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# Creative Industries

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November 2018



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## AUTHORS

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**MR. PAOLO MERCADO** is the founding president of the Creative Economy Council of the Philippines, a think tank group advocating for the recognition of creative industries as the country's next economic growth driver. The CECP works closely with creative industries, government agencies, and the academe to drive a creative economy roadmap including policy, creative industries mapping and incentives, creative cities and clusters, creative tourism, and creative education.

Paolo is currently the Senior Vice President for Marketing, Communication and Innovation at Nestlé Philippines. He is a seasoned international marketing and advertising executive with over 12 years of working outside the Philippines for Nestlé and his previous company, Publicis. He has been based in China, Switzerland, and France, and has run projects in Europe, the US, Middle East, and Asia Pacific.

Paolo is the first Filipino to graduate from the Berlin School of Creative Leadership executive MBA program, where he graduated valedictorian in 2017 for his thesis on creative economy.



**MR. CESAR TOLENTINO** has more than 25 years of consulting experience in IT-enabled services. He began his career with providing strategic advice to one of the earliest call centers in the Philippines, eTelecare. This was followed by a series of engagements with many of today's top BPO companies in the Philippines – Accenture, Ambergris Solutions/Telus, Contact World/Sitel, Convergys, IBM Philippines, PeopleSupport, Sykes, and Teletech

While part of the University of Asia and the Pacific and consulting company XMG Asia-Pacific, he expanded his practice to IT and Telecom, supporting the growth plans of companies such as Broadband Philippines, Converge ICT, Microsoft Philippines, Oracle Philippines, and PLDT.

Cesar also had consulting engagements with various business and trade groups, including AmCham, The Animation Council, Asian Development Bank, Austrade, Canadian Embassy, CCAP, ECCP, GDAP, GTZ, HIMOAP, IBPAP, PCCI, PSIA, SEIPI, USAID, and The World Bank.

### **POLICY BRIEF EDITORIAL TEAM:**

Editor-in-Chief: **John D. Forbes**

Managing Editor: **Sarah Kathrina F. Gomez**

Cover: **Christina Maria D. Tuguigui**

Research Assistant: **Rylan Wenzell T. Diaz**

Layout: **Mary Grace Dilag-Mojica**

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# A POLICY BRIEF ON THE PHILIPPINE CREATIVE INDUSTRIES

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## I. INTRODUCTION AND SUMMARY

The importance of the creative economy is now widely recognized, not only in terms of its ability to employ a large number of people, but in demonstrating growth that even surpasses that of the industrial age. What was known as “creative industries” twenty years ago has since expanded to the more inclusive idea of a “creative economy” after a growing number of countries began to realize the significant contribution of creative sectors to their economic growth.

Today, “creative economy” is often defined as “sectors (of a country’s economy) which specialize in the use of creative talent for commercial purposes.”<sup>1</sup> “Creative sectors” has expanded in definition, from what was narrowly defined as culture and the arts, to a broader expanse of industries where the use of creativity has been demonstrated as a source of business success and competitiveness. Today, this includes advertising, architecture, design, designer fashion, interactive leisure software, publishing, radio, software, television, and many others.

In 2013, creative industries generated a total of US\$ 2.2 trillion in revenue across over 30 million jobs in various creative economy sectors worldwide. By 2020, creativity is seen to become the third most important skill that companies will look for in their employees, regardless of industry.

With the emergence of the “fourth industrial revolution” in the form of automation and artificial intelligence, the creative economy is seen as having a bigger role in the evolution of people’s working lives and careers around the world. Creative economy policies and programs are thus

necessary to nurture creative economies to their full potential.

While the UK has taken the lead in initiatives to define and manage what an effective creative economy policy should be, China, Japan, Korea, and the US have also experienced robust creative economy sectors. South Korea, for instance, is recognized as one of the largest exporters of popular culture – with Korean music (K-Pop) and television shows (K-Drama) capturing a global audience.

In the Philippines, there is no shortage of creative talent. For example, Filipino performers have excelled in the global platforms of film, music, and stage. In *Arangkada Philippines 2010: A Business Perspective*, “Creative Industries” was identified as one of the Seven Big Winner Sectors – economic sectors with high growth potential that should be developed to achieve higher investments and to generate more quality jobs.

To recognize the full potential of the Philippine creative economy and enhance its competitive advantage in the world, government should work to overcome the lack of understanding of the diverse creative industries in the country and support their growth. This policy brief explores recommendations to transform the potential of the Philippines to be an internationally known and competitive creative economy into reality.

The policy brief includes recommendations made at a roundtable held on February 27, 2018 at the Mind Museum in Bonifacio Global City and inputs from first-hand industry experience and independent research of the authors.

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1 Nesta, a global innovation foundation based in the UK, [www.nesta.org.uk](http://www.nesta.org.uk)

## II. WHAT ARE “CREATIVE INDUSTRIES”?

There is no single agreed definition for creative industries. One of the first definitions was published by the UK Department for Digital, Culture, Media and Sport (DCMS) as “industries which have their origin in individual creativity, skill, and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.”<sup>2</sup>

The UN Educational, Scientific, and Cultural Organization (UNESCO) considers cultural and creative industries as one, defining them as sectors of organized activity whose principal purpose is the production or reproduction, promotion, distribution and/or commercialization of goods, services, and activities of a cultural, artistic, or heritage-related nature.”<sup>3</sup> While this definition is widely used by the UN in its studies on the creative economy, there may be a need to further distinguish creative industries from cultural industries as natural heritage sites or indigenous rituals, for example, may have great cultural value but contribute little to intellectual property, job creation, and wealth.

Simply put, creative industries make money from ideas. These ideas fuel the creative economy – the system in which the exchange, production, and use of creative products in the form of experiences, goods, and services thrives. The intangible nature of most creative output sets these kinds of products apart from the physical outputs of other industrial processes. As such, ownership of ideas is often guided by intellectual property rights.

The World Intellectual Property Organization (WIPO) defines intellectual property as creations of the mind, such as designs, inventions, literary and artistic works, and symbols, names, and images used in commerce. Unlike physical products where the lines of ownership are clearer, the creative economy depends on intellectual property rights – in the form of copyrights, patents, and trademarks. While this policy brief does not delve into the intricacies of intellectual property law, Table 1 highlights the differences between the three most common types of intellectual property rights.

**Table 1. Common types of intellectual property rights**

Copyrights	Patents	Trademarks
Copyright laws grant authors, artists, and other creators protection for their literary and artistic creations.	A patent is an exclusive right granted by a state for an invention – a product or process that provides a new way of doing something, or that offers a new technical solution to a problem.	A trademark is a distinctive sign that identifies certain goods or services produced or provided by an individual or a company.
Copyright owners have exclusive rights to use or authorize the use of their work on agreed terms, usually for 20 years.	A patent provides owners with protection for their inventions. Protection is granted for a limited period, generally 20 years.	The period of protection varies, but trademarks can be renewed indefinitely upon payment of fees.

<sup>2</sup> DCMS *Creative Industries Mapping Documents 2001*, <https://www.gov.uk/government/publications/creative-industries-mapping-documents-2001>

<sup>3</sup> *Cultural times The first global map of cultural and creative industries*, December 2015, [http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/ERI/pdf/EY-Cultural-Times2015\\_Low-res.pdf](http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/ERI/pdf/EY-Cultural-Times2015_Low-res.pdf)

## The Creative Economy Sectors

John Howkins, renowned expert on creative industries, divides the creative economy into four core sectors: (1) Arts and Culture, (2) Design, (3) Media, and (4) Innovation (see Table 2).

**Table 2. Creative economy sectors**

Core Sectors	Creative Economy Sectors
Arts and Culture	<b>Art</b> , or anything which an auction house can sell or a museum put on show.
	<b>Books</b> , including physical books and e-books.
	<b>Crafts</b> , or handmade objects with both functional and aesthetic qualities.
	<b>Film</b> , live action or animation, in the form of cinematic releases, home video sales and rentals, packaged video on DVD and Blu-ray, and online streaming services.
	<b>Music</b> , expressed in writing, performing in shows, and recording albums and singles in physical and digital formats.
	<b>Performance</b> , includes theatre, musicals, comedy, opera, dance, ballet, and circus.
	<b>Video Games</b> , console-based games played on devices and online games and apps.
Design	<b>Architecture</b> , or the design of buildings and infrastructure for the construction industry.
	<b>Design</b> , or the conscious improvement of something to fulfill its function better. Includes product design and industrial design.
	<b>Fashion</b> , or the creation of styles and brands for consumer products. Includes textile, garment, footwear, and accessories.
	<b>Toys and Games</b> , or the design, manufacture, and sale of toys and games.
Media	<b>Advertising</b> , includes advertisement creation by agencies and placement on media such as TV, newspapers, magazines, radio, and on outdoor billboards.
	<b>Press</b> , includes newspapers and magazines.
	<b>TV and Radio</b> , or the transmission of sounds and/or pictures to household receivers.
Innovation	<b>Research and Development</b> , includes basic academic and commercial research for the development of businesses and patents.
	<b>Software</b> , or the development of code and use of programming languages. Includes digital markets and dotcoms.

