

**FIFTEENTH CONGRESS OF THE REPUBLIC  
OF THE PHILIPPINES  
First Regular Session**

OFFICE OF

10 SEP 14 P3:18

**SENATE**  
P. S. Res. No. **180**

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INTRODUCED BY SENATOR VILLAR

**RESOLUTION  
RECOMMENDING TO THE APPROPRIATE GOVERNMENT AGENCIES IN  
PARTICULAR THE BOARD OF INVESTMENTS, PHILIPPINE EXPORT  
PROCESSING ZONE AUTHORITY AND THE DEPARTMENT OF FINANCE  
TO REVIEW THE LIST OF BUSINESS ACTIVITIES ELIGIBLE FOR  
INCENTIVES VIS-À-VIS THE FEASIBILITY OF INCLUDING TELEVISION,  
FILM, THEATER AND DIGITAL ARTS SECTORS TO PROMOTE THE  
GROWTH OF CREATIVE MEDIA IN THE COUNTRY**

*Whereas*, the following provisions of the 1987 Philippine Constitution manifest great concern for the Arts:

**“ARTICLE XIV**

**EDUCATION, SCIENCE AND TECHNOLOGY, ARTS,  
CULTURE AND SPORTS**

Section 14. The State shall foster the preservation, enrichment, and dynamic evolution of a Filipino national culture based on the principle of unity in diversity in a climate of free artistic and intellectual expression.

Section 15. Arts and letters shall enjoy the patronage of the State. The State shall conserve, promote, and popularize the nation's historical and cultural heritage and resources, as well as artistic creations.

Section 16. All the country's artistic and historic wealth constitutes the cultural treasure of the nation and shall be under the protection of the State which may regulate its disposition.

Section 17. The State shall recognize, respect, and protect the rights of indigenous cultural communities to preserve and develop their cultures, traditions, and institutions. It shall consider these rights in the formulation of national plans and policies.

Section 18. (1) The State shall ensure equal access to cultural opportunities through the educational system, public or private cultural entities, scholarships, grants and other incentives, and community cultural centers, and other public venues.

(2) The State shall encourage and support researches and studies on the arts and culture.”

*Whereas*, the Filipinos are a highly-creative and innovative people;

*Whereas*, Filipino creativity is reflected in various media as television, film, theater and digital arts production;

*Whereas*, our first-rate film endeavors include “Geron Busabos”, the award-winning 1964 film of former President Joseph Ejercito Estrada which secured his image as a champion of the masses, Gerardo de Leon's 1961 *Noli me Tangere*, and Lino Brocka's 1974 classic “*Tinimbang Ka Nguni't Kulang*”;

*Whereas*, the 1976 film “*Insiang*” gave rise to Brocka's Cannes Film Festival debut and catapulted him to world fame, earning for him the label as the first internationally-respected Filipino filmmaker;

*Whereas*, in the 2009 Cannes International Film Festival in France, Brillante Medonza won the highly prestigious Best Director plum for the film “*Kinatay*”;

*Whereas*, very recently, in August 2010, Filipino animator Joseph “Joe” Mateo, a storyboard artist, bagged an Emmy award for Outstanding Individual Achievement in Animation for Disney's *Prep & Landing*;

*Whereas*, in the ‘90s, an average of 160 Filipino films were produced annually, and was halved by 2000;

*Whereas*, in 2007, only 47 films were made;

*Whereas*, despite the decline in the number of local movies, the quality continues to improve;

*Whereas*, our foray into independent films is likewise successful with prize-winning entries as “*Foster Child*” which won the 9th Palmas de Gran Canaria Film Festival (Spain), and Signis Award 2008 Paris Environmental Film Festival (France), Best Film, “*Brutus*” in the 35th Brussels International Film Festival (Belgium), Best Asian Film, “*Melancholia*” in the 65th Venice International Film Festival, Orizzonti Prize for Best Feature Film, and “*Himala*” in the CNN-APSA Viewers Choice Award for Best Asia-Pacific Film of all Time;

*Whereas*, Philippine cinema has the potential to replicate the success of India's Bollywood which is currently enjoying global attention with the highly-acclaimed and award-winning film, “*Slumdog Millionaire*”;

*Whereas*, Philippine theater produced top-calibre and world-class artists Lea Salonga, Joanna Ampil, Charice Pempengco, among others;

*Whereas*, major animation studios in the United States outsource their work to the Philippines where there is an abundant supply of talented digital artists and animators;

*Whereas*, Filipino animators were tapped in various Hollywood animated films as “*Finding Nemo*”, “*Little Mermaid*”, “*Lilo and Stitch*”, “*The Lion King*” and many others;

*Whereas*, last year saw the release of “*Urduja*”, the first full-length Filipino


animation film created by an all-Filipino group of animators who masterfully hand-drawn each character and scene;

*Whereas*, the animation industry in the Philippines started in 1983, and after more than two decades, the industry now employs about 4,500 full-time employees in 40 animation studios in the country, with estimated revenues reaching US\$54 million in 2006;

*Whereas*, The Philippines is now known as the global animation haven, but only animation firms inside economic zones qualify for tax perks in the current Investment Priorities Plan (IPP); Now therefore be it

**RESOLVED**, as it is hereby resolved, to recommend to the appropriate government agencies in particular the Board of Investments and the Department of Finances to review the list of business activities eligible for incentives vis-à-vis the feasibility of including television, film, theater and digital arts production to promote the growth of creative media in the country.

Adopted,

  
MANNY VILLAR