DECSMI)" project sponsored by the United Nations Development Programme (UNDP) and the United Nations Industrial Development Organization (UNIDO) and implemented in 1988--89.

worked hard to put all their nine children to school. School for the Hontiveros girls meant a convent-run education which, for the independent-spirited Sandy held very little interest. At St. Scholastica High School, Sandy identified with other children who, in her terms, "did not quite fit school." On more than a few occasions, Sandy found herself taking the lead in some misadventure or other. She remembers being called to the principal's office for some breach of conduct. She caught the attention of the nuns as a troublesome student.

It was during these formative years that Sandy's love of dancing was kindled. This developed as she watched her older sister, Maan make a name in show business. She was encouraged to take up dance workshops in ballet, modern dancing and even exotic Tahitian and Hawaiian dancing which were in vogue then. "Dancing appealed to me because it's exciting and the persons you meet are never boring. Nothing is routine," she exclaims.

When she was a highschool senior, Sandy had the opportunity to join a dance company which was then going on a world tour. For the young Sandy, it was a rare chance to dance professionally and at the same time to see the world and to follow the footsteps of a much-travelled older sister. "Besides, Maan was the emcee of the dance tour group." At first, she had a problem trying to convince her parents to let her go since the trip meant foregoing graduation and losing two years of school. Initially, her parents vehemently objected, threatening withdrawal of

support from the strong-willed daughter. In the end, Sandy got their reluctant approval.

Looking back to this episode, Sandy speaks highly of her parents for letting her go against their strong, personal wish for her to stay home. How she advises them now for allowing her to run her life while at the same time implicitly assuring her that "...whatever happens, there is always us to come home to."

Eventually, while travelling, Sandy finished high school through correspondence. Going to college, however, was not part of her plans. Even in convent school, she felt bored and boxed in and felt she would have been happier if she had been allowed to go to the state-run University of the Philippines. In lieu of college, Sandy took up informal and short-term training courses on travel, hotel and restaurant management and other subjects that caught her interest.

Work Experience

As it turned out, Sandy's stint with the dance group became her first job. For two years, she travelled and danced for different audiences in different countries until she got tired of "living in a suitcase." Besides, Sandy found no more room for growth in the dance company. She then decided to quit.

Back in the Philippines, Sandy joined the Penthouse Dance Troupe where she did not only dance but also performed general management jobs. "I chose the clothes and shoe coordinates for the group, selected the music, got bookings and represented the group during production meetings," she remembers. Simultaneously, she had dancing trine with another group as well as handled sales and promotions for the Playboy Club of Silabis.

All of these jobs were not permanent. Most were short-lived. After three months at the Playboy Club, she had to quit in order to join that club's dance contest which was open to all except its own employees. She and her partner won second place but it ended her brief career in hotel management. Even the popular Penthouse Dance Troupe did not provide a stable employment. It disbanded after seven years when morale started to deteriorate due to "... the unjust removal of a fellow dancer."

Soon, Sandy formed 'Hot Legs,' a professional dance company, with other colleagues. For a while, she was its manager.

Family Life

Independence is a trait which was inculcated early among the Hontiveros brood. As a result, most of Sandy's brothers and sisters managed their own respective businesses. Two of the boys are independent architects, one is managing a small insurance

outfit: Maan is a well-known entertainment personality; while another sister is engaged in dance wear manufacturing. Sandy herself was very much on her own with her dancing career until her mother died.

The matriarch's death conferred on her responsibilities which she was unprepared for. At the time, all her older siblings were married and the task of looking after the younger ones fell on Sandy's shoulders. Though her father was around, he was so devastated by his loss to be of any help. "It was like having instant children," Sandy exclaims.

Looking around her, Sandy saw a household to be managed and children counting on her for support. She realized that she had to put dancing aside in favor of new priorities. She was obliged to leave "Hot Legs" in order to accept a relative's offer to join a newly-formed computer company as a computer-graphics person.

Her new job at Megascopre required her to travel and teach people how to work with a computer. With no computer knowledge to speak of, she had to spend a whole week studying the operating manual from cover to cover. She found it surprisingly simple because "it is very logical." From then on, she devoted most of her energies to the computer business. To enhance her technical capability, she joined an in-house training on computer troubleshooting run by their New Jersey-based client.

Megascope eventually expanded from a single-proprietor one-room operation manned by five people and equipped with one computer system into a corporation employing 30 people, occupying four apartment units and equipped with six computer systems. It now offers multiple computer services to its clients. Starting from simple video business presentations, the company now makes art graphics for the entertainment industry. Sandy regards with pride her own role in developing the corporation, in which she has bought some shares. She has trained some of its people, she says with pride.

Sandy foresees bright prospects for the company. It is currently exploring opportunities for joint venture arrangements with Singapore counterparts.

Eventually, Sandy no longer felt the need to directly get involved in the day-to-day operation of the company. She has slowly turned over her responsibilities to new employees which she helped train. Confident that the company can run by itself, she felt the urge to do something else.