Source: John Howkins, *The Creative Economy: How People Make Money from Ideas*.

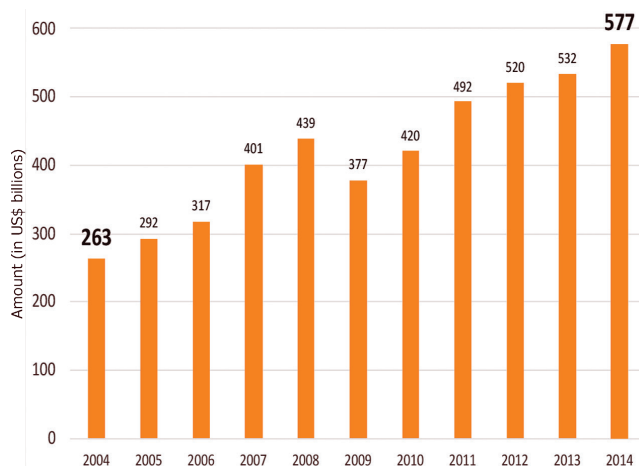
## The Global Creative Economy

There is growing appreciation among policy makers and international organizations for the potential of the global creative economy. The importance of the creative economy is now widely recognized, not only in terms of its ability to employ a large number of people, but also in demonstrating growth that surpasses what was seen in the industrial age. In order to maximize the potential of the creative economy, there is a need to measure creative economy assets. Howkins argued that through asset measurement, the force of capitalism can be applied to leverage ideas, create tangible economic

value, and devise the economics to make money from ideas through trade and intellectual property and the creation of jobs.

The creative economy is now an important part of global trade, with advancements in technology shifting creative industry processes and transactions to the digital realm. International trade of creative goods has grown at a steady rate in the past ten years. By 2014, exports of creative economy goods increased by nearly 120%, to US\$ 577 billion from US\$ 263 billion in 2004 (see Figure 1).

**Figure 1. Export of creative economy goods, 2004-2014**



Source: UNCTAD Creative Economy data

Creative policies are necessary to nurture creative economies and realize what they can achieve. Globally, the UK has led in initiatives to define and manage what an effective creative policy should be. The UK DCMS, in partnership with British innovation foundation Nesta, has promoted sectoral innovations and helped to better understand the size and importance of creative economies, not only in the UK but also in North America and the rest of Europe. Today, policy practices are being disseminated to other countries by The British Council, which has strengthened cultural relations between the UK and over 100 countries for 70 years.

The United States has consistently been one of the top exporters of creative products, especially with Hollywood movies enjoying massive box office success internationally.



Clockwise: Avatar (2009), Titanic (1997), Star Wars: The Force Awakens (2015), Avengers: Infinity War (2018) • Source: IMDb

Top grossing films earn much of their revenue from overseas ticket sales. For example, James Cameron’s Avatar, released in 2009, remains to be the top grossing film of all time, grossing US\$ 2.9 billion in ticket sales – 73% of which came from overseas markets (see Table 3).

**Table 3. Top grossing films of all time, US\$ millions**

	Domestic		Overseas		Total
	Revenue	%	Revenue	%	Revenue
Avatar (2009)	761	27%	2,028	73%	2,789
Titanic (1997)	659	30%	1,528	70%	2,187
Star Wars: The Force Awakens (2015)	937	45%	1,132	55%	2,069
Avengers: Infinity War (2018)	679	33%	1,368	67%	2,047
Jurassic World (2015)	652	39%	1,019	61%	1,671
Marvel’s The Avengers (2012)	623	41%	896	59%	1,519
Furious 7 (2015)	353	23%	1,163	77%	1,516
Avengers: Age of Ultron (2015)	459	33%	946	67%	1,405
Black Panther (2018)	700	52%	647	48%	1,347
Harry Potter and the Deathly Hallows Part 2 (2011)	381	28%	961	72%	1,342

Source: Box Office Mojo

In 2013, South Korea launched a Creative Economy Action Plan, which establishes a vision for “realizing a new era of happiness for the Korean people through a creative economy” and set a policy environment that encouraged a shift to economic growth founded on Korean creativity. Since then, South Korea has gained a reputation as one of the largest pop culture exporters, particularly in television (K-Dramas) and music (K-Pop) sectors. In 2017, the country’s leading status in the global creative economy has been recognized by receiving top place in global competitiveness rankings such as the Bloomberg Innovation Index (2014-2017) and the EU Innovation Union Scoreboard Index (2014-2016).

In 2015, Ernst & Young, in partnership with UNESCO and the Confederation of Authors and Composers Societies, published the first mapping of the global creative industries by measuring the revenues and jobs generated by the creative economy sectors in five regions: (1) North America, (2) Europe, (3) Asia Pacific, (4) Latin America and the Caribbean, and (5) Africa and the Middle East. According to

**BTS: a worldwide phenomenon**



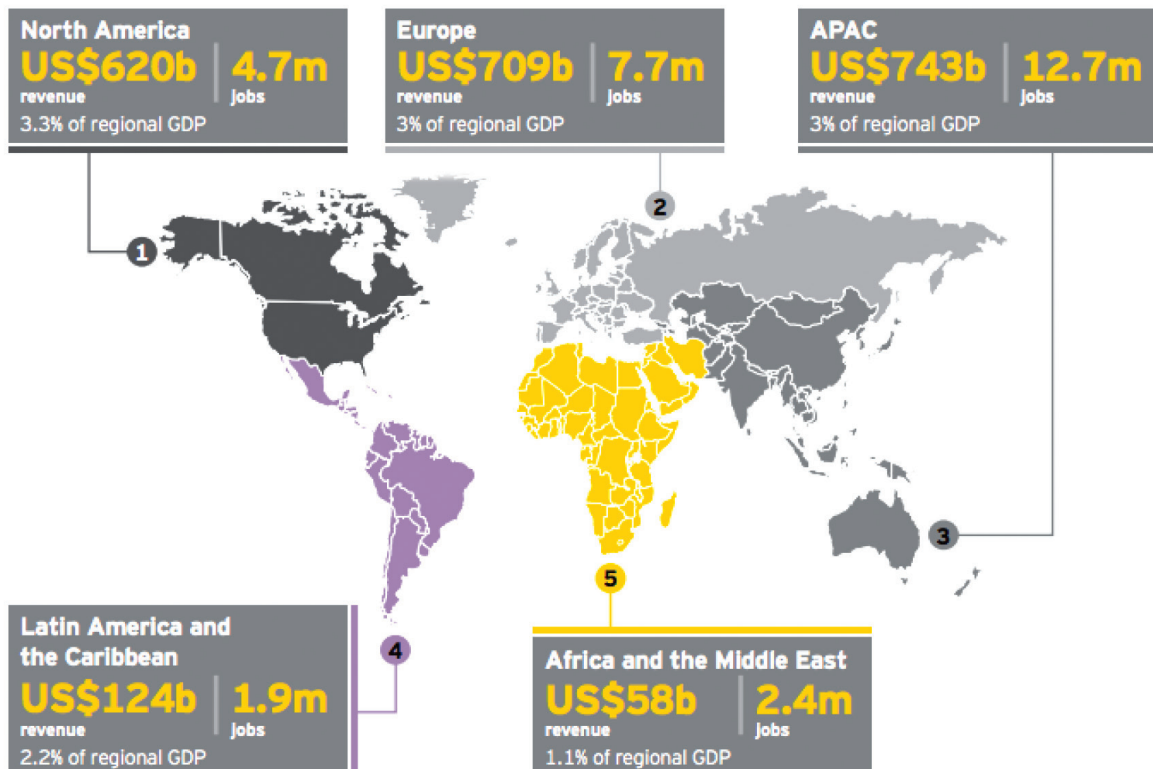
Bangtan Boys or BTS, a seven member South Korean boy band, achieved unprecedented international success in 2017. While K-Pop has been long recognized in the global market, BTS made K-Pop history as the first Korean boy band to top the US Billboard album charts and first K-Pop group to perform in the American Music Awards.

While their songs are mostly sung in Korean, BTS has proven that their music transcends language, with millions of fans, collectively

known as ARMY, listening to them from all around the world. In 2018, the group embarked on a world tour with 22 concerts in 11 cities for their album “Love Yourself”. During the tour, they became the first Korean group to perform in a US Stadium, with all 40,000 tickets selling out within 20 minutes.

this study, the global creative economy generated US\$ 2 trillion in revenue worldwide, surpassing the revenue generated by telecommunication services (US\$ 1.6 trillion) and averaging 2.5% of total regional GDP. A summary of the results can be seen in Figure 2.

**Figure 2. Summary of global creative economy mapping**



Source: Cultural times The first global map of cultural and creative industries (2015)



Of the total of US\$ 2.3 trillion in worldwide revenue, the television sector earned the highest spot at US\$ 477 million, making up 21% of creative economy revenues. Much of this growth is driven by the rise of Korean dramas, which earned US\$ 167 million and the Latin American telenovela sector, which accounted for nearly one-third of Latin America’s total creative output. Revenues for 11 sectors are shown in Figure 3.

