The Perception on Indie Films of Selected Intramuros Based Audiences

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Abstract
Stuart Hall's Reception Study Theory explains that the reader / viewer interpret the meaning of the text based on their individual cultural background and life experiences. In essence, the meaning of a text is not inherent within the text itself, but is created within the relationship between the text and the reader/ viewer. The purpose of the current research is to find out the perceptions of Intramuros based Audiences on Indie films. A total of 152 Communication students were selected through a non-probability, Purposive sampling. A two part survey questionnaire was used to measure the knowledge, attitude and practices of Communication students towards independent films. Pearson Correlation and comparison of means, cross-tabulations, and frequency tables were used. Frequency distributions were used to compute their response. Readiness of the respondents to embrace this new industry has been shown in this research study.
Keywords: Indie films; Perception; Communication students; Intramuros.

1. Introduction

Film, often called *movie* or *motion picture*, by its general definition is a series of still images shown simultaneously to simulate the illusion of movement. Its early beginnings as said by Manley (2011) "cannot be credited to one individual as an oversimplification of any history tries to do." Defending the fact, claiming that its origins are combination of the efforts of different inventions accumulated throughout the years. However its more evident roots trace back to the year 1892 wherein French visionaries Auguste and Louis Lumiere began to attempt creating moving pictures. Years later, the cinematographe (a motion picture camera) shot the first ever footage to be recorded in history entitled "La Sortie de l'Usine Lumiere a Lyon" which in English means "Workers Leaving the Lumiere Factory" (Yahnke, 2003). While many accredits Thomas Edison as the brilliance behind the invention of the first motion picture camera known as the Kinetoscope in 1891, his idea was predated by a camera-like device called the "Magic Lantern." This early rendition of a projector was invented (though debated) by Charles Hugyens in the late 1650's. Making use of a lamp to as a light source to generate images, this paved way to the production of such works as the "Phantasmagoria." The invention of these items paved way and inspired the conquest leading into what motion picture is today. Stemming from the introduction of electronic sound recording to the discovery of color broadcasts, one may conclude that film has had a long and winding road before it reached its peak in today's modern era (Yahnke, 2003).

The Asian Cinema however boomed in the age of post war, World War II that is. This marked the success of "non-English world cinema." Many of the most critically acclaimed Asian films of all time were made such as Yasujirō Ozu's Tokyo Story (1953), Satyajit Ray's The Apu Trilogy (1955–1959) and The Music Room (1958), and Kenji Mizoguchi's Ugetsu (1954) cited in Yahnke (2003).

Meanwhile, according to the National Commission for Culture and the Arts (2009), that even before cinema came to the Philippines, *theatre* originated in the culture of the country's earliest societies. Though it was only during January 1, 1897 that the first four movies namely *Un Homme Au Chapeau* (Man with a Hat), *Une scene de danse Japonaise* (Scene from a Japanese Dance), *Les Boxers* (The Boxers) and *La Place de L' Opera* (The Place L' Opera) were shown using the 60mm Gaumont Chrono-photograph projector at the Salon de Pertierra at no. 12 Escolta (Isla, 2010).

Throughout the years, film has diversified into two major classifications, the *mainstream* and the *independent*. Mainstream films are such movies that are big budgeted, produced by major production companies and widely released in cinemas such as the Lucas' and the Spielberg films and the like. Such films are released in cinemas for a short period of time and are tailored to attract customers at a global scale. Whereas independent films are the opposite, being produced outside a major studio and often tackles topics that the mainstream people do not usually take. It is known to be the "mirror to reality" as it endeavors such plots about societal issues and culture, going against the usual Hollywood-esque type of filming as it focuses on a rather uncanny approach in its production.

Taken from Czabo (2010), factors such as the narrative style in which the story was written, a movie's blatantly rough editing, its shaky hand-held style of cinematography, and at some point even a director's *"auteur"* style, line

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in as major basis in a film's classification. This now is in retrospect to the previous definition of an independent film as cited in Max Alvarez's work in 2005, whereas all films developed outside the Big Three Film Companies then are to be considered *"independent."*

Today, despite of several problems from the distinction of mainstream from Independent cinema, it continues to grow and make a mark of its own. According to Xu (2010), independent cinema serves as the realistic aesthetics emphasizing the filming subject's relation with objectivity. It is the genre wherein we could show the artsy, classy and the surreal reality of one's society. Xu Yaping stressed out in his work that independent documentarians and film makers are doing grave efforts to give the truth, reality and history rather than to screen a pre-given reality shaped by the dominant ideologies. Independent Cinema is standing on its own and sees to it that they are not linked to the mainstream which we know is still a fad until these days.

Based on the thesis study created by Musikawong (2007), Song (2010), Tioseco (2007), and Xu (2010) independent film continues to grow and its impact to its audiences has been observed in their own countries (Malaysia, China, Thailand, and the Philippines.) What they have in common is the aim to produce quality film which is considered food for the soul and is free from any restrictions and guidelines. In the study made by Sudarat Musikawong, aesthetic content is valued and its economic relevance somehow would just follow.

2. Context of Current Research and Research Hypothesis

The term "Indie" has been loosely defined throughout the years. Stemming from the 1890's up to the present, its definition has changed constantly as the film industry progressed. According to Czabo (2010), the industry has come to an impasse wherein critics and audiences fail to recognize independently produced films from the sole basis of budget alone. This in turn presents new complexities to diversify the *mainstream* from the *indies.*

According to the study made by Musikawong (2007), he stressed the work of Mingmongkol, that referred 'indie' is a theoretical imprinting that makes something that does not have a classification makes sense to its audience and consumer. For her, there is no way you can be a career filmmaker and be completely independent. She insists that Indie is a flavour, a style, and a brand. For Musikawong (2007), there is a difference between commercial films and independent films. Independent filmmaking will exist to counterbalance the market. It is part of the business. Thunska and other young filmmakers have latched onto the identity of 'indie' filmmaker through forming the group, Thai Independent Filmmakers.

In Thailand, independent film production and distribution establishes that there is no evasion in the market system. By the 2003, the upsurge in new up-and-coming directors demonstrates that Thai studios need to stay in touch with an increasingly fickle Thai audience. People are looking for something new and different. They want to see works which are far from ordinary; independent scene paves way to their sudden curiosity and creates a huge fan base in Thailand evidencing its huge impact to Thais. According to Muskawong, some of the notable indie works in Thailand were *Fake* (Thanakorn 2003), *Sexphone and the Girl Next Door* (Heman 2003), *February* (Yuthlert 2003), and *My Girl* (*Fan Chan*) cited in Musikawong (2007).

According to Tioseco (2007), depressing, pink film/ gay centred and extreme poverty are the usual stereotypes of Independent cinema here in the Philippines. These are just some of the hundreds of themes that directors and producers could choose from. It is their discretion whether they'll push through of this popular indie content nowadays. We could not deny the winning strikes of Philippine Independent Director Brillante Mendoza in different film competition worldwide. It only proves that the independent films that are created in the country have real worth as it is being appreciated worldwide; meaning it has impact. It creates several buzz which is seen/heard all over the media.

Meanwhile, the notion of Philippine Independent Cinema is highly contested up to these days. Perplexed by some opposing discourses, it is undergoing an identity crisis. It has been connected with short, non-commercial films, ultra-long, anti-commercial films, experimental, anti-narrative films; small scale, independent, commercial films; digital, low-cost films; for the foreign market, fetish films; niche, high concept narrative, stylized films; art films that get screened in international film festivals; activist-protest films; and highly political, anti-status quo films. (Isla, 2010)

The research study led to this:

H1. *The values a film instills, influences its audiences.*

According to Russell and Waters (2010), teaching with film is a good practice. This is because film allows people to understand a certain matter better with the aid of imagery. They concluded that film is an effective communication device as it "arouses" emotion and "stimulates" feelings.