Back to the Entertainment Business

After eight years in the computer business, Sandy went back to the entertainment field. She felt that she did not really leave it for, even during her stint with Megascope, she was acting as

talent manager to singer Leah Navarro on a part-time basis. She accepted the job in spite of the fact that it paid modestly because "Leah is a good friend." Besides, she did not regard money as a measure of success.

To make Leah more marketable as a singer, she encouraged her to change her image as an all around entertainer. Simultaneously, she launched a media campaign to project this image. She also succeeded in increasing the singer's performing fee. "It's just a matter of approaching the right people," she explains.

This year alone, the singer has mounted six very successful shows in the United States, Sandy announces proudly. As a result, Sandy now plans to handle a new and promising talent.

Sandy has also accepted a public relations job at the Pacific Century Production, a company that seeks to market local talents abroad. One of the first talents to break through the international market was Josephine "Bany" Roberto who is now winning raves in the United States. Other talents are bound to follow, Sandy says confidently.

Sandy is quite happy with what she is doing and what she has achieved. "My work enabled me to do what I want to do with my time. Most of all, it allows me to travel." She thinks it is the perfect job for a person like her.

CS-S. Hontiveros.../7

Diana K. Legaspi

CASE STORY:

DIANA K. LEGASPI*

Diana K. Legaspi is 29 years old and single. She is pretty, articulate and well-poised.

Family Background

Diana is the youngest in a family of five children. Her father is the famous painter and national artist, Cesar Legaspi. Her mother, now a full-time housewife, used to manage a small home-cooked food business. Diana's siblings are all accomplished. Her only brother is a banker. One sister is a U.S.-based medical technologist; another is a professor of psychology; and a third is well-known singer and stage actress. All are very successful in their fields, Diana says.

Diana surmises that her parents had aged and mellowed when they were bringing her up. While they tended to be strict and conservative with the older children, they were quite liberal with her. For example, when she began dating at 16, Diana was

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required to bring a chaperon. After a while, she was allowed to go out with less restrictions.

She was a self-motivated student, she remembers. "I was aware that the other siblings graduated cum laude or better. That was something I had to live up to. In a way, their scholastic excellence put some pressure on me," she asserts.

Diana grew up not lacking for material things, unlike the older ones before her who had to work their way through school. "Our family was already financially stable then," she recalls. When she was in college, she accompanied her parents on a world tour.

Early Childhood

Looking back at her early childhood, Diana remembers attending children's seminars and workshops in arts. She imagined herself following her famous father's footsteps. She also participated in a highschool seminar in journalism.

The young Diana was not particularly entrepreneurial, although she would from time to time join friends in selling cookies, ice buko and other goodies in the neighborhood. She did it for fun and for the little extra money it earned but never to help her family financially. Besides, she wouldn't have thought of selling on her own initiative, Diana confides.

As a young girl, Diana enjoyed doing activities girls her age normally did. However, she carefully avoided competition. As far back as she remembers, she always dropped out quickly when competing with others. (During the interviews, Diana was quite empathic about her dislike for competition.)

Diana's aversion for competition made her go into fields where there's nobody to compete with. Consequently, she deliberately steered clear of the arts, aware that many in her family are successful artists. It also caused her to shun games and sports.

Contests were anathema to the uncompetitive Diana. A rare exception was when she was persuaded to join a declamation contest by a teacher whom she could not refuse. Rehearsing her piece diligently, Diana won first place. Had she lost, she felt that it could have "killed" her enthusiasm for life.

Diana's Career

Diana reveals that she wanted at first to be an actress. To prepare herself, she took up speech and drama at the University of the Philippines. She found out later that she was "not good in this area." Besides, her sister went into acting. Averse to being compared, she looked for another field.

Diana's first job was as an account executive at Zorilla and Partners, a public relations firm in Makati, Metro Manila. In that office, account executives were grouped into small teams whose performance were compared against each other. The moment she felt the competition, she resigned.

An unforgettable incident in that first job was a quarrel with her immediate supervisor who criticized her severely for her tactlessness and ignorance of office procedures. Hurt and angry, Diana reacted with strong words. Looking back, she realizes that a lot of the criticisms made of her were valid. Learning from that episode, she has since improved her human relations and office behavior, she says.

Diana next went into stage lights design while at the same time working as television reporter. Both were part-time jobs but the first was short-lived and the second was to last 1-1/2 years.

In the TV program, Diana found herself working with another lady reporter. Both of them were required to write their own reports and their work were inevitably compared. According to her, she resolved the situation by creating her own "niche." She found out that she wrote better in Pilipino while the other girl excelled in English communication. "I left her to report in English and I concentrated on Pilipino stories," she says.

In spite of two part-time jobs, Diana was not satisfied with her income. She tried selling home-made cookies to earn a little more, but this venture did not last long because she lacked information and business skills. For example, she did not know where to source raw materials and how to price her products.

