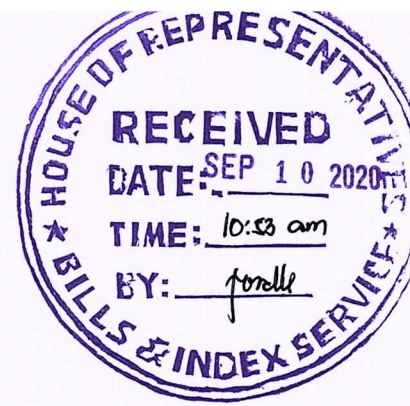


Republic of the Philippines  
HOUSE OF REPRESENTATIVES  
Quezon City, Metro Manila

EIGHTEENTH CONGRESS  
Second Regular Session

House Bill No. 7634



**INTRODUCED BY**

HON. CHRISTOPHER V.P. DE VENECIA, HON. ROMAN T. ROMULO, HON. FRANCISCO "KIKO" B. BENITEZ, HON. KRISTINE SINGSON-MEEHAN, HON. CRISTAL L. BAGATSING, HON. LOREN LEGARDA, HON. EVELINA G. ESCUDERO, HON. ROSE MARIE "BABY" J. ARENAS, HON. VILMA SANTOS-RECTO, HON. DEOGRACIAS VICTOR "DV" B. SAVELLANO, HON. MANUEL T. SAGARBARRIA, HON. VICTOR YAP, HON. SOL ARAGONES, HON. STRIKE B. REVILLA, HON. ANN K. HOFER, HON. ROSANNA "RIA" V. VERGARA, HON. LUCY TORRES-GOMEZ, HON. WESLIE GATCHALIAN, HON. SHARON S. GARIN, HON. MARLYN "LEN" B. ALONTE, HON. JUAN MIGUEL MACAPAGAL ARROYO, HON. LIANDA B. BOLILIA, HON. CAMILLE A. VILLAR, HON. JOSE JR. L. ATIENZA, HON. JOSE ENRIQUE "JOET" S. GARCIA III, HON. EDWARD VERA PEREZ MACEDA, HON. ALFRED D. VARGAS

**AN ACT**

**PROVIDING FOR THE PROMOTION OF FILM AND TELEVISION TOURISM, CREATING THE FILM PHILIPPINES OFFICE, PROVIDING FUNDS THEREFOR AND FOR OTHER PURPOSES.**

**EXPLANATORY NOTE**

Being selected as a film location for an international blockbuster film brings more than just pride to the Philippines. For one thing, it is widely recognized as an effective promotional tool for tourism, the impact of which has been significantly evident in other countries. In New Zealand, tourist arrivals instantly doubled since the debut of The Lord of the Rings Trilogy in 2001 (Forbes, 2012). Visitors of Wallace Monument in Scotland increased from 30,000 to 200,000 following the release of Braveheart (theguardian.com, 2012). Meanwhile, the release of Chinese film Lost in Thailand made China the largest source of overseas tourists in Thailand. In Cambodia, Tomb Raider has attracted tourists greater than what Angkor Wat can actually accommodate. Meanwhile, from 2012-2015, Game of Thrones, a hit American series, influenced the tourism in Dubrovnik, Croatia which received 245,000 more arrivals from tourists, more than 1.5 million overnight stays, and almost 126 million euros in revenue (TKalec, Zilic, Recher, 2017).

The Philippines is in no way behind these countries in terms of beauty and distinctiveness. We have abundant breathtaking scenery and magnificent landscapes infused with rich culture, making our country a viable filming location. In fact, there have been several foreign films and television series


that showcase the beauty of our country. As early as 1979, our country was chosen as a film location for the film *Apocalypse Now*. *Survivor: Russia*, which was shot in Caramoan greatly contributed to the development of Caramoan's tourism. From having only one hotel with three rooms in 2006, the island now has 23 hotels with a combined total of 250 rooms for tourists and explorers who came to know of the island through *Survivor: Russia*. Local films and soap operas are also significant tourism contributors following the success of *That Thing Called Tadhana* and *Forevermore*, drawing thousands of tourists in Sagada and La Trinidad, Benguet, respectively.