**Figure 3. Worldwide creative industries, sector revenue share, 2013**



Source: Cultural times The first global map of cultural and creative industries (2015)

Aside from earning over US\$ 2 trillion in global revenues, the global creative economy was responsible for nearly 30 million jobs worldwide in 2013, 43% of which were in the Asia Pacific region.

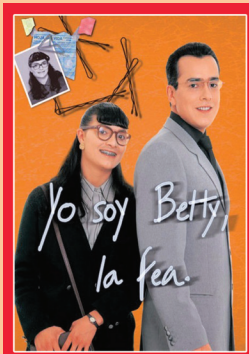
The importance of creativity skills in driving economic growth has risen to a point that the World Economic Forum announced in 2016 that creativity will become the third most important skill that companies will want from employees and recruits by 2020 (see Figure 4).

**Figure 4. Top 10 skills for employers**

	2015	2020
1	Complex Problem Solving	Complex Problem Solving
2	Coordinating with Others	Critical Thinking
3	People Management	Creativity
4	Critical Thinking	People Management
5	Negotiation	Coordinating with Others
6	Quality Control	Emotional Intelligence
7	Service Orientation	Judgment and Decision Making
8	Judgment and Decision Making	Service Orientation
9	Active Listening	Negotiation
10	Creativity	Cognitive Flexibility

Source: The Future of Jobs, World Economic Forum (2018).

The Economist Intelligence Unit makes the same pronouncements, citing Austin, Berlin, Mexico City, Mumbai, and Seoul as forward-looking cities that have successfully used their respective creative sectors for “driving new business, spurring innovation, attracting talent and investment and, in the process, accelerating urban development and improving the overall quality of life for their residents.”



**Betty la fea conquers the world**

*Yo soy Betty la fea* (I am Betty the ugly) is one of the most successful Latin American telenovelas. Betty, a modern day Colombian retelling of Cinderella, made history as the first telenovela to receive an American remake (Ugly Betty).

The TV show garnered international attention, extending influence across transnational borders. This led to the creation of more than 20 foreign adaptations. Some of the more popular remakes of the telenovela include *Verliebt in Berlin* (In love in Berlin, Germany), *La Fea Más Bella* (The Prettiest Ugly, Mexico), *Brzydula* (Ugly Ula, Poland), and *I Love Betty La Fea* (Philippines).

While the international adaptations provided variations of the same “International Betty,” the show in its original form has also been dubbed and/or shown across continents.

### Creative cities, clusters, and hubs



Hollywood is one of the largest creative clusters for film in the world.  
 • Source: Wikipedia

Highly successful creative work does not happen in isolated work environments or traditional offices and industrial zones. Such work comes from creative communities, or clusters, where workers in inter-related creative industries co-locate in a tight geographical location to both compete and collaborate. Hollywood for film and Silicon Valley for digital innovation are two famous creative clusters which grew out of entrepreneurial ventures supported by local governments.

Many countries, including China, Singapore, the UAE, the UK, and the US, are developing creative hubs and clusters to stimulate their respective creative economies. The availability of creative hubs and spaces has supported creative ventures. Box 1 lists some of the benefits of having creative clusters.

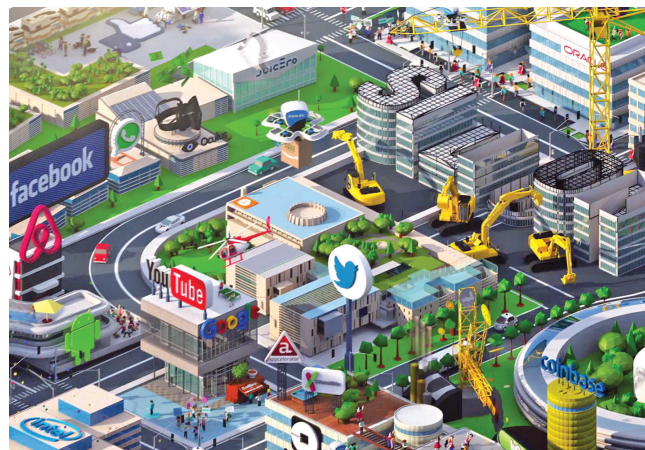
In its 2013 report on the global creative economy, UNESCO pointed out that there is “no such thing as a single creative economy; there is a multitude of different trajectories.” The same report noted that success in building creative industries in particular locations, whether driven by public policy or private investment, generally resulted from the location’s “capabilities, not its needs.”

Experts such as Richard Florida and Charles Landry have shown how cities that attract and nurture

#### Box 1. Benefits of developing creative clusters

- Clustering inter-related creative industries engenders a culture of competition and collaboration that creates an upward spiral of creative excellence among different locators;
- Clustering creates sector efficiencies, by reducing travel time to go to different creative suppliers, allowing the development of common use resources such as high-speed internet services, production facilities, shared services, and software licenses;
- Creative clusters facilitate investor relations as potential overseas creative buyers and contractors can visit a single location to meet many creative suppliers. In effect, clusters can function as a permanent trade show; and
- Creative clusters can have a positive and culturally uplifting effect on their host community that hosts them. Creative clusters become centers for creative events, festivals, and installations that can uplift and inspire the surrounding community.

a “Creative Class” enjoy better economic growth than cities that do not. John Howkins, author of the book *Creative Ecologies: Where Thinking is a Proper Job* states that creative economy policies and programs are most effective when enacted on a city level.



Graphic presentation of Silicon Valley in San Francisco, California - the most popular hub for innovators and creators in the tech world, including Facebook and Apple. • Source: HBO

The most important driver for the emergence of creative hubs and clusters is a critical mass of creative workers. An environment that can attract and retain such creative talent is critical to the success and growth of creative economies.

Successful creative economies emerge when businesses belonging to a particular creative sector concentrate around hubs and interrelated hubs of similar creative sectors cluster together. The existence of supporting sectors and communities, from academe and local governments, and environments conducive to thriving ecosystems, from legislative backing and platforms of collaborative interactions, are

characteristics that energize the emergence of successful hubs and clusters.



*Custard Factory in Birmingham, England is a leading destination for creative and digital businesses outside of London, including popular online shopping portal, ASOS.com • Source: Custard Factory*

### III. THE PHILIPPINE CREATIVE ECONOMY



*Traditional Filipino dance performance during the CCP-organized festival, Pinasaya 14. • Source: Philippine Primer*

This section discusses the present development and future potential of the Philippine Creative Economy. It covers efforts to map and measure the sector, hubs and creative cities, the Philippine workforce, and various policies.

#### Measuring the Philippine Creative Economy

There is a need for more reliable and consistent data on creative industries in the Philippines. By not measuring its value, creative industries may be taken for granted and not given support needed to realize their potential for growth and contribution to economic development. There have been several attempts to measure the impact of creative industries in the Philippine economy.

The first effort to estimate the size of the Philippine creative economy was conducted by the WIPO in 2003, which defined copyright-based industries (CBI) as being made up of four segments (see Box 2).

#### Box 2. WIPO copyright based industries

1. **Core industries:** those with the highest contribution of copyright to the created value added: advertising; motion picture and video; music theater and operas; photography; press and literature; radio and television; software and databases; and visual and graphic arts;
2. **Interdependent industries:** manufacturing and trade of equipment, instruments, and products used entirely or mainly in core copyright industries: computers, blank recording materials; photographic and cinematographic equipment; paper; and radio and television devices;
3. **Non-dedicated support industries:** these facilitate distribution and sales of copyright-protected goods and services: telecommunications including wholesale and retail; internet; and transportation; and
4. **Partial industries:** those in which only a part of activities of museums; apparel, architecture, artistic arts, domestic and home appliances and goods, footwear, furniture, jewelry, and toys and games.

*Source: World Intellectual Property Organization*



Organizations and agencies that have conducted studies on the Philippine creative industries

In 2008, the Cultural Center of the Philippines (CCP), with support from the National Commission for Culture and the Arts (NCCA), and the ABS-CBN Bayan Foundation pursued a study to map the Philippine creative economy. The study, entitled *Philippine Creative Industries Mapping: Towards the Development of a National Strategy*, sought to establish an updated baseline for the scope of the Philippine creative economy using the WIPO approach and methodology. It included an estimate for the economic value of the creative economy and the creative economy's contribution to the national economy (in terms of number of establishments, employment, and value added). The study also sought to formulate a proposed strategic plan and policy framework that can be used as a guide for both the public and private sector in propelling the industry's growth.

In 2014, the Philippine Institute for Development Studies (PIDS) presented an update on the 2011 CCP, NCCA, and ABS-CBN mapping study at the Department of Trade and Industry's (DTI) Trade and Industry Development Updates forum. The update used 2008 and 2009 data sets to map the creative industries and determine the sector's economic contributions. While it was influenced by the WIPO methodology, the presentation did not include non-dedicated support industries in its computations.

The Intellectual Property Office of the Philippines (IPOP) also conducted a study in 2014 entitled *Updating the 2006 WIPO Study of the Economic Contribution of Copyright Based Industries in the Philippines*. The study used data WIPO Guide on Surveying the Economic Contribution of CBIs to measure the economic value of the Philippine creative economy in 2010.

There was an attempt in 2015 by the NCCA to adapt the UNESCO framework (see Section II) as the Philippine Culture Statistics Framework (PCSF) which was later endorsed by the Philippine Statistics Office in 2016. To date, however, there is no published national data for the PCSF. Another effort by the DTI has not proceeded as of late 2018.