Entrepreneurial Training

In 1988, while she was looking for a new job, Diana got wind of the Entrepreneurship Development Program (EDP) and Video Production courses being organized by the National Manpower and Youth Council (NMYC). Nominated by the National Media Production Center, she went through a selection process and was accepted. She herself was unconvinced of her entrepreneurial potential, but she joined the course to know for certain.

During training, Diana tried her business acumen by selling biscuits to the class. She managed to dispose of some packs but stopped because quality of the product was going down. She blames this on her own failure to supervise baking.

Although she regarded that business experiment as unsuccessful, she received an award at the end of the course for "having demonstrated the most number of personal entrepreneurial characteristics." Diana is all praises about the pair of trainers from Management Systems International, U.S.A., who

handled the EBP training for "their expertise and training skills."

The next course she took was the Video Production Course and Workshop where she felt she learned a lot about audio-visual production basics. However, Diana found the resource person "unprepared and haphazard."

After Training

Coming out of the training programs, Diana planned to resume baking and selling biscuits. This did not take off as planned for she felt she needed more baking skills.

Eventually, Diana received an offer by her former employer, Zorilla and Partners, to head a newly-organized Special Services group that would serve the audio-visual needs of clients.

Diana feels content in this job because she does not have to directly compete with anyone. "This doesn't mean that my efficiency and creativeness are not unleashed because the kind of work that I do has certain standards that I measure myself against." Besides, the company itself does not have any known competitor in the field of public relations consultancy and, therefore, is bound to succeed, she says.

As head of the department, Diana is not expected to do the creative work herself. However, she makes it a point to write scripts very often because she thinks she is "good at it."

Diana is enthusiastic about her job. "Whenever necessary, I do practically all the work just to finish a project on time."

She has plans to spin off the department into an autonomous company and she's giving herself another year to achieve this. Otherwise, she is afraid she cannot accomplish it at all.

The challenges of this job so take up much of Diana's time and attention that her business plans must take a backseat. Nonetheless, she does not think the training programs she took have gone to waste. In fact, she wouldn't have dreamt of spinning off her department into a new company if she hadn't gone through EDP, she asserts. If she fails in this, entrepreneurship will be an option she will gladly consider. Besides, if she gets married, she would be better off running her own business, she adds.

From the start, Diana considers herself lacking in entrepreneurial ability. But she claims that the EDP showed her that one need not have the skills of a business tycoon to start and run an enterprise. One can start modestly and succeed if he knows how, she concludes.

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CS-D.K. Legaspi.../7

Johnny C. Quintos

CASE STORY:

JOHN C. QUINTOS*

John "Johnny" Quintos is 33 years old, fair, lean and fragile-looking. He is descended from Filipino-Spanish-British stock, but his palish skin and slanted eyes give him an oriental look. He belongs to a family of eight children of which he is the youngest and an adopted child. His adoptive father was an executive of the Central Bank. Mild-mannered and soft-spoken, Johnny is a homosexual or, in his own words, "gay."

Family Background

Growing up in a well-to-do family, he remembers being loved exceedingly and consequently being somewhat spoiled not only by his parents but by his brothers and sisters as well. However, he believes that he was raised with certain "refinements." As a child, he tended to be passive: he studied just enough to pass his grades and merely "tolerated" his classmates.

His independent spirit showed itself in the matter of buying his own clothes and choosing his own gifts. "I was fond of buying

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gifts -- specially for my Mom. If I did not have money to buy gifts, I would sell something that I owned." he remembers. His family's expectations of him and his own plans for himself would often conflict but he would always work out a compromise wherein he was able to make his family happy and at the same time satisfy his own desires. He cites an example: "I want to go out often and I want to choose my own friends. Then here comes my family who tells me not to go out without permission and sometimes not to go around with certain people. And so the compromise was that everytime I went out, I would ask permission very formally. And then I went out with friends that they approve of some of the time. At the same time, I also continued seeing friends whom they frowned on, but I did not tell them about it anymore."

He was almost seven when his adoptive father died. "He promised me a bike on my birthday which was a month away. But my brother gave me one anyway to fulfill my Dad's promise." Another boyhood incident he will never forget was when, at nine, he found out quite by accident that he was an adopted child. The young Johnny kept quiet about it for the next four years. He was 13 when he finally told his mother that he knew about the truth of his birth. When asked by his family why he kept it to himself for such a long time, he answered that he wanted to see how he was treated compared with his other brothers and sisters.

"Actually," he said. "I had nothing to complain about. I was treated as well as the others if not better." Nevertheless, no matter how reassured he is of his family's love, he realizes that that he is not a blood relative. Consequently, he is often driven by a desire to prove his worth and to make something of himself without his family's help. One of his most avid ambitions is to set up a corporation in his adoptive father's name in order to "immortalize my Dad, sort of."