Despite these projects, we have yet to tap the full potential of film and television tourism because of a lack in the State's investment in this program. Despite our natural advantage in having diverse beautiful locations, foreign film productions prefer to shoot in other countries because they offer better incentives such as larger cash rebates and competitive tax incentives. For example, the famous action-spy thriller *Mission Impossible* took an interest in filming in the Philippines in 2019, which would have potentially spent around PHP 2 Billion in the country. Unfortunately, we lost the project to Thailand which had virtually an uncapped film incentives program, whereas our current incentives are capped at PHP 10 Million per production.

This bill, hence, seeks to develop and promote film and television tourism and enhance our current film incentives programs. This can be done through the institutionalizing and strengthening the Film Philippines Office under the FDCP. Aside from promoting the Philippines as a prime filming location, it also seeks to develop enabling policies that would ease the procedure of procuring requirements and permits.


This measure does not, however, end at developing film tourism as an economic tool. This gives equal importance to the impact of tourism to immediate communities. Unplanned tourism may result to environmental degradation and disruption to the lives of local people and this bill seeks to prevent that through a sustainable film tourism program.


In view of the foregoing, the approval of this proposed measure is earnestly sought.


  
HON. CHRISTOPHER V.P. DE VENECIA

  
HON. KRISTINE SINGSON-MEEHAN

  
HON. LOREN LEGARDA

  
HON. ROMAN T. ROMULO

  
HON. CRISTAL L. BAGATSING

  
HON. FRANCISCO "KIKO" B. BENITEZ



HON. VILMA SANTOS RECTO



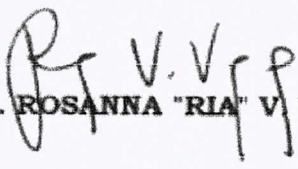
HON. MANUEL T. SAGARBARRIA



HON. SOL ARAGONES



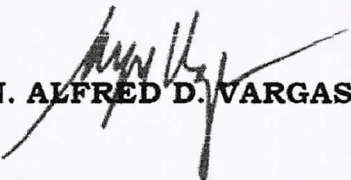
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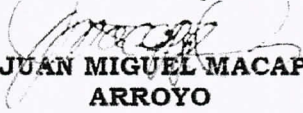
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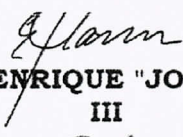
HON. EDWARD VERA PEREZ MACEDA



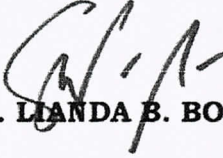
HON. ALFRED D. VARGAS



HON. JUAN MIGUEL MACAPAGAL  
ARROYO



HON. JOSE ENRIQUE "JOET" S. GARCIA  
III




HON. LIANA B. BOLILIA



HON. CAMILLE A. VILLAR



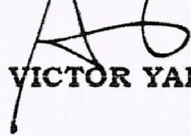
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SAVELLANO



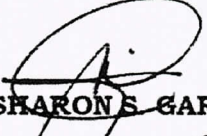
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HON. ANN K. HOFER



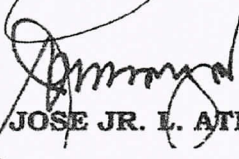
HON. LUCY TORRES GOMEZ



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Republic of the Philippines  
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First Regular Session

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AN ACT

PROVIDING FOR THE PROMOTION OF FILM AND TELEVISION TOURISM, CREATING THE FILM PHILIPPINES OFFICE, PROVIDING FUNDS THEREFOR AND FOR OTHER PURPOSES.

*Be it enacted by the Senate and the House of Representatives of the Philippines in Congress assembled:*

**SECTION 1. Title.** – This Act shall be known as the “*Film Philippines Act*”.

**SECTION 2. Declaration of Policy.** – It is hereby declared the policy of the State to recognize tourism and creative industries as engines of economic growth. In order to harness their full potential, appropriate mechanisms shall be established to attract film producers to feature the natural beauty and historical and cultural heritage of the Philippines, enhance the image of the country overseas, to promote and market the country as a top international filming location and tourism destination, and generate employment for workers in tourism and creative industries. Equally important, the responsible use of resources and the preservation of existing communal practices shall at all times be observed.

