

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

**NINETEENTH CONGRESS**  
First Regular Session

HOUSE BILL NO. **1288**



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**Introduced by Hon. Christopher V.P. de Venecia**

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**AN ACT  
ESTABLISHING THE ARTS RESIDENCY PROGRAM OF THE PHILIPPINES AND  
PROVIDING FUNDS THEREFOR**

**EXPLANATORY NOTE**

During the height of the pandemic, artists were cooped up in their homes. While these circumstances made some artists more productive, some had to look elsewhere for inspiration to continue doing art, and more importantly, to continue earning to pay for their daily needs. Some were fortunate enough to be accepted in arts residencies, where they were able not only to produce work, but showcase them to a local audience as well.

But what exactly are “Arts Residencies?”

Arts Residencies are programs where artists and creatives are given temporary locations where they can hone their craft. These short-term residencies provide a “change of air, introduce new influences and push contemporary atmospheres” that allow artists to improve their craft and expand their perspectives.<sup>1</sup>

Arts Residencies provide professional development and networking opportunities not only for visiting artists, but for the host communities as well. Local communities also benefit from the expertise brought in by visiting artists. Members of the public may gain specific techniques and skills through skill-sharing initiatives that residencies can offer. They also broaden cultural awareness, ignite multi-layered exchanges, and let participants become immersed into another setting. Hosting visiting artists also has the potential of raising the profile of their city or region

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<sup>1</sup> Grace Ignacia See. The Definitive Guide to Art Residencies in Southeast Asia 2019. March 08, 2019. The Artling. <<https://theartling.com/en/sell/learn/art-residencies-southeast-asia/>>

within the art world sphere. Visiting artists may also initiate projects that can lead to a positive impact for the local community in the longer run.<sup>2</sup>

The Philippines is not new to hosting artists in an Arts Residency setting.

Before the pandemic struck, there had been a number of arts residencies that various organizations had opened, both to foreign and local visiting artists.

In Batan, Akla, Elmo's House Artist Residency was opened to local and international artists to promote contemporary art practices. It was set in a unique location, where artists resided in the center of Batan with mountains on one side and the ocean on the other. The residency sought to act as a conduit between Batan and participating artists whilst initiating conversations about contemporary art and critical thinking.<sup>3</sup>

In the municipality of Lucban, Quezon, an artist-initiated residency called Project Space Pilipinas was set up to provide space, assistance and support for artists. It served as a springboard to help further artistic endeavors, seeking to establish effective networks in creating opportunities for local and international collaborations.<sup>4</sup>

In 2013, the Bella Artes Projects residency was established in Las Casas Filipinas de Acuzar in Bagac, Bataan. It centered on supporting the artistic production of contemporary artists, providing a space for experimentation and interdisciplinary collaboration with Filipino heritage. Bella Artes Projects also collaborates regularly with the Museum of Contemporary Art and Design (MCAD).<sup>5</sup>

But even with the challenges brought about by the pandemic, arts residencies flourished.

For instance, Art Fair Philippines in 2021 put a spotlight on and even partnered with the private sector to sponsor five residencies in different regions of the country.

In the province of Cavite, the Linangan Art Residency program provided opportunities for outdoor activities and educational art workshops for both visiting artists and participating locals.

In the province of La Union, the Emerging Islands residency opened its program not only to visual artists, but to artists in the fields of literature, music, photography, and even philosophy, to name a few. It featured a communal space for residents to work with other artists, with opportunities for culminating exhibitions.

In Bacolod City, the Orange Project Art Residency was hosted by the Orange Project, which is a multi-building complex located at the heart of the city.

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<sup>2</sup> <https://wendy.network/artist-residencies/#:~:text=They%20enable%20residents%20to%20have,her%20practice%20within%20another%20environment.>

<sup>3</sup> <https://theartling.com/en/sell/learn/art-residencies-southeast-asia/>

<sup>4</sup> <https://theartling.com/en/sell/learn/art-residencies-southeast-asia/>

<sup>5</sup> <https://theartling.com/en/sell/learn/art-residencies-southeast-asia/>

In Butanding Barrio, Puerto Princesa, Palawan, the residency features the scenic diving spots and snorkeling sites as the center of an environmentally-oriented setting for producing art.

Finally, even at the heart of Metro Manila in Quezon City, the Manila Observatory has offered a residency to bridge science and art. This program emphasized climate change awareness and pre-disaster science, and the roles these play in poverty reduction and sustainable development.

Common to the foregoing residencies are that they are all funded and initiated by the private sector.