Looking back, he thinks that the event of his discovery regarding his parentage might have been traumatic on him in the sense that it was so unexpected. "At the same time, that's the one which has made me stronger and wiser."

Student days

As a highschool student, he began earning his own money by selling cigarettes to schoolmates "...to be able to buy nice things for myself and for my Mom."

In grade as well as in high school at De La Salle College, an exclusive school for boys, Johnny hardly ever opened his books. He flunked none of his subjects because, according to him, his teachers liked him. In his own words, he was a smart student who

deliberately "produced only up to the extent I wanted to produce." He remembers being bored in the classrooms. One of the reasons why he didn't like school was that he found it difficult relating with his schoolmates, especially those who were rough. "I was raised with certain refinements. My family has this gentility which I often couldn't find in others." He had his share of experiences with young bullies whom he mostly tolerated by keeping quiet. However, when they hurt him physically, he found himself retaliating because "... that is already an intrusion on my person." His family noticed his passivity and got him to take karate lessons at home. He was grateful for the lessons because it built up his confidence.

He admits having insecurities as a youth. He did not join clubs in school because he thought he could not measure up to expectations and because he did not want to put pressure on himself. However, out of school, he indulged in all kinds of sports, except basketball which he finds too rough.

Apparently, he got by in school well enough for him to finish college. At the University of Santo Tomas, he took up architecture because "it seems like a good idea at the time to build things and to build 'futures.'" But when he graduated, he did not have an opportunity to practice the profession. He did

not even take the government board examinations for architects. "We were a big bunch of newly-graduated architects. And yet, hardly anything was being built." He blames this lack of opportunities to the martial government prevailing at that time. Reminded that there is now a construction boom in the country, he replied that he has lost all interest in architecture because he has found that his talents lie in public relations and business.

Work background

He narrates that right after graduation, he assumed a job which waited for him for two months to fill up -- a job as public relations officer and executive secretary of the Quad Merchants Association, an association of 54 stores located at the Quad, a commercial complex in Makati, Metro Manila. As such, he handled promotions, public relations, and problems involving maintenance of the building. After two years and a half, he left on what he calls a matter of principle. He had conflicts with the newly-elected president of the association who wanted to run things differently from the way Johnny was used to. He made Johnny's work more difficult and tedious, he says. At first, he tried to talk out things with the new boss and to work out a compromise on their differences. However, their conflicts came to a head during the subsequent elections of the association when the

president forced Johnny to turn over to him all the proxy votes which a number of members entrusted to him. When Johnny finally resigned after a turbulent quarrel, he confronted the president with a list of the latter's wrongdoings and provided copies to all members of the association. Today, Johnny regrets that he might have acted "vengefully" but maintains that he acted out of an instinct for self-preservation. "That vengefulness is the part of me which I have already put behind," he declares.

The next day after leaving the job, he was at the Cultural Center of the Philippines (CCP) working as stage crew for a series of shows which lasted three weeks. He considers this stint -- begun in 1984 -- as his initiation to showbusiness. From then on, he was joining one show after another, graduating to assistant stage manager to stage manager and then to property master within a span of less than a year. Later on, he became production assistant, production manager and then executive producer.

The entertainment business

In 1986, he began executive production of shows and then talent management and from then on he got stuck because he enjoyed working with show business people and because it paid well. It is

a business wherein one does not need to make investments. "You have no money out; you only earn." He avers, though, that the business is impersonal and "plastic." "One has to be strong in order to survive." He adds that entertainment is an unexplored field: not too many people are into it because not anybody can do it properly.

As executive producer, Johnny chooses and hires a full production crew -- including a production manager, a director, scriptwriters, musical director, and production assistants everytime there is a show. He also hires a marketing arm. On this basis, he asserts that executive production generates employment, albeit employment on a contractual basis. Producing shows is a business based on trust, he adds, "which is why you have to develop the most spotless reputation. People put at your disposal hundreds of thousands of pesos. You can run away with it or you can use it for what it is supposed to be used for."

As talent manager, the first talent he handled was a female singer for whom he served as personal manager. He makes a distinction between a personal manager and a business manager in that the latter negotiates the talent's bookings for shows while the former serves as "all-around nanny, friend, guard and alter ego." A personal manager also gives advice to the talent on

what clothes to wear, songs to sing and how to sing them and the overall "image" to project. In the absence of the business manager, he makes business negotiations for the talent. In his two-year stint as personal manager, he got 3.5 per cent of the talent's earnings -- which was not a lot, he says, but he did not mind it because "she is a dear friend and I learned a lot from managing her."

Today, Johnny handles a new talent who happens to be another female singer. This time, he serves as business as well as personal manager to the singer. As business manager, he negotiates contracts, arranges schedules, chooses the "image" most suited to the talent and makes sure that the image is constantly enhanced.

On the side, Johnny dabbles in real estate which he began doing since college. He does on-and-off and very informally. If he gets wind of someone who needs a house, he looks around for one and gets a commission for his effort. In November, 1988, he took a seminar for real-estate brokers and subsequently took an examination for a license. He believes that he has passed it, but has not followed it up with the office concerned.