Russell (2009), also has a previous study wherein he emphasized the effectiveness of teaching social issues using film. According to Russell, people can use film to enhance interest on social issues. It is a way to look if independent film helps its audience gain values or attitude towards a certain problem.

H2. *The common plots and themes of indie films influences its audiences*

As proven in various researches, though it is more of a side-note, violence in films, television, or any other media in general affects a person's thinking and attitude.

One such study is the one made by Oliver *et al.* (2007). In their thesis study, they impose the relevance of violence and sexual imagery in the on the preference and perception of people when it comes to watching films. Furthermore, they imply that violence and sexuality offered certain gratifications and pleasure that viewers undergo when watching the film.

H3. *Indie film's relevance to one's life/ culture influences its audiences*

Another study to support this is Slotsve *et al.* (2008) work. Their research gave emphasis on the fact that children spend more time exposed to the media rather than with their parents and in their classroom. With that said, their study claimed that this exposure time affects a person in a certain way.

In Song (2010), *Independent Cinema in the Chinese Industry*, he stated that the primary reason of the success of American Films is its high relevance factor in an international scale. It appeals to everyone for short. Also the study also supposes that the success of the American Independent Film Industry is the lack of attention given to the "serious, issue-oriented, provocative films" that the independent scene gives us.

2.1. Research Questions

For the research question of this study, the researchers would like to know the ***perception of selected Intramuros based Audiences to Independent films***. Overall, the purpose of the study is to investigate the impacts and influences of indie films on its audiences. Specifically, the objectives of the study include:

1. To determine how indie films instill values.
2. To identify and describe common plots/themes of indie films
3. To examine how a film's relevance to one's culture affects the patronage of independent cinema.

2.2. Research Simulacrum
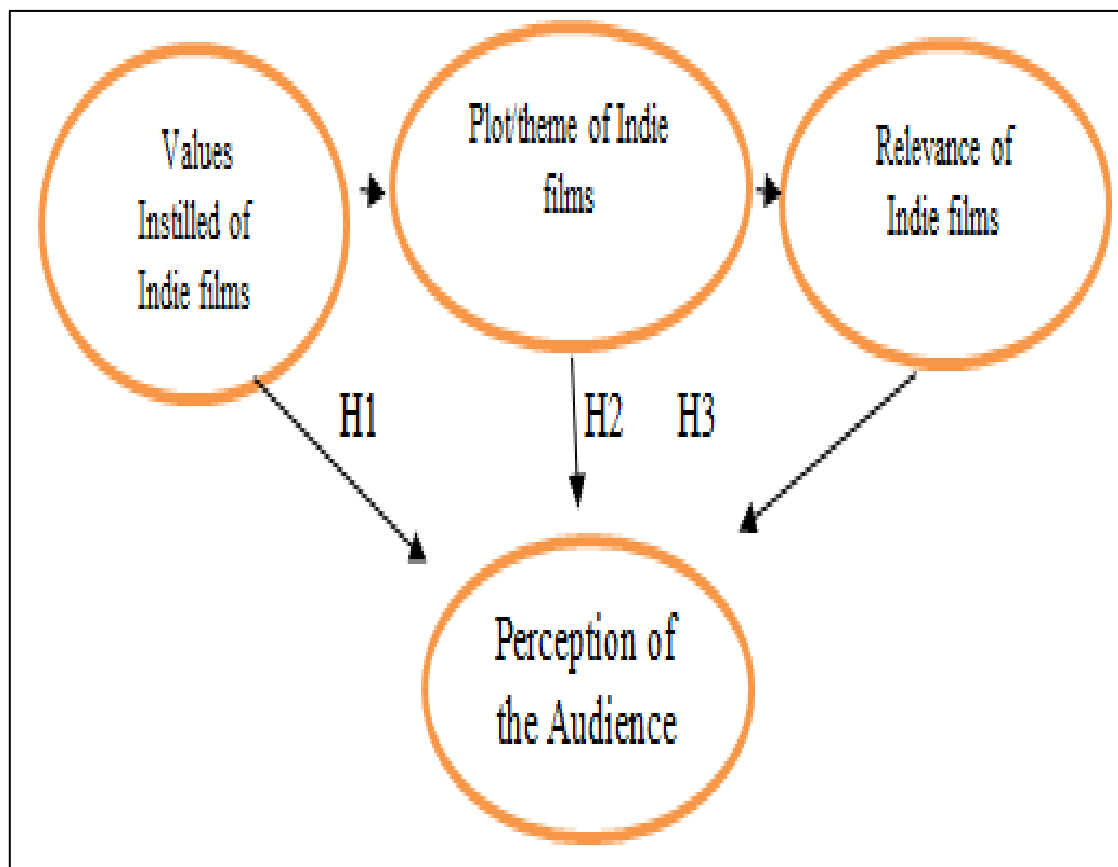
3. Methods

3.1. Research Design

The current research operated in the field of quantitative research and used one-shot survey design using non-probability (purposive) survey sampling. Interviews were done to supplement and give density to the questions on form. The researchers gave survey questionnaires to those who have background/ knowledge to the thesis subject matter, making all data gathered pure and substantial.

3.2. Sampling Technique

The selection of research respondents were done through non-probability sampling or judgment sampling. The researchers considered those who already have a background or direct connection/ relation to our thesis subject matter.

3.3. Respondents of the Research

The present research has a total sample population of 152 respondents. The sample size was determined based on the number of universities/ colleges inside the Intramuros area which serves as our research locale. Our criteria for choosing our sampling frame/ respondents are as follows:

✓ Communication students or the like (people who are educated or literate about the thesis subject matter/ people who have been exposed to films and the like as part of their curriculum) in Intramuros
✓ Students who are studying at Colegio de San Juan de Letran, Lyceum of the Philippines, Mapua Institute of Technology, Pamantasan ng Lungsod ng Maynila and the like.
✓ 152 respondents will be equally distributed among the participants. (e.g. 38 respondents per school/ area divided to male and female)

To get a detailed profile of the sampling units, demographics such as age, sex, civil status, school/ university, and year/course were included in the survey questionnaire.

3.4. Instrumentation

The researchers' survey questionnaire is composed of two parts, one dimensional instrument that solicits respondents to answer the questionnaire with their knowledge upon indie films. The first part is composed of thirteen (13) questions, majority answerable by Yes or No with a follow up question of asking them why which tests their knowledge and practices. The second part is a Likert scale of asking merely our research objectives through its five divisions which apparently sees their attitude towards indie films. It has a four-point scale attitude questions varying from Strongly Disagree (1), Disagree (2), Agree (3), and Strongly Agree (4).

Fifteen three paged survey questionnaires were distributed equally amongst students in Recto specifically in Far Eastern University and the University of the East. Results however concluded that the majority of the respondents would opt to choose to answer "Undecided" in the Likert scale. This lead the researchers to remove the "Undecided" choice in the Likert scale to avoid neutral answers and effectively measure the results.