The following table summarizes reports released by the Philippine government to measure the creative economy:

**Table 4. Philippine creative economy mapping studies**

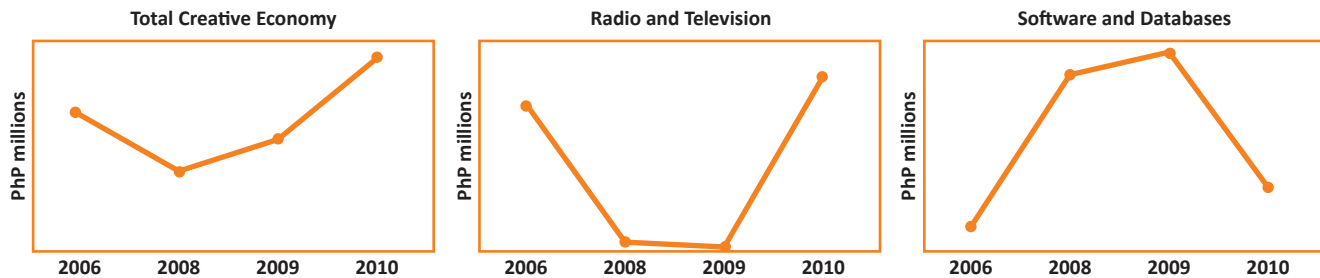
Date of Study	2008	2011	2014		2014
Research Organization	WIPO	CCP, NCCA, and ABS-CBN Bayan Foundation	PIDS		IPOP
Date represented	2003	2006	2008	2009	2010
GDP Contribution	4.8%	13.8%	4.3%	5.4%	7.3%
Employment	317,000	992,383	-	-	560,665
% of total employment	11.1%	37.7%	-	-	14.4%
Imports (% of total imports)	9.2%	10.3%	4.6%	-	0.8%
Exports (% of total exports)	13.3%	9.2%	12.4%	-	3.1%

Sources: CCP, WIPO, DTI, IPOP

A quick glance across the different data sets of these studies reveals dramatic discontinuity of data per sector. Major industries such as Radio and

Television move from PhP 208 billion in 2006, to around PhP 5 billion in 2008 and 2009, and then up to PhP 240 billion in 2010 (see Table 5).

**Figure 5. Economic contribution of creative industries, select data, 2006-2010**



	2006	2008	2009	2010
<b>Total Value</b>	323,789	187,845	271,990	460,340
<b>Radio and Television</b>	208,052	5,628	4,844	240,471
<b>Software and Database</b>	15,729	118,193	130,271	42,596

Sources: CCP, WIPO, DTI, IPOPHIL

Another limitation of the above data sets is that they count only the contribution of registered businesses with more than 20 people. They do not include the number and value contribution of creative freelance workers in the Philippines, as well as remittances sent home by creative workers overseas.

The private sector has started to organize itself better. In 2016, the Creative Economy Council of the Philippines (CECP), a private-sector advocacy group was formed by creative industry leaders and influencers. Prior to this, private sector groups, lacked a unified industry voice.

These studies highlight the need to standardize the conduct of such studies to ensure that the analysis of data collected will yield trends that can more confidently be used for planning by both private and public sectors.



There is currently no government agency providing country-level strategy and/or policy leadership for the Philippine creative economy. Government programs and initiatives often operate in silos, and efforts are often either duplicated, repeated, or even contradict one another.



For example, more than one government agency is taking a lead role in either or both industry and market development programs. In spite of active collaboration among them, it is not clear which is taking the lead role or is primarily focused on strategy and/or policy planning. This reduces the efficacy of efforts to pursue the development and growth of the Philippine creative economy.

Board of CECP (L-R): Miguel Del Rosario (Animation Council of the Philippines), Rhea Matute (Design Center of the Philippines), Lai Del Rosario (British Council), Angel Guerrero (Adobo Magazine), Paolo Mercado (CECP President), Kenneth Cobonpue, Michiko Soriano (Project Manager), Manny Ayala (Endeavor Philippines), GJ Ouano-Saguisag and Jennifer Intac-Salonga (Research Project Managers, QRIOUS).

Not in photo: Jowee Alviar (Team Manila Design), Architect Paulo Alcazaren, and Usec. Liza Diño-Seguerra (FDCP).



Panel at the 1st ASEAN Creative Cities Forum and Exhibition organized by CECP and DTI, April 2017. • Source: Adobo Magazine

In collaboration with the DTI, the CECP is working on various projects and initiatives to help drive the Philippine creative economy forward. Some of the most notable achievements of the collaboration are listed in Box 3.

**Box 3. Notable achievements of DTI-CECP collaboration**

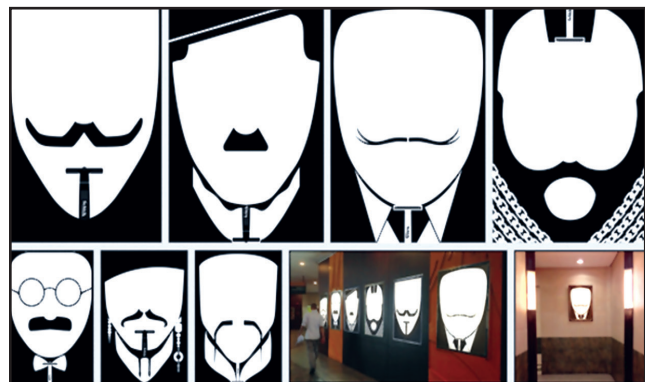
- Hosting the first ASEAN Creative Cities Forum and Exhibition in April 2017, which brought together UNESCO Creative Cities in ASEAN to share learning and best practices.
- Recognition of Baguio City in October 2017 as the country's first UNESCO Creative City for Crafts and Folk Arts.
- Launch of the DTI-Center for International Trade Expositions and Missions (CITEM) CREATE Philippines in October 2017, the country's first exposition specifically for content and creative services industries.
- Organization of the Design Center of the Philippines' 1<sup>st</sup> International Design Conference, a forum that brought the some of the world's best design gurus to share best practice with Philippine designers, in September 2017.

**Opportunities and challenges**

The Philippines has a rich and varied base of creative talent and traditions in crafts, design, film, music,

and performing arts. Given adequate support, the creative industries can play a transformative role in the growth of the economy through the creation of sustainable domestic markets and international exports that drive revenue and provide better quality jobs for Filipinos.

Filipino performers have long catered to international audiences on luxury cruises and on West End and Broadway stages. Filipino advertising professionals have earned global recognition for their skills and talents through international awards such as the APAC Effie Awards, the Cannes Lions International Festival, International Association of Business Communicators (IABC) Gold Quill Awards, and the New York Festivals International Advertising Awards.



JWT Philippines campaign for Schick, a razor brand, which was awarded a Gold Lion at the 60th Cannes Lions International Festival of Creativity. • Source: Rappler

The British Council has begun mapping emerging creative hubs in the Philippines and is providing fellowship grants to creative hub managers to learn from success models in the UK. The British Council's report *Fostering Communities: The Creative Hubs' Potential in the Philippines* noted that the emergence, growth, and sustainability of creative spaces to support the country's creative economy continue to be challenged by lack of funding support, low public awareness, and difficulties in engaging and collaborating with educational institutions. In spite of these challenges, however, the growing community of creative hubs continues its work of fostering the communities they have built or are supporting.

**Lea Salonga, musical theater superstar**



Source: Playbill

Lea Salonga has become a symbol of the Filipino's excellence in musical performances. At 18 years old, she gained international recognition when she became the first actress to play Kim in *Miss Saigon*, a role which earned her various awards including a Tony award and the Olivier, Drama Desk, Outer Critics Circle, and Theatre World awards. Soon after, she became the first Asian to portray Eponine and Fantine in the musical *Les Misérables* on Broadway.

Her singing prowess was then recognized by the Walt Disney company, who offered her the singing voices of Princess Jasmine in *Aladdin* in 1992 and of Mulan in 1998.

The Filipino workforce is relatively young. With a median age of 37.2, it is one of the youngest in ASEAN. The growing segment of millennials in the Filipino workforce is driving significant changes in the workplace and the nature of work. Technological devices and solutions are increasingly part of work. The workplace is now more flexible, workers are looking for greater work-life balance, and employment is more flexible.

The millennial workforce has also generated a community of freelance professionals, eager to find more rewarding employment opportunities that take advantage of flexible working hours. Project contracting platforms such as Upwork (formerly eLance), Freelancer.ph, and FilipinoFreelancers.com serve more than a million freelancers that provide contract work as virtual assistants, computer programming, web design, business presentation production, and transcription.

These trends have been attributed to the emergence of a culture of tech startups that produce digital ventures. Today, the accelerating growth of startups has created a maturing ecosystem that support

the continuing rise of new ventures – providing a thriving community of funding, hubs, properties, talents, and workplaces.



Hub: Make Lab, located within one of the Escolta district's Art Deco buildings, provides an environment for innovation and incubation for creative start ups. • Source: CNN Philippines/JL Javier

In July 2018 the Intramuros Board and the Department of Tourism approved the redevelopment of the Maestranza Wall of Intramuros into the country's first Creative Hub for Design. This concept proposal was a collaboration of the Intramuros Administration, the Design Center of the Philippines, and CECP.