CS-J.C. Quinots/8

In 1987, he registered "Quintos Resources, Inc." a company whose thrust is entertainment but which "may be able to do anything." Other incorporators are his lawyer and other lawyers from a law firm -- "they are dummies," he admits. While the company is formally existing, he has not really used it for his business transactions because he found that it was not economical to do so. Instead, he prefers to do business on a personal basis. When he files an income tax, for example, he files a personal rather than a corporate income tax. Nevertheless, he has maintained the company for future use. In paper, Quintos Resources, Inc. has a start-up capital of P30,000, P26,000 of which represents his own equity share.

Entrepreneurship and video production training

In 1988, he attended the UNIDO-NMYC- sponsored Entrepreneurship Development Workshop and, subsequently, the Video Production Course and Workshop.

He enlisted for the courses the day before deadline when a friend called him up about them. Soon after, he reported for a focused interview on personal entrepreneurial characteristics at the UP Institute for Small-Scale Industries. He gleefully recounts that he "turned the table" on his interviewer during that "fishbowl

exercise" by building on the sympathies of the audience. Johnny likewise filled up an interview questionnaire -- another instrument for measuring entrepreneurial predisposition -- in which he rated moderately high.

In the practicum portion of the workshop, where trainees were directed to put up their mini-business, Johnny joined several other show business people in the group to organize a small retail outlet that sold snack items to the workshop participants right in the training room. At one point, Johnny and his group persuaded an officer of the UP ISSI to grant them exclusive right to conduct business in that room. Consequently, the other groups which wanted to retail goods were forced to set up store outside the training room.

During the entrepreneurship development workshop, Johnny was singled out by one of the resource persons as one of those likely to change drastically after the training. "I read Johnny right at the beginning and anticipated the experiences that I know he would have," said Management Systems International's David Shrier in an interview.

Indeed, Johnny himself later credits the workshop for changing his entrepreneurial personality. He remembers that before the workshop, he used to tire himself out doing favors out of love or of a sense of friendship. Consequently, he found less time for paying jobs. After learning about goalsetting from the workshop, he has learned to say "No" to favor-seekers and in turn his income has increased. However, Johnny, declines to give specific figures in pesos or percentages to take account of his improvement in income. According to him, it would be hard for him to quantify his income because it sharply fluctuates from time to time.

He also found the training impressive in the sense that the resource persons did not only talk about entrepreneurship but also personified it. They set a good example for the trainees to follow, he said. However, he suggests more individualized guidance for the participants. "If I were to structure that training, I would put not only lecturers but also a pool of psychologists who will be available for personal counselling just in case someone needs help."

The next course he took was the video production course which for him was a "disappointment." He regrets that it was not a how-to workshop but rather only an appreciation course. "Most of us did not learn anything new."

Johnny liked the video production workshop a little bit better particularly the sessions on lighting. However, he did not think the program was handled well. The equipment used was pitifully poor, he said. In the workshop, he joined a group which produced a commercial on a disco club. Using the workshop equipment, they produced poorly-lighted footages. They were later able to step up the lighting, but only because most of the group are experienced video producers. After completing the video package, they gave it to the owner of the disco club. "We couldn't sell it to him because he doesn't need it. By its nature, the club advertises itself." He also complained that they were promised funding for their respective video production projects but that the funding did not materialize.

Post-training

At present, Johnny still does most of the things he used to do before the series of training he attended. But he approaches his work differently in the sense that he is more goal-oriented

and, consequently, more productive and profit-generating. In addition, he confides that he helped organized about half a year ago a new business in a completely different field, called Southeast Asia, Inc.

Saying that the project is big, confidential and "involves national security," Johnny talks about new company with considerable reluctance. Now in the process of being registered with the Securities and Exchange Commission, Southeast Asia, Inc. was established as the marketing arm of Philippine Products, Inc., a company which produces communication equipment which is marketed not only locally but also internationally. Although he is one of the incorporators and directors, he did not have to put in money into the business. "They want me not for money but for what I can do for the business." He explains that he is the frontline man or the chief executive officer for the company "...because we discovered that I am the one with the most guts." He adds, too, that most of the other incorporators prefer to stay in the background.

Even though the company has not established its own office, it is already making sales and profit. He is the one-man sales staff who does even his own typing work, including the preparation of sales proposals. He takes charge of sales demonstrations but is

backed up by technical people from the manufacturing arm (Phil. Products). However, he says that he does not expect to earn from it himself until next year.

Asked about the company's goals in sales and profits, Johnny replies that each of them (the incorporators) expects to be a millionaire as soon as possible. Pressed further, he declares that the company projects to earn P52 million a year but he couldn't say by when. He says, however, that before the company started, a project feasibility study was made, in which he actively participated.