3.5. Procedure for Data Collection

The survey questionnaires were given to the research center of the universities. They are the one who gives the questionnaires to their Communication students. The period of data administration and collection were from 4-10 of August, 2013 (Letran and Lyceum) and 2-4 September, 2013 (Mapua and PLM). The period of data administration and collection are critical in the current research as maturation and enthusiasm to answer is seriously considered as a threat to validity. We have prepared 200 copies of survey questionnaires that will be equally distributed among Intramuros based universities. Out of those 200 questionnaires, 192 were returned and only 152 were valid and used for the research. 40 research questionnaires were invalidated due to some papers are tampered, no answers, and answers that are not applicable to the study.

3.6. Procedure for Data Analysis

A description of the sample population was provided. Demographic factors such as age, sex, civil status, year/course, and university/ college were obtained to describe the sample population. The sample population was also clustered into different independent sample groups according to the respondents' university/ school.

4. Results
4.1. Data Collection

A total of 200 survey questionnaires were distributed equally amongst the communication students of Colegio de San Juan de Letran, Pamantasan ng Lungsod ng Maynila, Mapua Institute of Technology and Lyceum University of the Philippines. We have written a permission letter to the research director of every university. After which, they let us conduct our study to their respective university. The three-paged survey was administered by the respective research centers of each school with the exception of Letran whereas the researchers themselves distributed the questionnaires.

After gathering the surveys, a total of 192 questionnaires were returned, and only 152 were valid and used for the research.

4.2. Results and Data Analysis
4.2.1. The Respondents

The study was conducted specifically on the Communication Students (or at least students within a communication related course) of Intramuros. A quick tabulation showed that 52% of the respondents were female, 39% were male and a small 9% were people who did not fill up the contact details.

Table-1.

|			152 Respondents		
	# Who Like Watching Films	# Who Watch Movies in Movie Houses	# Who've Watched a Film Recently	# Who are Aware of Indie Films	# Who've Watched an Indie Film Before
YES	95.40%	71.71%	100%	84.9%	78.3%
NO	4.60%	28.29%		15.1%	21.7%

Almost all of the respondents like watching films in general, with 100% of the respondents having watched at least one film recently. In fact 95.4% answered yes and 71.7% of those prefer watching films inside theaters rather than at home.

To further the reason behind their preference, is the accumulative thought of watching films within the cinema provides a much deeper, broader, and a relatively more exciting experience. And according to the data gathered from the respondents, this is due to: (1) the different atmosphere theaters provide. (2) the surround sound. (3) and the bigger screens that cinemas have.

However, the number of 'Yes' answers dwindled to one hundred and twenty nine (129) when asked if aware of Indie Films in general. And numbers lessened further to one hundred and nineteen (119) when asked if they've watched indie films before. This data lead one to concur that even if almost the whole sample group like watching films in general (mainstream), there are still some who have little to no awareness of the independent film industry.

'Indie' is a retired word when it comes to the current movement in Philippine cinema, as the independents slowly appear to be taking over the establishment (Tioseco, 2007).

Figure-1. Frequency of Watching Indie Films
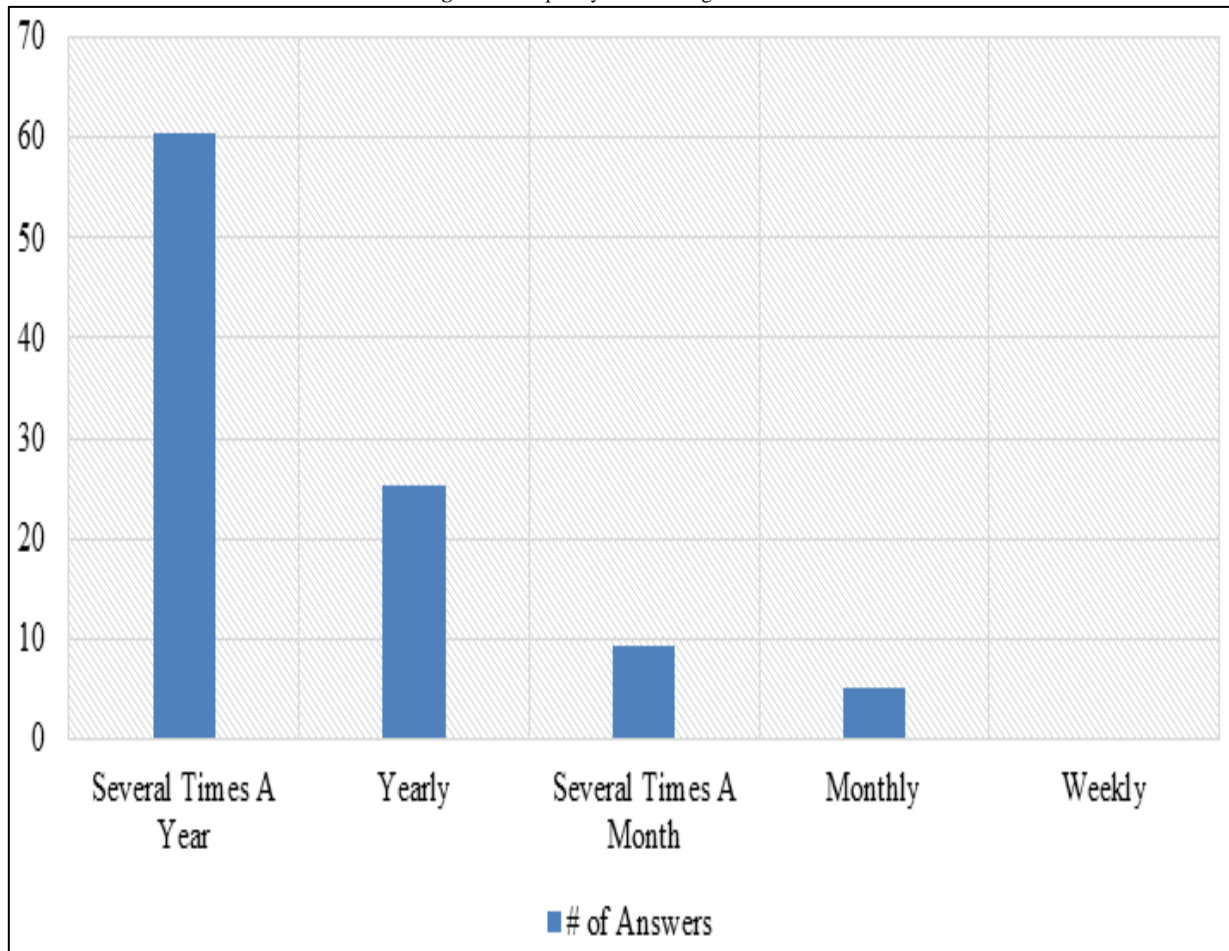
According to the tallied data no one watches independent films within a weekly basis. With that said, nine percent (9%) watches indie films several times a month, five percent (5%) watches only once a month, twenty five percent (25%) watches on a yearly basis, and the sixty one percent (61%) majority watches several times a year. It is for the reason that independent film fest happens atleast just twice or thrice a year through Cinemalaya, CinePambansa and MMFF New Wave Festival.

Figure 2 shows on the other hand where the respondents usually watch independent films. The data being clustered into four choices, the Cultural Center of the Philippines (CCP), at film festivals, malls, and at home through internet, cable television and the like.