The Maestranza Creative Quarter.

Top photo: Artist Rendering of the spaces inside the structure. • Source: CECP  
Bottom photo: Current structure of the Wall of Intramuros • Source: Spot.ph

In 2017, Baguio City became the first Philippine city to be part of the UNESCO Creative Cities Network (UCCN), which includes 180 cities. The UCCN was created in 2004 to promote cooperation between and among cities that have identified creativity as a strategic factor for sustainable urban development. Similar to UNESCO’s World Heritage Sites list, UCCN applicants go through a rigorous process of application and accreditation to demonstrate their current and planned programs for supporting development of creativity in their city.

Hindered by a lack of access to global expertise in creative skills training and technology transfer, the Philippines continues to lag behind other countries in the acquisition and application of higher-valued creative skills. In spite of the innate creativity of Filipinos, such creativity has yet to convert into innovative and creative products and services. This has resulted in the country lagging behind some

ASEAN neighbors in creative productivity.

In the 2018 Global Innovation Index report from the WIPO, the Philippines ranked 73<sup>rd</sup> (out of 126 countries). This below-median ranking of the Philippines was attributed to the relatively low level of innovation inputs, primarily in human capital development, research and development, and infrastructure.

In order to be competitive in high value creative sectors, the Philippines should address the gap in both quantity and quality of creative education programs. Many schools over-emphasize mastery of technique rather than encourage originality and critical thinking. This can be seen in the prevalence of a “copy-cat mindset”.

In admiring foreign pop culture, Filipinos often aspire to emulate rather than create new ideas and

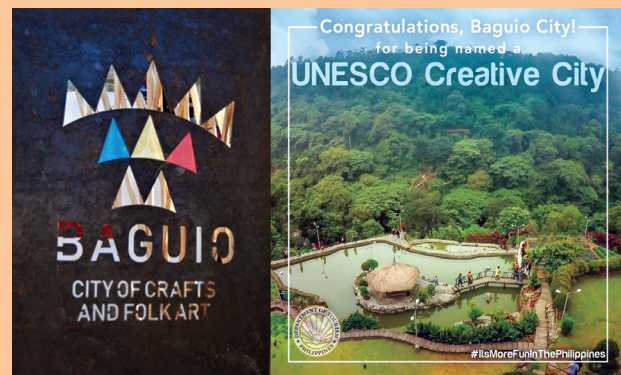
**Baguio City: The First Philippine UNESCO Creative City**

Baguio was recognized as a Creative City for Craft and Folk Arts, a designation that acknowledges its diverse Cordillera Culture, matched with the vibrant creative community of the city. It is this culture that has produced the rich folk craft heritage of the region, such as basket weaving, cloth weaving, tattoo art, and wood carving.

Adding to the mix of this regional cultural tapestry are artists from elsewhere who, over the years, have migrated to Baguio because of the city’s inspiring environment and cooler climate. In the late 80s, several Baguio-based artists formed the Baguio Arts Guild and organized regional art fairs. One legacy of that period is the outstanding BenCab Museum, which blends Cordillera ethnic and contemporary Filipino art in a verdant setting and has become an important tourist destination. Despite this, the creative richness of Baguio was largely unrecognized and unincited by the Baguio City government until its application to the UNESCO Program.

According to UNESCO the mission of the Creative Cities Network is to “develop international cooperation among cities that have identified creativity as a strategic factor for sustainable development, in the framework of partnerships including the public and private sectors, professional organizations, communities, civil society, and cultural institutions in all regions of the world.

As such, the UCCN isn’t just a list of isolated cities with outstanding creative programs. That is just the first step for qualification. The ultimate goal of the program is to link this network of cities to pool resources



Sources: [LakbayPilipinas.com](http://LakbayPilipinas.com) and Department of Tourism official FB page

together for a common objective of making creativity a strategic driver of sustainable economic and social development.

As a UCCN member, the city government of Baguio has made a public commitment to enact policies and develop long term programs that will:

- Strengthen the creation, production, dissemination, and distribution of Baguio’s cultural activities, goods, and services;
- Develop hubs of creativity and innovation that will revitalize Baguio’s creative and cultural sectors;
- Fully integrate culture and creativity into local development strategies and plans; and
- Strengthen international cooperation with other UNESCO Creative Cities.



products. There is a vicious cycle of market interest for copyists (with no value being placed on original talent and creativity) and the habit among local artists to perfect their copying of original materials (becoming “covers” and “impersonators”) without nurturing an originality.

In spite of these constraints, many are hopeful and encouraged by the prospects of the creative economy and are confident that creative talent is plentiful and available to support the growth of creative enterprises.

#### Trese goes global with Netflix



Source: Trese Comics official FB page

In November 2018, global media-streaming giant Netflix announced that it will be producing an original anime series based on Trese, a graphic novel set in Manila that delves into the world of Philippine mythology. The graphic novel, written by Budjette Tan and illustrated by Kajo Baldismo, follows the story of supernatural crime scene investigator Alexandra Trese and her encounters with Filipino monsters and paranormal beings such as the engkanto, aswang, and tikbalang.

The horror-crime graphic novel series ran from 2005-2011, while the anime adaptation is expected to make its small screen debut on Netflix by 2020. Trese is among the 17 original stories from Asia to be adapted by the international streaming platform.

### Creative policies

The Philippine government has started to recognize the importance of valuing the creative economy. The 2017-2022 Philippine Development Plan highlights the need to develop programs that can maximize the potential of Filipino creativity, or

“*pagka-malikhain*” and its potential in contributing to the economy as a whole. This also includes building awareness and recognition for the arts and promoting creative excellence both domestically and internationally.<sup>4</sup>

As the Philippine creative economy aspires to accelerate its growth, the political environment has imposed restrictions that limit programs and initiatives for nurturing the country’s creative industries.

Certain laws, such as restrictions on foreign ownership of media and advertising, discourage foreign investment into the country’s creative industries. Foreign investments often bring more advanced technology and practices that can be replicated locally.

“The Filipino First” policy, motivated by good intentions to benefit locals over foreigners, has hindered foreign direct investment into potentially high-growth industries of the Philippine creative economy. This policy limits foreign ownership in advertising and mass media.<sup>5</sup>

Foreign professionals in key creative professions, such as architecture, engineering, interior design, landscape architecture, and teaching, have been discouraged from practicing in the country by requirements that their home countries allow Filipinos to practice, and by false perception, that the laws on these professions prohibit foreigners to practice. The laws do not, but less formal barriers have long discouraged foreign professionals from applying to the Professional Regulatory Commission (PRC). Also, foreigners may not teach any profession that is regulated by the board of the PRC as these teachers need to be licensed by the PRC.

Such restrictions have challenged ongoing efforts to promote foreign investments into creative industries. The Design Competitiveness Act of 2013, for example, was intended to “promote and strengthen the Philippine design industry,” but falls

<sup>4</sup> The Philippine Development Plan 2017-2022 can be accessed at this link: <http://pdp.neda.gov.ph/wp-content/uploads/2017/01/PDP-2017-2022-0720-2017.pdf>

<sup>5</sup> According to Article XVI Section 11 of the 1987 Constitution, no foreign equity is permitted in media and only 30% foreign ownership in advertising.

short of two key drivers of growth in the creative industries as identified by industry stakeholders:

- Encouraging foreign professionals to practice and invest in creative industries in the Philippines, which is expected to result in technology transfer, investment, and job creation.
- Improving design curriculum and training facilities to foster talent development and entrepreneurial skills, which could benefit from the practice of more experienced foreign educators in creative professions.

The 2010 *Arangkada Philippines* advocacy book made key recommendations for accelerating the growth of the country’s creative industries (see Figure 5). These highlighted recommendations essentially summarize the recommendations put together by the 2010 *Arangkada* working group.

Since that time, slow but significant progress on these recommendations have been made. The DTI, in partnership with some of the most active advocates of the creative industries such as the CECP, the British Council in the Philippines, the Spanish Embassy, and the Instituto Cervantes, led several initiatives. Most notable is enactment of

the Design Competitiveness Act (RA 10557) that empowered the Design Center of the Philippines to elevate the country’s design industries to global standards.



Source: Design Center of the Philippines Official FB

The CECP, working together with DTI, has developed a Creative Economy Roadmap to 2030, setting an ambitious vision for the country:

“ By 2030, the Philippines will be the #1 Creative Economy in ASEAN in terms of size and value of our creative industries, as well as the competitiveness and attractiveness of our creative talent and content in international markets. ”

Table 5. Recommendations from *Arangkada 2010: A Business Perspective*

Headline Recommendations	
1.	Improve planning with a <b>Philippine Creative Industries Master Plan</b> , pass legislation to create the <b>Creative Industries Development Council</b> , and organize the private sector into a <b>Creative Industries Initiative</b> .
2.	<b>Stimulate the overall creative industries environment</b> with human resources development, rebrand the Philippine creative image, protect intellectual property, organize awards, exhibits and lectures, study foreign markets, reduce local costs, develop uniquely Filipino products, encourage tie-ups with large foreign firms, and encourage Filipino talent to stay home, as well as return home.
3.	<b>Encourage foreigners to practice creative industry professions</b> in the Philippines, as a key to attracting creative investments and R&D activities, resulting in technology transfer, investment, and job creation. <b>Remove restrictions on foreign equity in advertising</b> .