**SECTION 3. Definition of Terms.** – As used in this Act:

- (a) *Film and Television Tourism* refers to strategic use of film and television as a form of marketing or promotional tool that

introduces or boosts tourism capacity of a given site, regardless whether the said site is classified as an existing tourist spot or yet to be developed as a tourist spot. This promotes the responsible use of resources and the non-disruption of the normal communal practice upon the duration of the filming shoot. This goes further to exerting all means to minimize the adverse post-production impact of the film such as but not limited to the unintended surge of tourist arrivals, congestion, and waste disposal, in relation to the environment, the local people, and the cultural integrity of the place.

- (b) *Sustainable tourism development* refers to the management of all resources that meets the needs of tourists and host regions while protecting the opportunities for the future, in such a way that economic, social and aesthetic needs can be fulfilled while maintaining cultural integrity, essential ecological processes, biological diversity and life support systems.

**SECTION 4. Creation of The Film Philippines Office.** – The Philippine Film Export Service Office (PFESO), created by virtue of Executive Order No. 674, series of 2007, is hereby reconstituted as the Film Philippines Office (FPO), under the administrative and technical supervision of the Film Development Council of the Philippines, provided, that for budgetary coordination and related purposes, the FPO shall be attached to the Tourism Promotions Board of the Philippines (TPB).

The FPO shall be headed by an Executive Director, recommended by the Chairperson of the Film Development Council of the Philippines and appointed by the President.

The FPO shall determine its organizational structure and create plantilla positions insofar as necessary to augment the existing workforce of the PFESO to ensure the efficiency of its operations, in accordance with guidelines, rules and regulations of the Commission on Civil Service and the Department of Budget and Management.

**SECTION 5. Powers and Functions of the Film Philippines Office.** The FPO shall undertake the following:

1. Lead the promotion and marketing of the Philippines as a viable location for the production of international films and television programs, based on a strategic marketing plan provided for under Section 6 of this act;
2. Lead the promotion and marketing of locally produced films and television programs in the country and enable them to become globally competitive

3. Boost domestic tourism by encourage local productions in the regions, based on a strategic marketing plan provided for under Section 6 of this act;
4. Formulate and implement incentive programs for local and foreign film and television productions to film in the country;
5. Establish and maintain a one-stop shop to process manual or electronic submission of application of foreign film and television productions for incentives provided for under this Act, and facilitate the processing of licenses, clearances, permits, certifications or authorizations necessary to film in the country, in compliance with RA 11032 or the Ease of Doing Business Act;
6. Conduct feasibility studies and enter into partnerships on the establishment of creative hubs in the country which shall host creative industries, primarily film and television production, including but not limited to post-, digital and visual (PDV) effects production, and animation, and recommend to investment promotion agencies such as but not limited to Department of Trade and Industry, Board of Investments, and Philippine Economic Zone Authority, the grant of performance-based and time-bound tax and duty incentives to qualified companies, subject to applicable laws, rules and regulations;
7. Create an online database of potential locations in the country, with description and documentation of the natural landscape, built environment, logistics issues, weather conditions, security and relevant social conditions thereof suitable to different film themes, to assist local and foreign film and television productions in location scouting;
8. Link foreign film and television productions to local talents, technical crew, post-, digital and visual effects production facilities, and providers of related goods and services;
9. Facilitate access to capacity building programs and technology transfer to local talents by foreign film and television counterparts
10. Assist the cast and crew of foreign film and television productions in immigration and customs procedures;
11. Mobilize relevant government agencies and local government units for full support and assistance towards the attainment of the objectives of this Act; and
12. Install markers in locations appearing in international or local films.

**SECTION 6. *Strategic Marketing Plan.*** The FPO shall formulate two-, five- and ten-year marketing plans to promote and establish the Philippines as a top international filming location and a creative hub to support post-, digital and visual effects production, and support the local film industry to produce original, relevant and globally competitive content.