Twenty two percent (22%) watch independent films at the CCP, ten percent (10%) watch at film festivals, twenty nine percent (29%) watch at malls and thirty nine percent (39%) watching at home specifically through DVD's and the internet.
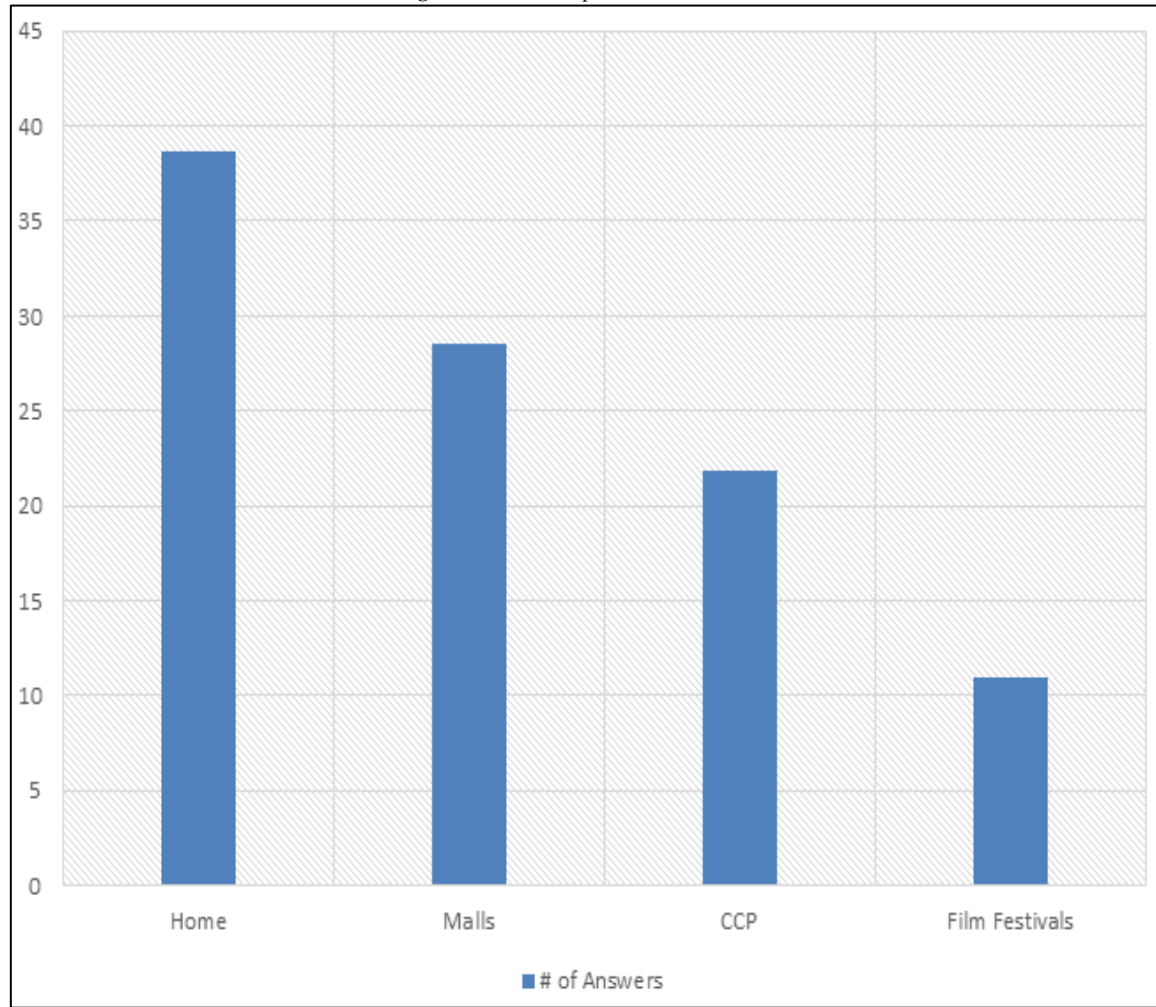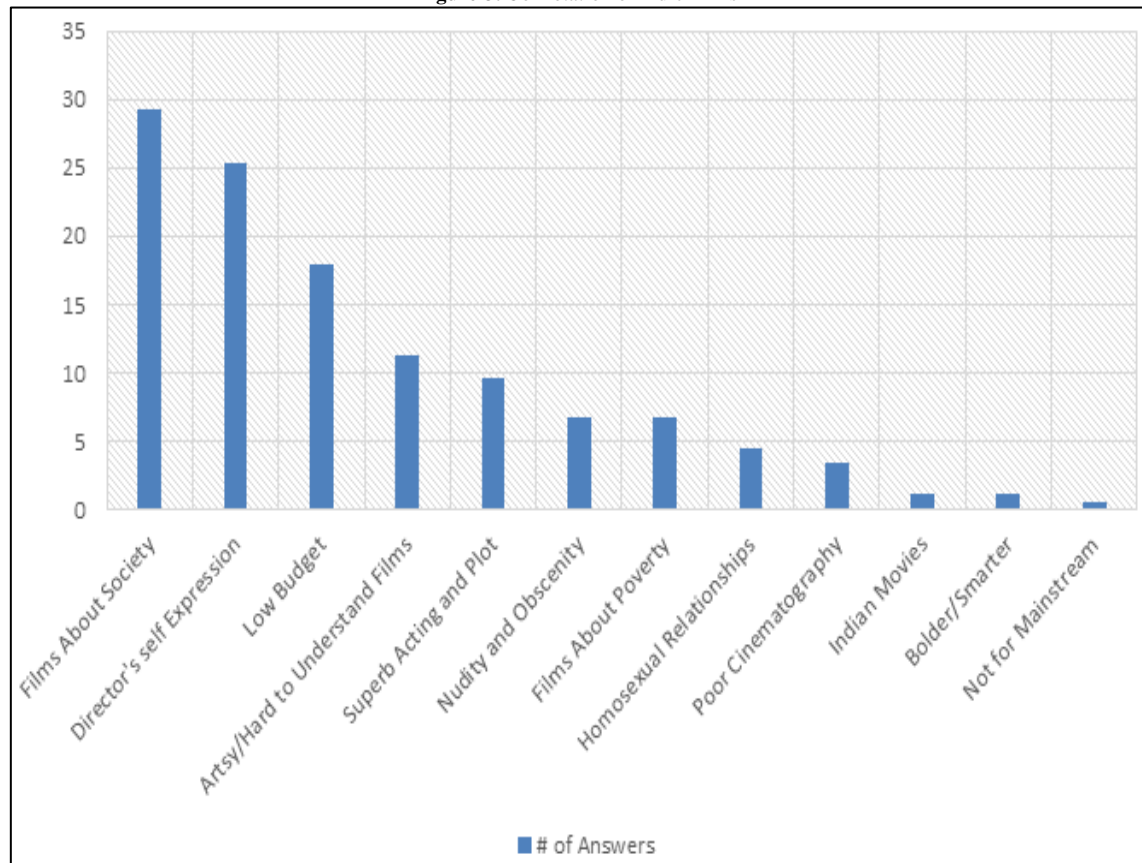
Figure-2. Where People Watch Indie Films

Figure 3 ensures the most common connotations of independent films. With the data subdivided into 12 choices, the respondents were provided with the current stigma of indie films.

Figure-3. Connotation of Indie Films

Films about society posed as the top choice for the respondents mainly because of the notion that independent films often opt to feature more the societal struggles within a specific area. This furthers Xu (2010) claim that indie films is the genre that shows the reality of society.

The next most common answer would be that independent films feature more the director's self-expression or in other words "auteurism". This too supports another study, this time by Czabo (2010) which details that indie films follow the *Auteur Theory*.

These top two connotations, make up twenty four percent (24.14%) and twenty one percent (21.12%) of the answers respectively. The results also show that the respondents veered away from the common stigma of indie film being poorly edited (1.87%), badly shot (2.81%) and mostly about homosexual relationships (3.75%)

This solidifies Isla (2010) about the negative stigma about indie films, low cost, small scale and the like.