Nonetheless, for the first time, in the Fourth District of Pangasinan, the Anakbanwa Arts Residency was launched in late 2021. The Anakbanwa Arts Residency is the first of its kind as it was initiated and managed by the office of a sitting member of the House of Representatives.

It is now time to bring the concept of Arts Residencies into the higher consciousness of government programming in order to reap its benefits for the benefit of our local communities and visiting artists.

In view of the foregoing, the passage of this measure is urgently sought.



**HON. CHRISTOPHER V.P. DE VENECIA**  
Fourth District, Pangasinan

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

**Section 1. Short Title.** – This Act shall be known as the ‘*Arts Residency Program of the Philippines Act.*’

**Section 2. Declaration of Policy.** – The State recognizes the role of arts, culture, and creativity as a means to instill nationalism and pride of place to its citizens, to accelerate socio-economic progress at both national and local levels, and to promote total human liberation and development among its people, which can be achieved through meaningful exchanges and interactions between artists and communities. Hence, it is hereby established as a policy of the State to support and promote cultural and artistic exchanges and collaborations between and among artists and local communities.

**Section 3. Arts Residency Program of the Philippines.** – There is hereby created an Arts Residency Program of the Philippines, otherwise referred to as the Residency, to be administered by the National Commission on Culture and the Arts (NCCA) in collaboration with the Local Government Units (LGU) where the Residency will be situated, herein referred to as the Host LGUs, as well as with other relevant government agencies that can contribute to the enrichment of the Residency.

The Arts Residency Program is a time- and space-bound government program designed to provide temporary locations where artists and creatives, otherwise referred to as Visiting Artists, can go to and reside in to hone and showcase their craft in a local community setting. The Residency shall provide such artists and creatives the avenues where they can explore and interact with the local community, including its local artists, artisans, small businesses, communities, and

organizations, with the endview of inspiring them to create new art and to showcase them in the community.

Under the Program, the NCCA shall:

- a. Provide technical assistance to Host LGUs who shall implement the Residency within their respective political subdivisions;
- b. Provide networking opportunities for Host LGUs and local communities to be able to meet and confer with artists and creatives who have had experience in organizing or joining arts residencies;
- c. Provide avenues where Host LGUs can connect with potential benefactors and sponsors for their respective Residencies;
- d. Assist LGUs in their call-for-applicants such as in crafting guidelines and criteria, promoting the call in artists' networks, among others;
- e. Promote arts residencies to LGUs and provide them with technical and practical knowhow to encourage them to conduct Residencies in their own localities;
- f. Issue guidelines on the best practices of conducting Residencies which Host LGUs may refer to;
- g. Document, publicize, and archive all events relating to the Residencies;
- h. Ensure the conduct a minimum of one (1) residency in each of the eighty-one (81) provinces annually, securing regional representation as far as practicable; and
- i. Provide financial support for Residencies, subject to the availability of its funds.

Under the Program, the LGU shall:

- a. Craft a title name for the Residency that will highlight the uniqueness of the local community and set it apart from Residencies in other LGUs, in partnership with the Local Culture and Arts Council (LCAC), and where possible, use a cultural map as basis;
- b. Come up with Residency themes related to the local community's unique offerings and landscape;
- c. Assign dedicated personnel to oversee the Residency and hire the necessary consultants to manage and assist in the conduct of their Residency;
- d. Conduct a Call for Artists, portfolio, setting additional requirements if necessary;
- e. Coordinate with potential benefactors and sponsors from the private sector to gather financial, material, and other forms of support for the Residency;
- f. Provide the stipends and expenses for food, accommodation, art materials, and other necessary logistics for the Visiting Artists;
- g. Provide physical venues within the LGU where the Visiting Artists can exhibit their works, explore the community, and interact with local stakeholders;
- h. Conduct activities that can serve as platforms where the Visiting Artists can interact with various sectors, communities, organizations, and cultural stakeholders within the local community;
- i. Ensure the health, safety, and security of the Visiting Artists throughout the duration of the Residency;

- j. Document the Residency through images, publications, press releases, to contribute to the archive of the NCCA;
- k. Manage all aspects of the Residency, whether by themselves or with the help of hired creative directors or consultants; and
- l. Collaborate with the Visiting Artists in managing all creative aspects of the Residency.

By agreement of the NCCA, the Host LGU, and other parties that may be involved in conducting the Residency, other duties and responsibilities may be added to the aforementioned list, provided that the agreement will be consistent with the objectives of this Act.

**Section 4. *General Program Objectives.*** – The Residency shall aim to create multiple avenues where artists and local communities can mutually benefit, such that Visiting Artists can hone and showcase their craft, and local communities can learn from the expertise brought in by the Visiting Artists.