He is confident that the company's goals and projections will be achieved because "...the people I will be doing business with and those I will be selling my products to are people who trust me, who know that I will not let them down."

Looking back, Johnny thinks that if he had not attended the entrepreneurship development workshop, he wouldn't have built up enough confidence to take up the challenge of the new business. "When I did the workshop, I found out that I had what it takes to be an entrepreneur. I thought I did not have it, but I do! It is that simple." Although he has limited technical knowledge of communications equipment, he is a good bluffer, he adds.

Another business opportunity he began to explore after his series of training was the export of Philippine movies to Middle Eastern countries where Filipino contract workers abound. Using telexes and cables, he found out, however, that the profit from the business would have been marginal and not worth his while.

At present, he conducts all his various activities from his family residence in upscale Bel-Air Village in Makati, Metro Manila. From there, he transacts business by telephone and prepares contracts and correspondence with a word processor. In the future, he wants to put up an office from which he could centrally manage all his business concerns.

Gina Umali

CASE STUDY: GINA UMALI*

PERSONAL PROFILE:

Gina Umali is the youngest child in the family . A Bicolana, she took up as main areas of study theater, arts and speech at the University of the Philippines.

After college, she worked on a part time basis with the Puerto Filipino Arts and Antiques for three years as a researcher . Then she moved to Megascop Complex as a production assistant, staying with the company for only two and a half months. She eventually found work at the Cultural Promotions Department of the Manila Film Center where she had been working as a Production Assistant for the last two years.

THE TRAINING PROGRAM

Learning about the proposed training program on entrepreneurship to be conducted by the Management Systems International in Manila, Gina decided to enlist in the program. She went to the National Manpower and Youth Council and applied for admission to the program. She was interviewed and passed the criteria for admission.

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For about two weeks last February 1988, Gina participated in a program that focused on the personal entrepreneurial competencies or characteristics that have been identified to be the key variables in entrepreneurship. Through role plays, lectures, games and other structured learning experiences, she learned about what it takes to go in business. She came out of the program feeling grateful for having taken a "very useful program which made me learn to reflect on my behaviour and improve what I have to improve". She claimed that she "takes little risks now and that she not only projects confidence but is actually more confident now". To her the program was an "eye opener and very informative".

Immediately after the MBI program, she again participated in the Video Production Course which was conducted by Alan Joy, a multimedia specialist hired by the United Nations Industrial Development Organization. Unlike the first program, she found this "a little less beneficial and less effective because it had too little hands on training". Moreover, the video production course was "too basic, not in-depth". The trainees were not given adequate opportunity to handle cameras as they were assigned in groups of seven.

AFTER THE TRAINING PROGRAM

Gina returned to the Manila Film Center after her training, finding herself saddled with assignments which required her to put in 10 to 12 hours of work daily. Right now, she is in the thick of (ECP) Experimental Cinema of the Philippines projects which include the preparation of an audiovisual documentary on the state of the arts in the Philippines and a folio presentation to the National Artists Awards scheduled this year. In addition, her boss is leaving abroad for two to three months and has turned over some work to her.

ATTEMPTS IN ENTREPRENEURSHIP

Last December, ten months after her training, Gina engaged in her first venture, that is, packaging a pre-Christmas concert in Roxas City on a weekend. Acting as a producer for a local financier, she gathered together a number of talents that included singers Timmy Cruz, Keno and Dio Marco. She had no difficulty getting these talents, having known their managers way back in her student days at the University of th Philippines as a concert production assistant.

The concert was very successful, Gina enthuses. "The quadrangle was full; even the roof of the adjacent two-storey building was filled with people," she says. But mounting the show was not devoid of rough moments. Before leaving for Roxas City, the singers did not have time to rehearse and put their acts together. Last minute revisions in the group's repertoire of

songs as well as in sequencing had to be made to accommodate the local audience's taste. Moreover, the performers had "star complex" and Gina had her hands full trying to satisfy their idiosyncracies.

The success of this first venture encouraged Gina and her local financier to hold a pre-Valentine concert in the same city. This, however, did not push through because "I can no longer do it. I was so burdened with work at the Film Center." There was even a time when she had to report for work even though she was running a fever.

Even the plan to hold a concert in her native Bicol region had to be shelved. Other plans she toyed with after her MSI and video production workshops had to be similarly cast aside because she "can not move unless she gets out of ECP". On the other hand, she felt she could not get out of ECP because she was entrusted with a responsibility and she enjoyed the trust of her superiors. She planned work here two more years before "i plunge myself into my own personal career advancement". This includes certain entrepreneurial prospects.

For example, several months after her entrepreneurial training, her brother and sister wanted her to join them in opening a fast foods business in Bicol. Gina demurred, feeling that food service was not her line. Another brother subsequently urged her to go into another line of business. Again, she had to decline, in consideration of her work responsibilities.

Meanwhile, the Center did not take long to recognize or acknowledge Gina's dedication and commitment to her work. Last September 1989, she was promoted as Deputy Director of the Department of Cultural Resources and Communication Services of the Center. The job brought with it additional responsibilities and more challenges to her career.