The auteur theory dictates that the director exercises all creative control over the flow of the film that leads to the current version of films called "director's cut". Auteurism, correlates to a director's creative vision, seemingly so as if the director is the "Author" of the film. *Auteur* is French for author (Czabo, 2010).

The next figure, illustrates the most common reasons for watching independent films.

Figure-4. Reason for Watching Independent Films
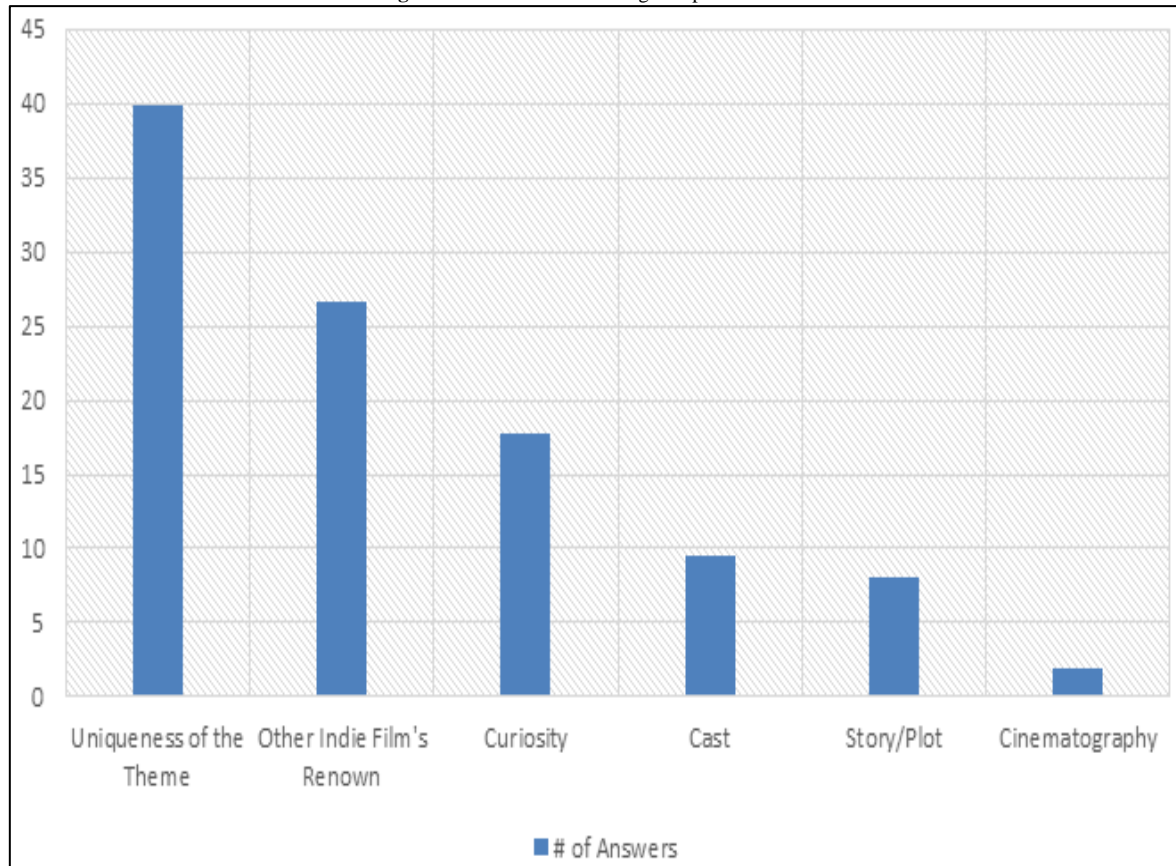
With forty percent (40%) of the overall answers, the most evident reason for watching an indie film is it uniqueness. The different set of themes that independent films bring to the industry as opposed to the usual good versus evil, romance themed settings the mainstream films bring about.

Another apparent reason for watching the said films can be attributed to other Indie Film's success (26% of the answers) whether internationally or locally like Bwakaw.

While others tend to watch indie films out of curiosity (17%). It is also noteworthy to state that out of 152 respondents, none of them chose the director as a reason for watching independent films. This may be due to indie films having many new/first time directors.

**Figure-5.** Difference of Indie Films from Mainstream Films
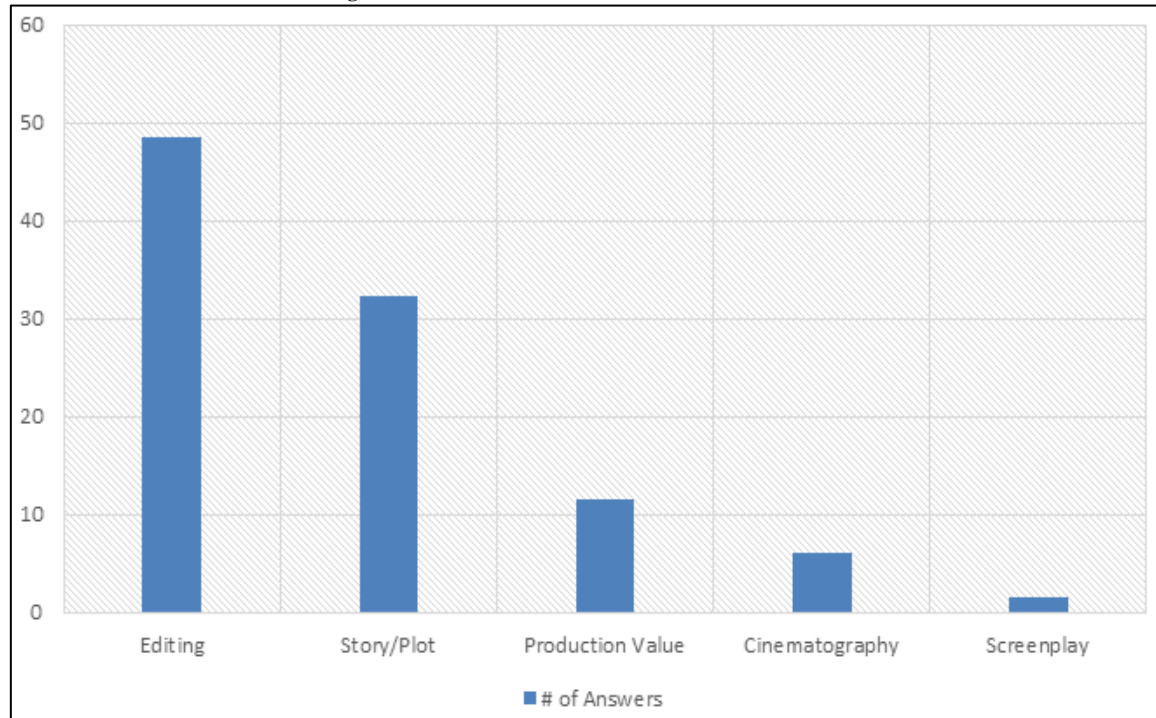
Editing (48%), as according to the data gathered in figure 5, is the most evident difference of Independent films from Mainstream films. This reason can be constituted to the sheer difference of budget between the indie and the mainstream. Post production can be just as expensive as the production itself. So editing quality may vary depending on the editing house. Better editing houses = higher expenses. This is also the reason why some independent film makers opt to edit their films themselves.

Thirty two percent (32%) however comprised of the story/plot as a differential mark between the indie and the mainstream. This in turn compliments the previous result in figure 4 that independent films have more unique themes. Thus furthering that indie films bring something fresh to the film industry.