To achieve this vision, the CECP outlined 6 priority areas where public and private sectors need to work together to achieve critical milestones to accelerate the country's creative economy. These areas are (1)

creative policy, (2) creative industries, (3) creative clusters, (4) creative cities, (5) creative tourism, and (6) creative education. Table 6 summarizes the milestones to achieve in each priority areas by 2030.

**Table 6. Creative Economy Roadmap to 2030, CECP**

Roadmap to 2030	2018-2020	2020-2025	2025-2030
<b>Creative Policy</b>	Creative Economy Task Force Set Baseline and Goals: GDP, Jobs, IP	Creative Economy Agency Deliver KPIs: GDP, Jobs, IP	ASEAN Creative Economy Lead KPIs: GDP, Jobs, IP Regional Ranking
<b>Creative Industries</b>	Identify and Prioritize Creative Industries for Accelerated Growth KPIs: Reputation, Revenue, Market Share	Invest, Incentivize and Incubate Priority Creative Industries KPIs: Reputation, Revenue, Market Share	Accelerate Growth of Priority Creative Industries KPIs: Reputation, Revenue, Market Share
<b>Creative Clusters</b>	1-5 Special Economic Zone Creative Clusters KPIs: Reputation and Revenue Growth	5-10 Special Economic Zone Creative Clusters KPIs: Reputation and Revenue Growth	10+ Special Economic Zone Creative Clusters KPIs: Reputation and Revenue Growth
<b>Creative Cities</b>	1-2 PH Cities in UCCN KPIs: Tourism and Inclusive Development	3-4 PH Cities in UCCN KPIs: Tourism and Inclusive Development	5+ PH Cities in UCCN KPIs: Tourism and Inclusive Development
<b>Creative Tourism</b>	Develop PH as destination for Creativity (Festivals, Conventions, Shows, etc.) KPIs: Visitors, Revenue and Reputation	Competitive in ASEAN for Creative Tourism (top 3) KPIs: Visitors, Revenue and Reputation	Competitive in APAC for Creative Tourism (top 3) KPIs: Visitors, Revenue and Reputation
<b>Creative Education</b>	Develop/Uplift Creative Education at all levels KPIs: Competitive and Employable Talent	Competitive in ASEAN for Creative Education (top 3) KPIs: Competitive and Employable Talent	Competitive in APAC for Creative Education (top 3) KPIs: Competitive and Employable Talent

## IV. RECOMMENDATIONS

### 1. Declare Creativity as a National Priority via a Creative Economy Executive Order and a Creative Economy Act to create a Creative Economy Agency

In a mid-2018 visit to the Philippines, Professor John Howkins, renowned author and thought leader on the Creative Economy, advised that it is critical to declare Creativity as a National Priority at the highest possible level of government. This is what then UK Prime Minister Tony Blair did in 1996, which led to the formation of the UK Creative Industries Task Force under the leadership of Chris Smith, MP, with the title Secretary of State for Culture Media, and Society, a cabinet position to which "Digital" was later added.

In the Philippines, successive administrations have declared Overseas Filipino Workers (OFWs) as heroes of the economy (*Mga Bagong Bayani*) and enacted laws and made international agreements to open markets for their employment and to guarantee their welfare through agencies such as the Philippine Overseas Employment Agency and the Overseas Workers Welfare Administration.

In the last decade, the IT and Business Process Outsourcing (BPO) sector has likewise seen rapid growth through public and private sector collaboration and favorable investment incentives that led to the rapid acceleration of these sectors. Together, the OFW and BPO sectors contribute close to US\$ 50 billion to the Philippine economy.

The same high-profile prioritization can be achieved through a Creative Economy Executive Order (EO) from the Office of the President declaring Creativity as a National Priority to drive economic growth, inclusive development, and cultural upliftment.

Such a Creative Economy EO should lead to the establishment of a Creative Economy Task Force which will act as a coordinating body to align different government agencies to formulate and maintain national policy and support a strategic framework for accelerating the growth of the Philippine Creative Economy.

The Creative Economy Task Force should be led by the DTI in order to drive the creative economy agenda towards growing international

trade, revenue growth, job creation, and intellectual property development. Following are recommended members of the task force.

Recommended members
Center for International Trade Expositions and Missions
Commission on Higher Education
Department of Education
Department of Information, Communication and Technology
Department of Science and Technology
Department of Tourism
DOT Tourism Promotions Board
Design Center of the Philippines
DTI Board of Investments
DTI Trade and Industries Promotions Group
Film Development Council of the Philippines
Intellectual Property Office of the Philippines
National Commission on Culture and the Arts
Philippine Economic Zone Authority
Philippine Statistics Agency
Technical Education and Skills Development Authority
Selected LGUs driving a Creative City agenda (i.e. Baguio)
Creative Economy Council of the Philippines (private sector representative)

The Creative Economy Task Force can potentially evolve into a Creative Economy Agency similar to the Indonesia’s BEKRAF (*Badan Ekonomi Kreatif* or Creative Economy Agency). The Creative Economy Agency would be created by a Creative Economy Act to be passed by Congress and can drive the following mandates among other government agencies and with the public:

- Formulate and maintain national policy;
- Research, education and talent development;
- Investment incentives and access to capital;
- Infrastructure and creative zones/clusters;
- Industry promotions, brand building and marketing;
- Intellectual property rights development and regulation; and
- Institutional relations and international partnerships.

The Creative Economy Agency would follow a path similar to the NCCA, which evolved from EO118 (1987) creating a presidential commission and subsequently RA 7356 (1972) creating the NCCA.

The Philippines remains among the few countries that have not ratified the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which gives member states preferential treatment in the trade of cultural and creative goods and services. A total of 145 countries, including ASEAN members Cambodia, Indonesia, Lao PDR, and Viet Nam, and the European Union have ratified the Convention. The convention, which provides exclusive access to resources and capability-building grants especially for artists and practitioners of cultural expressions, has yet to be proposed to the Senate for ratification as the Executive Branch is still in the process of studying its position.

The Congress should also pass the Philippine Innovation Act that will provide grants and subsidies to Filipino innovators and entrepreneurs. SB 1532 was introduced in the 17th Congress by Senator Bam Aquino. It has been approved on third reading in the Senate and by the Small Business and Entrepreneurship Development Committee in the House of Representatives. If enacted into law, the measure will empower the Philippine the innovative and tech start up community through the provision of benefits such as tax breaks, research and development grants, use of government equipment and facilities, and training programs.

## 2. Review and reform laws that limit the growth of creative industries

Existing laws and policies that limit the growth of key creative industries should be studied and, as needed, should be modernized and reformed. Some of the policies to be reviewed are:

- Restrictions on foreign equity in media and advertising should be relaxed as they create a protectionist environment that discourages investment and potential technological advancement;
- Incentive programs available to the BPO sector can be extended to priority creative industries with qualifying conditions adapted to the conditions of working in these creative sectors;

- Creative industries should be included in the Investment Priorities Plan of the Board of Investments;
- Intellectual Property protection, registration, and regulation should be reviewed so that creative workers can easily register and protect their work both domestically and abroad; and
- LGUs intending to encourage creative industries should revise zoning and local tax policies that may restrict the growth of creative sectors in their city.

### 3. Map, measure, and prioritize Creative Industries for accelerated growth in domestic and international markets.

The lack of collaboration, consolidation of efforts, and unified leadership in the sector is exemplified in the conduct of mapping studies. The apparent lack of collaboration among the research organizations that are conducting such studies diminishes the perceived reliability of study results – reducing the interest of industry stakeholders to participate and get involved in efforts to grow the Philippine creative economy.

It is critical for the Philippines to clearly define, measure, and prioritize the creative industries that will drive the growth of the creative economy. This is a challenging task as there are multiple perspectives on what should and should not be included in a creative economy.

“You cannot grow what you do not measure” is a basic mantra in business. There is need for priority funding for updated and consistent measurement of the value generated by creative industries, creative freelancers, and overseas creative workers. Such measures should be coordinated by the Philippine Statistics Authority so that reliable data can be obtained on local levels for each creative sector. Having reliable data will provide the basis for prioritization and policy making to encourage the growth of creative industries.

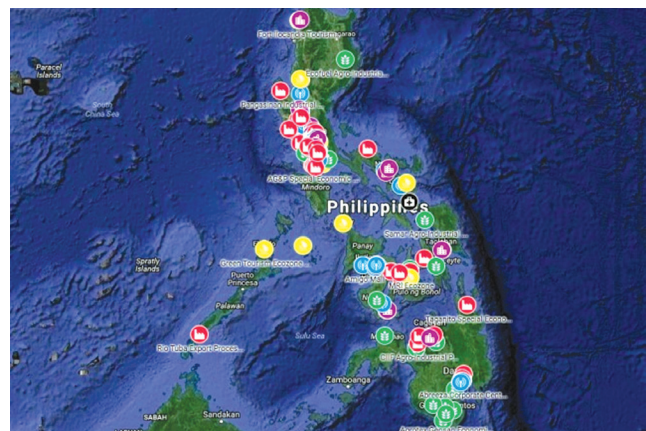
Government, with the help of the private sector, should come up with a standardized measure of the economic contribution of the industry to be

able to more accurately measure and compare the growth of each creative industry sector and identify trends, strengths, and opportunities for further development.