The Residency shall also provide additional income streams for the Visiting Artists, as well as give them and their works additional exposure by engaging in the Residency. The Residency shall allow them to network and connect with their fellow artists, creatives, communities, and organizations outside of their usual residence.

The Residency shall provide benefits for the Host LGUs and the local communities, whose learners can have access to different forms of art that can inspire them to pursue careers in the creative industries. Residencies may also provide additional jobs and tourism opportunities for local communities in the short- or long-run. Residencies also raise the public's awareness of the culture and heritage of the local communities where they will be situated.

**Section 5. *Definition of Terms.*** – For the purpose of this Act:

- a. *Visiting Artists* refer to artists and creatives who qualify for the Residency in accordance with this Act. As minimum requirements, they shall be Filipino citizens, over 25 years of age, have had at least 5 years experience of practice in the creative industries, and must have the ability to exhibit and showcase their work to the community, as evidenced by a portfolio of their past works, which shall be a necessary requirement for all Residencies. The NCCA and the Host LGU may impose additional qualifications as they deem fit for the respective Residencies.
- b. *Host LGUs* refer to municipalities, cities, or provinces that intend to conduct Residencies situated in their respective political subdivisions.
- c. *Creative industries* refer to trades involving persons, whether natural or juridical, that produce cultural, artistic, and innovative goods, products, and services, where such goods and services originate in individual creativity, skill, and talent and have a potential to create wealth and livelihood through the generation and utilization of intellectual property.

Creative industries include those directly or indirectly involved in the creation, production and manufacturing, performance, broadcasting, communication and exhibition, or

distribution and sale of works and other subject matter, in accordance with existing laws, rules and regulations on intellectual property rights protection.

It includes a wide array of domains including audiovisual media, digital interactive media, creatives services, design, publishing and print media, performing arts, visual arts, traditional cultural expressions, cultural sites, and other emerging creative industries.

**Section 6. Administration.** – The Arts Residency Program shall be supervised and monitored by the NCCA. Local Government Units shall administer the Residency within their respective localities, but they can also partner with other LGUs to conduct Residencies that may cut across contiguous political subdivisions. The NCCA and the relevant LGUs shall coordinate their activities with other departments, agencies and bureaus, including government-owned and/or controlled corporations, to effectively carry out the provisions of this Act.

**Section 7. Flexible Funding.** – Funding for the Residencies may be obtained from National Endowment Fund for Culture and the Arts (NEFCA), the General Appropriations Act, funds of the Host LGU, private sourcing, or other sources of financing that the NCCA and the LGU may be able to obtain or may agree upon, or a combination of any of the foregoing; *Provided*, That in no case shall the Visiting Artists be required to pay any fee as a source of the Residency’s funding or as a requirement to qualify for the Residency.

**Section 8. Integration of Residencies in the Seal of Good Local Governance.** – The conduct of Residencies within their respective local communities shall be one of the indicators of Local Government Units’ compliance with the Tourism, Heritage Development, Culture, and Arts criteria of the Seal of Good Local Governance, pursuant to Section 3 (i) of Republic Act No. 11292. LGUs shall receive additional points or commendations when they conduct Residencies in accordance with this Act.

**Section 9. Monitoring and Reporting.** – To ensure that the objectives of the Residencies are properly met, and to encourage other artists and creatives to apply for future Residencies, the NCCA shall require the Artists in Residence to submit their respective accomplishment reports after undergoing their respective Residencies.

Likewise, the NCCA shall submit an Annual Summary Report of the Residency to the Committee on Creative Industries in the House of Representatives and the Committee on Basic Education, Arts, and Culture in the Senate with an accurate amount of the expenditures and activities of the Residencies conducted during that Fiscal Year, as well as audio, visual, and written documentations of the Residencies.

**Section 10. Appropriations.** – The funds necessary to carry out the provisions of this Act shall be included in the annual budget of the NCCA in accordance with the annual General Appropriations Act.

**Section 11. Implementing Rules and Regulations.** – Within ninety (90) days from the effectivity of this Act, the NCCA, in consultation with the DILG, LGUs, and other concerned

agencies and relevant stakeholders, shall promulgate the necessary rules and regulations for the effective implementation of this Act.

**Section 12. *Separability Clause.*** – Should any provision herein be declared unconstitutional the same shall not affect the validity of the other provisions of this Act.

**Section 13. *Repealing Clause.*** – All laws, decrees, orders, rules and regulations or other issuances or parts inconsistent with the provisions of this Act are hereby repealed or modified accordingly.

**Section 14. *Effectivity.*** – This Act shall take effect fifteen (15) days after its publication in the Official Gazette or in a newspaper of general circulation in the Philippines.

*Approved,*