However, independent films still retain the stigma of being low budgeted with eleven percent of the answers being towards production value. This is mainly constituted to the fast track of indie films produced outside major film companies (Czabo, 2010; Isla, 2010).

Figure-6. Chances of Recommending Films
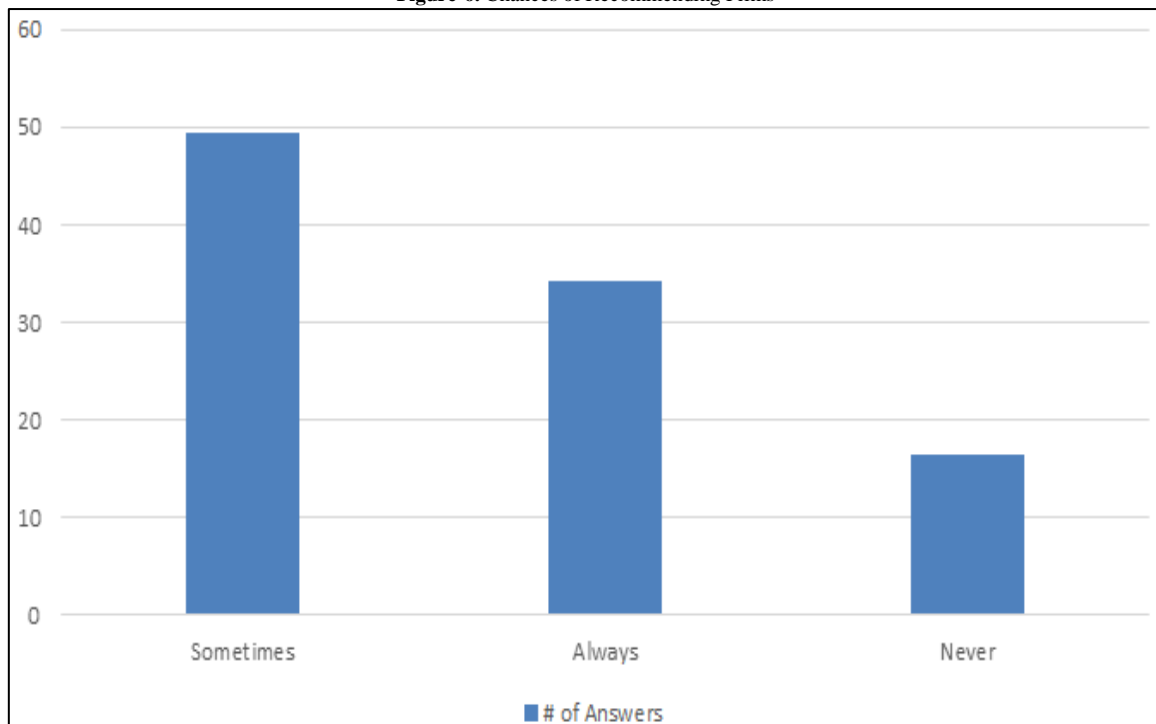
With forty nine percent (49%) of the answers, almost half of the respondents answered "Sometimes" when asked about recommending indie films. The main idea being "if the movie is good/entertaining enough" then they will recommend it.

Figure-7. Chances of Watching More independent Films
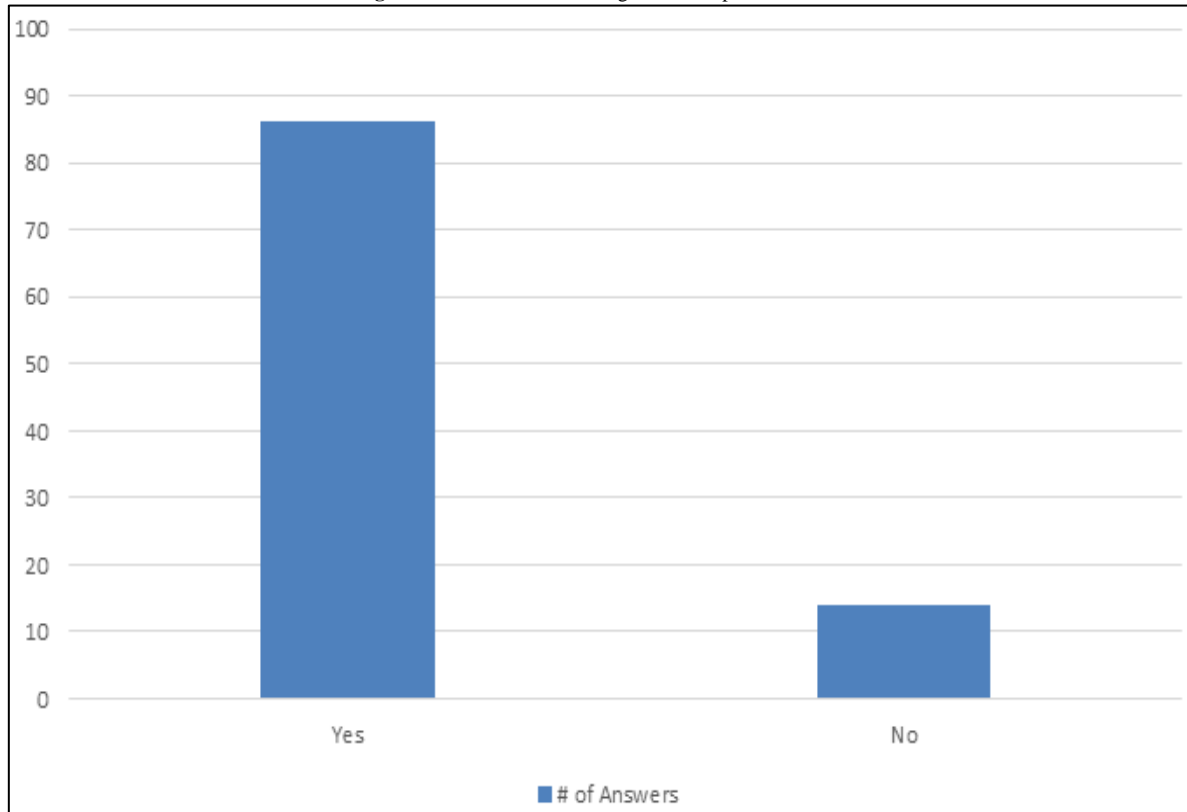
A clear majority with 87% of the respondent answered "Yes" for the reason being that independent films provide *something different* story wise. According to the study made by Musikawong (2007), Tioseco (2007), Song (2010), and Xu (2010), independent films of any restrictions are not a factor for audience's patronage for they are after the story and theme of the film. Each film can go in any creative direction, all of which are designed to mirror today's society.