**SECTION 7. *International Promotion.*** The FPO, in coordination with the Department of Tourism and the Tourism Promotions Board, the Center for International Trade Expositions and Missions, the Foreign Trade Service Corps, and the Cultural Attaches of Foreign Service Posts, shall undertake the following:

- a) Promote and market the Philippines as a filming location by organizing and/or participating in international roadshows, fairs, film festivals, expositions and exhibits;
- b) Support and assist Filipino filmmakers and/or production companies in the promotion, marketing, distribution and export of local films, television programs and audio visual content in the international market and their participation in international film festivals;
- c) Identify and analyze current and emerging global trends that impact distribution and consumption of film and television programs; and
- d) Utilize Internet platforms for the widest dissemination of information relative to this Act.
- e) Enter into Free Trade Agreements (FTAs) with other countries to facilitate competitive cross-border trade in film and television content.

**SECTION 8. *Incentive program for International Film and Television Productions.*** The Film Philippines Office shall establish a globally-competitive incentive program, in consideration of the current landscape of the Film and Television Industry. The FPO shall conduct an annual review of its incentive programs in order to determine their competitiveness and viability vis-à-vis incentives and strategies put in place by other countries, especially within the ASEAN. The FPO shall also determine the eligibility criteria needed to avail of the incentives enumerated, including but not limited to, a cultural test and a labor quota favoring Filipino workers. Eligible foreign film and television productions shall be entitled to incentives, such as but not limited to:

1. *Cash Rebate* –Cash rebate on Qualifying Philippine Production Expenditure (QPPE);

2. *Multiple Entry Visa* - Foreign nationals who are members of the international film production entities, as duly endorsed by the FPO shall be issued a multiple entry special visa within seventy-two (72) hours upon submission of all required documents, and which shall be valid for a period of one (1) year to enter the Philippines; Provided, That a responsible officer of the applicant entity submits a duly authenticated certificate to the effect that the person who seeks entry into the Philippines is a member of the applicant entity and will work exclusively for film and television production.

The admission and stay shall be coterminous with the validity of the multiple entry special visa. The stay, however, is extendible for one hundred eighty (180) days upon submission to the Bureau of Immigration of a sworn certification by a responsible officer of the applicant entity; that its permit remains valid and subsisting, and that no other source of income has been made, entry special visa. The stay, however, is extendible for 180 days upon submission to the Bureau of Immigration of a sworn certification by a responsible officer of the applicant entity; that its permit remains valid and subsisting, and that no other source of income has been made; and

3. *Tax and Duty Free Importation* - The international or foreign film or television production entity shall enjoy tax and duty free importation of filming equipment as determined and endorsed by the FPO; *Provided*, That the said equipment cannot be obtained domestically.

**SECTION 9. One-Stop Shop.** The FPO shall establish a one-stop shop to process the application of local and foreign film and television productions for incentives provided for under this Act and to facilitate the expeditious action on applications or requests for licenses, clearances, permits, certifications or authorizations necessary to film in the country. The FPO shall enter into an agreement with relevant agencies to simplify and streamline procedures for licensing and permitting of local and foreign film and television productions, and facilitate the collocation of the same agencies.

**SECTION 10. Creation of The Film and Television Grant Selection Council.** There is hereby created the Film and Television Grant Selection Council (FGSC) composed of:

1. Chairperson - The chairperson of the Council shall be a representative from the Academe with Film/Media background.
2. Members - The members of the council shall be the following:

3. Notable member of a mainstream producers' association, or his/her authorized representative
4. Notable member of an independent producer's association, or his/her authorized representative
5. Notable film critic
6. Notable member of a writer's guild, or his/her authorized representative
7. Notable member of a directors' guild, or his/her authorized representative
8. Notable member of a film workers' coalition, or his/her authorized representative
9. Notable international film industry professional of high caliber
10. Notable member of any TV organization, or his/her authorized representative
11. A representative from the Department of Tourism
12. A representative from the Film Development Council of the Philippines

The Chairperson of the FGSC and its members shall be recommended by the Chairperson of the FDCP and appointed by the President.

A member of the FGCC shall be disqualified from applying for the Film Incentive Grant with respect to the production in which they are directly or indirectly involved. Council Membership is limited to one (1) year only.

**SECTION 11. Powers and Functions of the FGSC.** The FGSC shall undertake the following:

Create an application process and/or a bracket system for the incentive grants under Section 10 of this Act;

Create a sound criteria or cultural test for the selection of the grantees;

Read and assess the applications and select deserving recipients of said grants based on the respective bracket system from the shortlist of applying grantees. The selection of the Council shall be final.