At the moment, she is busy rushing up the production of certain packages (AV, folio) for the soon to be held National Artists Award.

Carlito F. Virina

CASE STORY:

CARLITO F. VIRINA*

Carlito F. Virina is a 29-year-old copywriter at McCann-Ericson (Phils.), Inc., an advertising agency. He was born and raised in Manila, the fourth of six children born to a couple from Nagcarlan, Laguna. Carlito is married to Tina Molina, another copywriter from another agency with whom he has two children: Vanessa, 4 and Alex, 3. Tall, dark and bemoustached, Lito exudes a macho, rugged image. However, when he starts talking, he reveals a gentle temperament.

Family Background

Lito, as his friends call him, comes from a family of writers. His mother used to be the scriptwriter of a top-rated TV sitcom program. His father was a "frustrated lawyer and writer." Lito's parents married at an early age, so his father had to stop his law studies. With his literary background, his father taught at the Pamantasan ng Lungsod ng Maynila before he died in 1974. All his four brothers and one sister work as copywriters in different advertising agencies. One brother works in New York and hopes to set up an affiliate ad agency in Manila with Lito at the helm.

* Written by Theodosia T. Vinuya of the U. P. Institute for Small-Scale Industries for the "Packaging of Experiences" component of the "Development of Entrepreneurs for Cottage, Small and Medium Industries (DECSEMI)" project sponsored by the United Nations Development Programme (UNDP) and the United Nations Industrial Development Organization (UNIDO) and implemented in 1988-1989.

As a boy, Lito was just like any young boy. Exceptional though was the liberal upbringing he received from his parents who were more inclined to the arts than to any other field.

The young Lito had his share of household chores. He used to clean the yard and wash the car before he could go out and play. He did not really mind the restrictions because he got paid doing these tasks. Cleaning a pair of shoes, for example, was worth a peso while each gray hair pulled from his father's head earned him five centavos. "That was why my Dad got bald so early," he quips.

Student Days

In school, Lito remembers having been the happy-go-lucky one in the family. His brothers were all honor students in an exclusive and prestigious school in Malabon, Metro Manila. Though not too well off, the family led a comfortable life. His mother had a lucrative job at a television station. His father was in insurance sales before he moved to the Bureau of Standard Mass Media (BSMM) handling mass media censorship after undergoing training in TV production at British Broadcasting Company BC in London as a Colombo fellow. When martial law was declared in 1972, however, the TV station was closed down and so his mother had to go "off the air." Two years later, his father succumbed to a heart attack.

With the patriarch's death, it became imperative for some of the boys to move to a less expensive school. Lito volunteered to be the one to transfer mainly because he wanted to skip Grade 7. He figured that unlike his more scholarly brothers who easily passed the acceleration test to high school, he could achieve the same feat only by going to a school that does not include Grade 7 in its curriculum. To his surprise, he was elected president of his class. "Back in St. James, my old school, I wouldn't even be nominated for the lowest position," he laughs.

His carefree attitude lasted all the way through grade school. He had a lot of adventures and misadventures. One memorable experience was when he and some friends stole money for the "heck" of it. It was Christmas time then and they were having a Christmas Fund Drive. After their morning classes, his friends persuaded him to stay in school and join them for some fun. At the beginning, Lito did not know what kind of fun his friends had in mind. They broke into the room where the fund money was kept. When Lito began to realize what they were about to do, he had no choice but to go along. Afterwards, they had fun spending the loot on a sumptuous meal. However, before the day ended, one of them confessed to the deed and all of them were punished. At home, he received a whipping which he remembers to this day.

Employment Background

Lito learned to work at a young age. Since his father died, all the children had to take on odd jobs to help their mother earn a living. When he was in third year high school, he earned money by helping demolish an old school building.

When he was in his last year in high school, he moved in with the family of his baptismal godmother, then a famous movie actress. She gave him a job as attendant in her gas station. In his free time, he was sent to a course on automotive repair to prepare him for eventual management of the gas station. After some time, he was promoted to cashier. Later, his godmother transferred him to another of her businesses, a restaurant, where he worked as cashier.

For a young man, he followed a tight schedule as a freshman in A.B. communication arts at the University of Santo Tomas. He reported to work at the restaurant at 11:00 a.m., went to school to attend classes and rushed back to the restaurant at 6:00 p.m. Consequently, he had to drop some subjects to get to work on time.

It was during college when Lito started to feel the importance of earning his own money. He felt he was the richest guy in school because he was among the few students already earning. Aside

from his regular pay, his Ninang would always give him extra money. He could afford to go out on dates and to go out with friends. "I usually footed the bill," he remembers.

This arrangement did not last long, however. By the time he was in second year, his Ninang's family was foundering with marital troubles. Feeling uncomfortable and at the same time starting to yearn to write, Lito decided to quit his job.