Figure-8. Opinion on the Country's Readiness for Independent Films
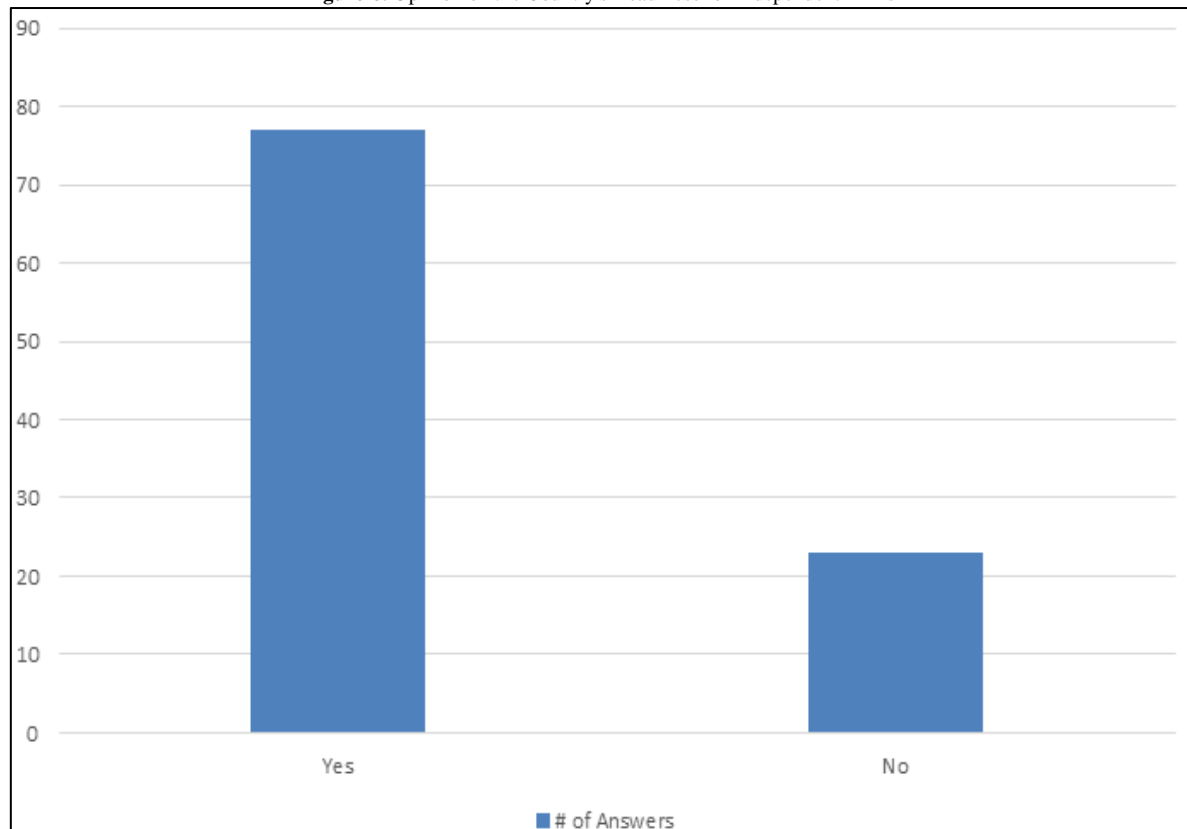
The seventy seven percent (77%) majority agreed that the country is ready for independent films because of how society has been more accepting today than before. Furthering that the industry needs independent films to bring something new to the field.

Whereas a small twenty three percent (23%) answered otherwise, claiming the opposite that there are still some things that people aren't ready to see and that they'd still treat other subject matters such as pink films the same as before.

Table-2. A. I perceive indie films to…

1.)be a reflection of society and real life	*STRONGLY AGREES (3.31)*
2.) have homosexual content	AGREES (2.53)
3.) use shaky handheld style of cinematography	AGREES (2.6)
4.) be a film outside the production of major film companies	AGREES (2.8)
5.) be low-budgeted	AGREES (2.78)
6.) usually tackle "taboo" topics	AGREES (2.6)
7.) have a narrative style of screenplay	AGREES (2.87)
8.) be known as food for the soul	AGREES (2.9)
9.) have economic relevance	AGREES (2.87)

Table 2 explains the stereotype or at the very least the common notion that people often describe indie films as. And as evidenced in the tallied data, the respondents generally agree with most of the items stated above except for one; independent films are a reflection of society and real life.

Also referenced in figure 3, Xu (2010), research concurred that independent films serve as the *"realistic aesthetics"*. It normally features society as it really is. Xu Yaping pointed out that independent film makers and documentarians make it their goal to portay the truth, history, and reality as close to life as possible to give light on how society really is. This also compliments another item in the table that states that indie films have economic relevance.

The other answers agreed upon to, are the common associations and stereotypes people latched onto indie films throughout history that are still evident in today's films.

Table-3. B. I watch Indie Films because of its…

1.) theme	AGREES (3.13)
2.) plot	AGREES (3.14)
3.) central values	AGREES (3.19)
4.) genre	AGREES (3.07)
5.) cast	AGREES (2.77)
6.) director	AGREES (2.69)
7.) writer	AGREES (2.73)

Table 3 denotes the general consensus of the respondents agreeing that certain elements of the film such as the theme, plot, central values, and genre are reasons why they watch the film. This bids just the same for the cast, the director and the writer. However, this may not always the case. There may be other better reasons that people would want to watch indie films. Ones that they may "strongly agree" to.

Table-4. C. I consider indie films to have an impact to myself because…

1.) I felt happy upon watching the film	AGREES (2.93)
2.) I learned something upon watching the film	AGREES (3.21)
3.) there are scenes in the movie that are very memorable to me	AGREES (3.11)
4.) I end up wanting more (sequels)	AGREES (2.72)
5.) It's relevant to my culture	AGREES (2.94)

All the items stated above may create an impact upon a person, though this might not always apply. The five choices provided for the respondents are general reactions that one may feel when watching a movie.

Table-5. D. An indie film inculcates values when it…

1.) promotes good will	AGREES (3.19)
2.) make people realize the difference of good and bad/right and wrong	AGREES (3.21)
3.) make people more accepting towards social issues	AGREES (3.23)
4.) make people be wary and understanding towards problems	AGREES (3.24)
5.) make people more sensible to sensitive topics	STRONGLY AGREES (3.33)

As evidenced in the previous figures (3 & 4 and table 2), independent films present a certain uniqueness and novelty to it. It tackles topics and issues that mainstream films don't usually take. Topics such as poverty, issues concerning society, pink films and even historical films. These are the things the independent film industry tries to give light to.

The independent film industry, reflects society in the utmost realistic way, to give people a look at what's really happening, give people a take at the different side of things. The independent film makers do this to shed light on society's issues. And this is what indie films do, it makes people "more sensible to sensitive topics".

Independent films incorporate values within its films through showcasing reality in its barest form.

Table-6. E. the plot/theme of indie films affects its audiences because…

1.) of its uniqueness	AGREES (3.23)
2.) they are mostly about life's struggles	STRONGLY AGREES (3.29)
3.) they usually tackle homosexuality	AGREES (2.67)
4.) they are mostly about nudity and obscenity	DISAGREES (2.50)
5.) they are mostly works that showcases superb acting	AGREES (2.99)
6.) they are mostly works that convey how society is today	STRONGLY AGREES (3.26)
7.) they use plots/themes that the mainstream films don't usually do	AGREES (3.10)
8.) they dwell or showcase real life situations and problems	STRONGLY AGREES (3.31)
9.) they are a proof that Filipinos are ready to see new genres and approaches in films.	AGREES (3.16)

A plot describes the series of events that make up a story whilst the theme is the central idea most prominent within the film. The uniqueness of how independent filmmakers portray these two elements in films differentiates the indie from the mainstream.

Items 2, 6, and 8 in Table 6 can be correlated together for all three can be defined in a general sense that indie films do convey life and society itself. This statement is proven not only through the overall tallies and computations in the previous figures, but also supported by a previously done study by Xu (2010), Berra (2008), and Isla (2010). People answered "Strongly Agree" because of how independent films portray life realistically such as the recent On the Job by Erik Matti and Liars by Gil Portes.

Though independent films contain nudity and obscenity at some degree, this is not the focus of independent films, unless blatantly done so.