In accordance with RA 11032, the FPO shall adopt a zero-contact policy and automate the incentive application process within three (3) years from the approval of this act, with the assistance of the Department of Information and Communication Technology.

**SECTION 12. Incentive program for Local Film and Television Productions.** The

Film Philippines Office shall also establish an incentive program for Local Film and Television Productions, in consideration of the current landscape of the local Film and Television industry. The FPO shall conduct an annual review of its incentive program in order to determine its effectiveness and

viability. The FPO shall also determine the eligibility criteria needed to avail of the incentives, including but not limited to a cultural test.

**SECTION 13. Support for Local Film and Television Productions.**

Provinces, cities and municipalities shall appropriate fifty percent (50%) of revenues arising from the collection of amusement tax pursuant to Secs. 140 and 151 of Republic Act No. 7160, as amended by Republic Act No. 9640, for an incentive and support program for local film and television productions that will feature locations or sites within their respective jurisdictions as budgetary supplement to the fiscal incentives of the FPO. The FPO shall assist local *Sanggunians* in formulating ordinances for this purpose.

**SECTION 14. Support for Local PDV Production Capacity.** The FPO shall formulate five-year and ten-year master plans for the establishment of creative hubs or incubators in suitable locations to host state-of-the-art studios, sound stages, archives, co-working spaces and facilities necessary for film and television production, training and marketing activities.

Locator enterprises in designated creative hubs or incubators shall be eligible to performance-based and time-bound tax and duty incentives granted by investment promotion agencies, subject to applicable laws and to the compliance monitoring by appropriate agencies.

**SECTION 15. Capacity Building.** The FPO shall capacitate both the film sector, Local Government Units and the local community as follows:

1. Conduct pre-production seminars for filmmakers relative to the responsible use of resources and the appropriate approach in entering local communities;
2. Orient the local communities on the possible impact of tourism in their respective areas;
3. Promote sustainable tourism and integrate principles and practices on sustainable tourism in local tourism plans and programs.

**SECTION 16. Role of Local Government Units.** The LGU shall undertake the following:

1. Identify, maintain, document, and regularly update list of potential filming locations in coordination with FPO;
2. Facilitate the expeditious issuance of local permits and incentives;
3. Conduct social preparation activities in filming locations prior to the start of production to capacitate communities therein to maximize the opportunities presented by the film or television

- production, mitigate its adverse effects, if any, and preserve or conserve the natural landscape and resources, historical and cultural heritage and values from increase in tourism activities;
4. Link the members of film production to the community;
  5. Provide assistance in identifying locals for additional manpower, as needed by the production; and
  6. Mediate on possible conflicts which may arise between the stakeholders.

**SECTION 17. *Implementing Rules and Regulations.*** – The FDCP, in coordination with the Department of Tourism, the Department of Trade and Industry, the Department of Finance, the Department of Interior and Local Government, the Department of Environment and Natural Resources, and the Chairperson of the National Commission for Culture and the Arts shall promulgate the issue and the implementing rules and regulations within ninety (90) days upon effectivity of this Act.

**SECTION 18. *Appropriations.*** – The implementation of this Act shall be charged against the budget allocation of the TPB, pursuant to Section 4 of this Act. Thereafter, such amounts necessary for the continued implementation of this Act shall be included in the annual appropriations of the TPB in the General Appropriations Act.

**SECTION 19. *Congressional Oversight*** – The FPO, for 5 consecutive years upon effectivity of this Act, shall submit to both Houses of Congress a full report, no later than March 30 of every year, on the effectivity of this Act and recommend appropriate legislation when necessary

**SECTION 20. *Separability Clause.*** – In the event that any provision or part of this Act shall be declared unconstitutional, the remaining provisions shall remain valid and in full force and effect.

**SECTION 21. *Repealing Clause.*** – All other laws, orders, decrees, issuances, rules and regulations or parts thereof inconsistent with the provisions of this Act are hereby repealed, amended or modified accordingly.

**SECTION 22. *Effectivity.*** – This Act shall take effect fifteen (15) days after its complete publication in in a newspaper of general circulation.

Approved,