### 4. Encourage and incentivize the development of creative hubs and creative clusters as places for incubation, production, education, and research and development.

The BOI, PEZA, and LGUs should develop special incentives and funding programs to encourage the development and growth of creative clusters. It is highly recommended that such clusters build upon the strength of existing creative communities. The City of Makati, for example, is home to the majority of advertising agencies and production houses. Quezon City is home to both the film and TV industries. A PEZA or BOI incentivized cluster for Advertising Production would make sense in Makati, while a Film Production and Development Center would be welcome in Quezon City. Such clusters should include facilities, not only for production, but also support systems, professional and technical education, research and development, and start-up incubation.

Special Economic Zones have been a very effective tool of the Philippine Government to stimulate investment in high priority sectors, such as agriculture, BPO, IT, manufacturing, and tourism. As of November 2018, there are 275 IT/BPO zones, 73 manufacturing zones, 22 agro-industrial, 19 tourism zones, and 3 medical tourism zones. However, there are currently no PEZA recognized creative zones.



PEZA zones encourage investments across the country • Source: PEZA website

**5. Push for Philippine Creative Cities development and recognition.**



A display in the Marikina City Shoe Museum. Marikina City is known as the shoe capital of the Philippines. • Source: Tripadvisor

Baguio is not the only city in the Philippines with a strong creative culture. Large cities such as Cebu and Quezon City are respectively known for design and film. Smaller cities like Angono and Dumaguete nurture their own local artists, and craft towns such as Liliw, Lumban, Marikina, and Paete are well known domestically for quality goods such as shoes, wood carving, and pina embroidery .

With this creative diversity, the Philippines should aim for the same level of creative recognition as received by other Asia Pacific countries. The Philippines should compare with China, Japan, and South Korea, which each have more than five UNESCO Creative Cities (see Table 7).

This can be achieved when local governments realize the value that creative communities can give to their cities. To this end, there should be incentive and support programs that encourage more LGUs to pursue creative economy programs and potential UNESCO recognition.

**6. Promote new models of creative tourism that enhance the country’s image and promote sustainable tourism.**

The closure of Boracay in 2018 for environmental rehabilitation highlights the need to rethink tourism strategy. The emphasis on increasing visitor numbers to beaches may creates over-development and environmental damage. Casino-based tourism has led to high profile gambling and entertainment venues in and outside of Metro Manila. However, critics argue that casinos mostly attract only a narrow segment of the tourist market.

**Table 7. UNESCO creative cities of select Asian countries**

Country	City	Creative Economy Sector
China	Beijing	Design
	Changsha	Media Arts
	Chengdu	Gastronomy
	Hangzhou	Crafts and Folk Art
	Jingdezhen	Crafts and Folk Art
	Macao	Gastronomy
	Qingdao	Film
	Shanghai	Design
	Shenzen	Design
	Shunde	Gastronomy
	Suzhou	Crafts and Folk Art
South Korea	Wuhan	Design
	Bucheon	Literature
	Busan	Film
	Daegu	Music
	Gwangju	Media Arts
	Icheon	Crafts and Folk Art
	Jeonju	Gastronomy
	Seoul	Design
Japan	Tongyeong	Music
	Hamamatsu	Music
	Kanazawa	Crafts and Folk Art
	Kobe	Design
	Nagoya	Design
	Sapporo	Media Arts
	Sasayama	Crafts and Folk Art
Indonesia	Tsuruoka	Gastronomy
	Yamagata	Film
Thailand	Bandung	Design
	Pekalongan	Crafts and Folk Art
Singapore	Chiang Mai	Crafts and Folk Art
	Phuket	Gastronomy
Philippine	Singapore	Design
	Baguio City	Crafts and Folk Art

Source: UNESCO Creative Cities Network

A creative tourism strategy can provide an alternative model of sustainable tourism that goes beyond beaches and casinos. There are three areas for policy development by the Department of Tourism and the Tourism Promotions Board:

- **Creative festivals.** All over the world, festivals that celebrate creativity have become drivers of tourism as well as city identity building. The Montreux Jazz Festival, the Cannes Film Festival, the Avignon and Edinburgh theater festivals, and Austin’s SXSW are just some of the iconic festivals that draw hundreds of

thousands of tourists to these cities every year. There are more edgy creative festivals as well, such as Burning Man, Coachella, WonderFruit, and many “fringe” festivals in different parts of the world. Millennial travelers are especially attracted to such festivals because of their creative vibe, free spirited atmosphere, and sense of global community that they bring. There is great potential for the Philippines to develop locally developed creative festivals into internationally known events. This can be achieved by pivoting some of the best known traditional festivals such as the Sinulog and Panagbenga and also by developing and promoting new festivals such as the Malasimbo Music Festival, Fringe Manila, Manila Improv Festival, and various international film festivals.

- **Creative experiences.** A new tourism trend developing around the world involves the marketing of creative workshops and experiences for tourists. The variety of options is immense and can include culinary lessons in France, pottery making in Japan, traditional weaving in Mexico, or learning dance in India. Platforms such as Airbnb already book workshop experiences on their sites. It is very feasible for the Philippines, with its rich tradition of artisanal crafts, to develop and market such creative experience packages as a tourism strategy that helps support social enterprise and inclusive development. This is the ambition of the Baguio Creative Festival launched in November 2018.



*Colorful street dancers during the MassKara Festival, the annual 20-day celebration in Bacolod City, the country's city of smiles, every October.*  
 • Source: Visayan Daily Star

- **Cultural exchanges.** Continue and scale platforms of cultural exchange such as the Manila Madrid Fusion, Fete De La Musique, Posporo Music Festival, and the British Council Creative Innovators Program, in order to promote mutual appreciation and collaboration in culture and creativity.

Tourism promotions can and should do more than drive visitor count to the Philippines. Tourism promotions must carry the torch of rebuilding the Philippines brand image, recently affected by concerns on safety and security. Tourism Promotions can also be used to build “cultural soft power” where creative and cultural products and positive experiences from the Philippines are promoted in a way that makes them desired and respected in other countries. This can only be achieved, not simply with traditional advertising, but with cultural diplomacy, networking, and influencer marketing that helps build a cool image for Filipino creativity.

In addition, the best festival, experience, or exchange is handicapped by poor infrastructure. For tourists to participate in these activities, airports, roads, and other hard infrastructure need to be modernized and made more efficient.

- 7. Establish a Creative Education Task Force to prioritize creative education programs that strengthen the creative workforce and to become the creative education capital of ASEAN.**

In a now famous TED Talk “Do schools kill creativity?”<sup>6</sup> Sir Ken Robinson called for a rethinking of education. Robinson posited that traditional education was created during the time of the Industrial Revolution and was designed to produce a conforming, compliant workforce with just enough knowledge to be productive, but not enough to be disruptive.

Echoing very similar sentiments, American educator, Dr. Zhong Yao, declared in a 2006 article that “Creativity cannot be taught, but it can be killed.” Yao was pushing back on over-standardization of education in the US to the detriment of creativity.

6 Do schools kill creativity? (2006) by Sir Ken Robinson can be watched at [https://www.ted.com/talks/ken\\_robinson\\_says\\_schools\\_kill\\_creativity](https://www.ted.com/talks/ken_robinson_says_schools_kill_creativity)

The challenge of creative education in Philippine schools is not simply about adding more art classes in the curriculum, nor is it simply about STEM (Science, Technology, Engineering, Math) versus STREAM (STEM + Reading and Arts). While there is some merit to this viewpoint, it is an oversimplification. One must be careful not to equate Creative Education with Art Education. If we understand creativity as the “capability to create something new” then the creative faculty is clearly not the exclusive domain of the Arts. Science and Technology can be very creative, and we call it a different name: Innovation. In the same way that STEM can be creative, the Arts can likewise be UN-creative. This is true when art classes focus on copying techniques, and art teachers train students to be mimics rather than originators.

There is need therefore to review how creativity is engendered in Philippine education, within both

## V. CONCLUSION

Creative industries are globally recognized as major drivers of inclusive economic growth. In several developed economies, the creative sector is more valuable than agriculture or manufacturing. This policy brief asserts that the Philippines can be an important, internationally known, and competitive creative economy.

A strong beginning can be found in the 2017-2022 Philippine Development Plan, which discusses Filipino creativity or *pagka-malikhain*. Government partnerships with private sector and industry groups are also a step towards the right direction.

The DTI and CECP have jointly set forth the vision of becoming the #1 Creative Economy in ASEAN by 2030. Optimistically, this is possible given the richness of creative talent and cultural traditions across the country, but it will be necessary to strengthen institutional support with policy and programs to achieve this vision. This includes standardized mapping and measurement of creative industries to evaluate the strengths of and opportunities in the Philippine creative economy. A well-funded Creative Economy Task Force is a near-

the Sciences and the Arts, in order to nurture a generation equipped with both technical skills and the capacity to produce original ideas.