Table-7. F. I watch indie films that are relevant to my culture because…

1.) they portray stories of people's experience	STRONGLY AGREES (3.3)
2.) they showcase the richness of it	AGREES (2.97)
3.) they show how history affects people	AGREES (3.11)
4.) they show the correct issues prevalent in society today	AGREES (3.15)

Table 7 shows how independent filmmakers showcase films as close to life as possible. It is a reflection of a society for it not only tells about societal issues, but some also entail historical value (such as Manila Kingpin and El Presidente), real life experiences and cultural heritage (such as Busong). Films like this give people of all backgrounds something to relate to which is why results showed that films relevant to one's culture is enough reason to watch a film.

5. Discussion

To summarize, the current research illustrated the perspective of Communication students in Intramuros. The researchers created several frequency tables that would give further understanding on the research's results.

Almost all the respondents are aware of independent films and all of them have watched at least one indie film before. Majority have prior knowledge on what an indie film is about. Twenty four percent (24%) of them said independent films are films that promote director's self-expression while Twenty one percent (21%) percent of them all agreed independent films are mirror to our society.

Majority of those who have watched an indie film sees it at their very home for the reason that independent films have a unique theme that mostly mainstream films don't have. Aside from it, the respondents agreed that the post processing or editing of indie films makes it different from the mainstream ones.

Majority of the respondents believe as well that the Philippines is ready for new kind of film viewing through indie films. 86 percent of respondents all agreed as well that they'll watch independent film whenever they'll be given a chance though only 34.4 percent of respondents would recommend it to others upon watching it.

According to our study, the highest number of respondents agreed independent films makes people a lot sensible towards social issues and problems. They tend to see how a society runs from within (Tioseco, 2007). An independent film makes its audiences a lot understanding towards social issues; to look beyond the problem and think that there is a big reason why such issues occur (Yahnke, 2003).

Being accommodating is another value that can be learned by watching independent films. It is due to the fact that indie films teach its audiences to be more compliant and accepting towards people's opinion for they have their very reason of why they are doing it (Garon, 2009).

Indie films' plot/theme is one of the biggest factors why audiences watch independent films. This industry caters to a new trend on showcasing film genre and that would be the genre of surrealism. It is wherein they showcase the

real society in the eyes of those who are in the slumps. Fickers (2008) Poverty theme is one of the most famous story plots that our indie industry caters or focuses on. Philippine cinema is in the midst of some very exciting changes, but as with any significant evolution, there are a number of serious issues that need to be addressed (Tioseco, 2007).
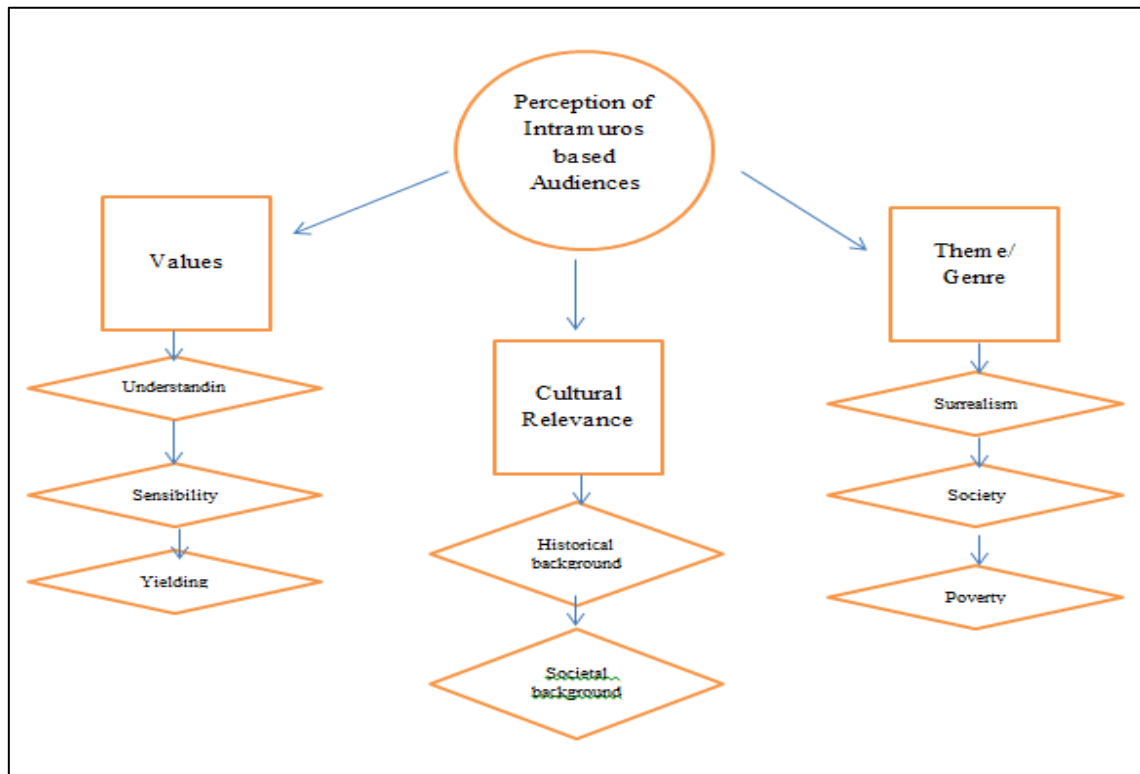
The Indie Perception Model

6. Conclusion

In conclusion, the current research results proved that the respondents perceive independent films mostly as a reflection of society and real life. The result simply utters positions on specific socio-political realities that they have experienced or observed; positions that usually contradicts rather than contribute to state driven discourse. By presenting an alternative view, subverting a dominant view, showing the opposite of what those in power claim, highlighting realities ignored in the public forum, and so on, they raise consciousness, provoke questions, but do not necessarily directly affect substantial changes in society (Isla, 2010).

The current research was also able to establish prospective relationships of values, plot/theme and cultural background as reasons why respondents watch independent film. There is an evident mark that correlates these three variables to impact which makes independent films impactful to their lives.

The results of the current research could fully attribute to its objectives as truly relevant to the indie films' impact to its audiences. The main objective of the current research is to test if Indie films are impactful to Intramuros based Audiences.

The study determined that the value a film instills affects its audiences. Mostly strongly agrees that independent films make people more sensible to sensitive topics. It is evident on the thesis study made by Russell and Waters (2010). Teaching people with film is a good practice. This is because film allows people to understand a certain matter better with the aid of imagery. They concluded that film is an effective communication device as it "arouses" emotion and "stimulates" feelings (Russell and Waters, 2010).

The study finds out that a film's plot or theme affects its audiences. Due to its story/ plot, respondents tend to become more wary of what is happening in the society. Viewers tend to watch more depending on the theme/content of the film because such films were close or dear to their lives (Oliver *et al.*, 2007)

The study proves as well that a film's relevance to one's culture affects the patronage on the independent cinema. Indie films showcase people's experiences from their culture which makes indie films much relating to its viewers. High relevance of indie films equals to sure success of its screening (Song, 2010). A film's cultural relevance is another factor in determining if an indie film has directly affects the life of its viewer. Most indie films that cater to the Filipinos are the ones that they could actually relate into (Song, 2010).

We tend to see independent films as the mirror of our society and put it to everyone's mindset that such films are films created by reality itself without the fact of sensationalizing the real problem or issue (Czabo, 2010). Having almost every respondent answered that if there is a chance to watch an indie film, they would grab that opportunity for it is the time that the society embraces new trends and new industries which were already part of this generation.

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