Moving back with his own family, he joined the TV production of his mother as production assistant and talent coordinator. At times, Lito would help his Mom in sequence treatment while she provided the dialogue and camera directions. This was a job which Lito enjoyed doing and at the same time left him time to study. He needed only to attend to tapings twice a week and talent coordination once a week.

His first break in the advertising industry came when he joined UNIPROM as promotion coordinator. UNIPROM was engaged not only in advertising but also in theatre film distribution. Lito took care of theatre bookings and prepared ads for both print and broadcast media. Then he moved to Great Wall Advertising as copywriter and on to other different ad agencies as is the practice in the industry. At present, he writes copies for MacCann Ericson.

Because his family are all advertising copywriters, their times together are usually spent in shoptalk. Every Sunday, the family would gather in their mother's house to have what Lito calls a "mini advertising congress." Mom, with her wide writing experience, was a most competent and willing sounding board for her children's new advertising ideas and concepts.

Lito is proud to say that, except for one semester, he worked his way through college. Unfortunately, he was not able to complete his degree because he lacked physical education and ROTC (military training) units and a thesis. As a working student, he scarcely had time to attend to these requirements. Besides, he could not imagine himself cutting his long hair short for ROTC. e

He left college in 1981 but hopes not only to get his degree someday but also to teach eventually in order "...to share my knowledge and experiences in advertising with others."

Entrepreneurial venture

It was also during college when Lito made his first entrepreneurial attempt. He and some friends ventured into shirt silkscreening. As designer, he conceived youth-oriented designs. The group also provided uniforms to athletic teams in Malabon or nearby Navotas town where Lito spent his childhood. This business lasted for almost two years after which he and his partners lost interest in the project.

Entrepreneurial Training/assistance received

Lito attended the Entrepreneurship Development Workshop in February 1986. What Lito values most in the entrepreneurial workshop is exposure to the financial aspect of the business. He has never been involved in this area of management, having been more concerned with the production aspect. As he puts it, he has never been good at figures.

In terms of entrepreneurial competencies, he claims he gained more confidence and found himself to be more assertive. Moreover, he learned to appreciate the importance of networking both as a salaried advertising man and a future businessman. In terms of skills acquired from the video production workshop, Lito learned how to handle the video camera and how to edit.

In the video production workshop, Lito's group decided to document an event related to the Passion of Christ which the Leyteños refer to as the "Pamalandong" or "Spy Wednesday." This event re-enacts the search of Christ by the centurions climaxed by the crucifixion of Christ. Dressed as centurions, performers knock on the doors of houses in the community.

The group could not finish the production as more materials had to be obtained. During the shooting session, only one camera was provided; hence, not all the necessary scenes could be captured.

CS-C. Virina/7

Moreover, the group was assured that all members would be given provisions to make the trip to Leyte, only to be disappointed that only one member (not Lito) was given funding to do the documentation. He learned later that some of the project staff joined the trip to Leyte to witness the event.

Lito and his group still hope to finish the production. A few more footages have to be shot; but to do this, another trip to Leyte has to be made. Part of the audio has been recorded; however, the script is yet to be completed. Should he and his group decide to complete the documentation, they need more funds for studio use.

Business project

Lito hopes to put up his own advertising agency one of these days. This project, if plans go through, would be a cooperative effort with his brothers. A brother in New York has set up his own small ad agency catering to small companies. The idea is for Lito to put up a similar agency in the Philippines to address the advertising needs of business firms which cannot afford the fees charged by big agencies.

At present, this project still remains a plan. Lito considers his New York connection as a plus factor for this venture. At the moment, the New York agency is in the process of generating more clients to make a name for itself as well as to widen its

credentials. Meanwhile, Lito considers his present work as preparation for this major project. Just in case this project pushes through, it is assured of a few ready clients -- clients who have been personally loyal to him for many years now.

Lito expects a few problems, though. Initially, the proposed agency is expected to generate income only from the creative part (the production of advertising copies) and not from the media placement (commissions). The creative output (the advertising copies themselves) are given back to the clients who take charge of placing them in newspapers, television or radio. Under this arrangement, his agency will not have been able to collect the customary 15% commission of advertising agencies. This is because, as a new agency, the proposed outfit will not have been registered yet with the Association of Advertising Agencies in the Philippines. In time, however, the outfit would be duly accredited.

Recruiting clients does not pose a problem for Lito. "Generating clients is just a matter of packaging your services," he says. Attractive brochures, interesting letterheads and other packaging forms will do the job. However, he needs an initial capital of about P250,000 to start the business. He is personally ready to put up P50,000 while the rest have to be sourced from his brothers and sister.

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For Lito, going into this business is risky. He anticipates the time when he has to give up his job to devote more time to the project. Moreover, all his savings have to be invested into the venture. But the entrepreneur in Lito insists that this project is worth "everything." At the same time, he feels confident of his ability to give quality service, given his long experience in the advertising field.

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