There is also a need to break out of the paradigm of exclusive Arts Education, where only the best artistic talents are given scholarships and grants, a practice which continues with the Philippine High School for the Arts. Creative Education should be made available to as wide a population as possible, starting with K-12, and including college, post-graduate, and technical/vocational programs.

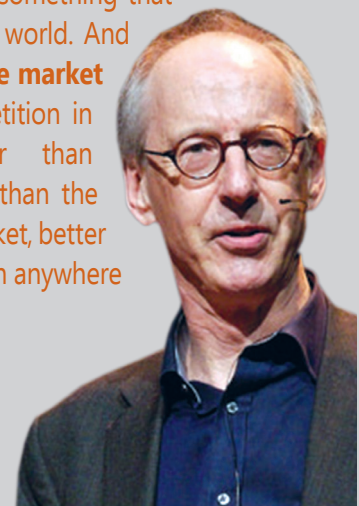
A Creative Education Task Force, composed of experts from DEPED, CHED, TESDA, and CECP, is recommended. This task force should develop comprehensive strategies on how creative technical skills and creative original thinking can be engendered at all levels.

term priority possibly leading to the creation of a Creative Agency.

The intangible quality of creative assets provides infinite possibilities to monetize ideas and innovation. Effective implementation of reforms in the sector will give the Philippine Creative Economy the needed push to realize its full potential as the country’s next sunrise industry.

“ You got to have the **passion**. You got to have the **ambition**. You got to do something that will be the wonder of the world. And you got to **understand the market forces**, the market competition in foreign markets better than anybody else. **Do better** than the local people do in that market, better than your competitors from anywhere around the world. ”

- Creative economy expert  
**John Howkins** in his keynote message at the *Arangkada* Philippines Creative Industries Forum, November 27, 2018





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Creative Baguio - <http://creativebaguio.com/>

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Department of Tourism Official FB - <https://www.facebook.com/DepartmentOfTourism/>

DTI – Design Center of the Philippines Official FB - <https://www.facebook.com/DTI.DesignCenterPH/>

HBO - <https://www.hbo.com/>

The Internet Movie Database - <https://www.imdb.com/>

Lakbay Pilipinas - <http://lakbaypilipinas.com/>

Philippine Primer - <http://primer.com.ph/>

Nesta - <https://www.nesta.org.uk/>

Playbill - <http://www.playbill.com/>

Rappler - <https://www.rappler.com/>

Spot.PH - <https://www.spot.ph/>

Trese Official FB - <https://www.facebook.com/TreseComics/>

Tripadvisor - <https://www.tripadvisor.com.ph/>

UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions - <https://en.unesco.org/creativity/convention>

UNESCO Creative Cities Network - <https://en.unesco.org/creative-cities/home>

Visayan Daily Star - <http://www.visayandailystar.com/>

Wikimedia Commons - [https://commons.wikimedia.org/wiki/Main\\_Page](https://commons.wikimedia.org/wiki/Main_Page)

World Intellectual Property Organization - <http://www.wipo.int/portal/en/index.html>

## GOVERNMENT WEBSITES

### Philippines:

Center for International Trade Expositions and Missions - <http://citem.gov.ph/>

Cultural Center of the Philippines - <https://www.culturalcenter.gov.ph/>

Department of Information and Communications Technology - <http://dict.gov.ph/>

Department of Science and Technology - <http://www.dost.gov.ph/>

Department of Trade and Industry - <https://www.dti.gov.ph/>

Design Center of the Philippines - <https://designcenter.ph/>

Film Development Council of the Philippines - <https://www.fdcph.ph/>

Intellectual Property Office of the Philippines - <https://www.ipophil.gov.ph/>

National Commission for Culture and the Arts - <http://ncca.gov.ph/>

Philippine Economic Zones Authority - <http://www.peza.gov.ph/>

Philippine Institute for Development Studies - <https://www.pids.gov.ph/>

Senate of the Philippines - <https://senate.gov.ph/>

### UK:

Department for Digital, Culture, Media, and Sport - <https://www.gov.uk/government/organisations/department-for-digital-culture-media-sport>

### Indonesia:

BEKRAF (Creative Economy Agency) - <http://www.bekraf.go.id/>

## LIST OF PARTICIPANTS AT ROUNDTABLE DISCUSSION ON CREATIVE INDUSTRIES

---

- |                             |   |
|-----------------------------|---|
| 1. Agulto, Antonio          | Project Officer – Create Philippines Secretariat, Center for International Trade Expositions and Missions |
| 2. Altiche, Victoria        | Design Center of the Philippines  |
| 3. Alviar, Jowee            | Creative Director, Team Manila  |
| 4. Cobonpue, Kenneth        | Industrial Design Expert, Kenneth Cobonpue  |
| 5. Del Rosario, Juan Miguel | President, Animation Council of the Philippines   |
| 6. Del Rosario, Malaya      | Head of Arts and Creative Industries, British Council   |
| 7. Delfin, Emmy             | Representative, Department of Information and Communications Technology                                   |
| 8. Diego, Jonas             | Individual Professional   |
| 9. Forbes, John             | Chief of Party, The Arangkada Philippines Project   |
| 10. Garcia, Maribel         | Curator, The Mind Museum  |
| 11. Guerrero, Angel         | Founder, President, Editor-in-Chief, Adobo Magazine   |
| 12. Guerrero, David         | Chairman and COO, BBDO Guerrero   |
| 13. Hinchliffe, Ebb         | Executive Director, The American Chamber of Commerce of the Philippines, Inc.                             |
| 14. Macuja-Elizalde, Lisa   | Artistic Director and CEO, Ballet Manila  |
| 15. Matute, Rhea            | Executive Director, Design Center of the Philippines  |
| 16. Mercado, Paolo          | Founder and President, Creative Economy Council of the Philippines  |
| 17. Moon, Mike              | Director for Trade and Investment, British Embassy Manila   |
| 18. Ortega, Jos             | CEO, Havas Media  |
| 19. Palabay, James          | President/CEO, Digital Arts Chef  |
| 20. Payne, Julian           | President, Canadian Chamber of Commerce of the Philippines  |
| 21. Perez-Rubio, Mindy      | President and CEO, Repertory Philippines  |
| 22. Schumacher, Henry       | President, European Innovation, Technology and Science Center Foundation                                  |
| 23. Tajon, Paul Edward      | Former Senior Investment Specialist, Board of Investments   |
| 24. Tenorio, Brian          | CEO, Brian Tenorio & Co.; Chair and Founder, The Philippine LGBT Chamber of Commerce                      |
| 25. Tolentino, Cesar        | Individual Professional   |
| 26. Vallez, Christian       | Film Director   |
| 27. Winton, Christina       | Consultant, The American Chamber of Commerce of the Philippines, Inc.                                     |

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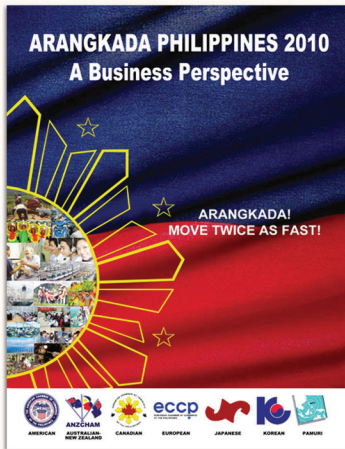
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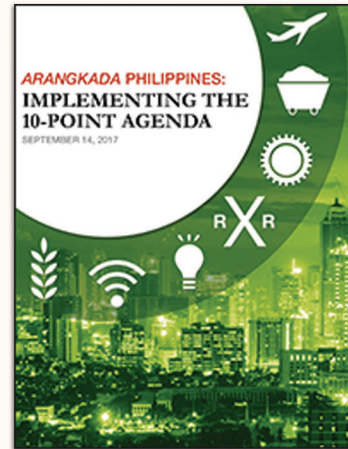
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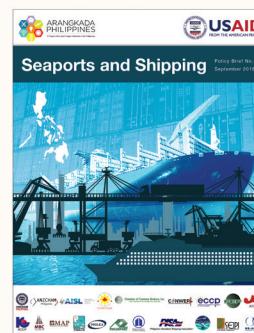
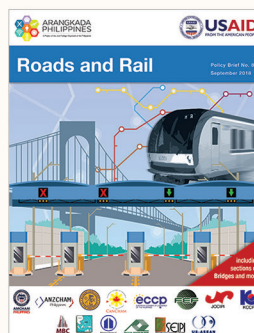
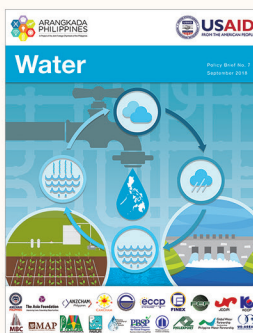
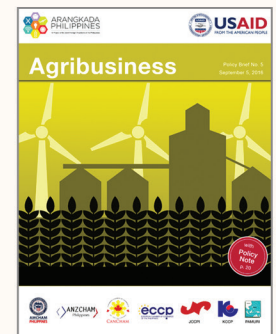
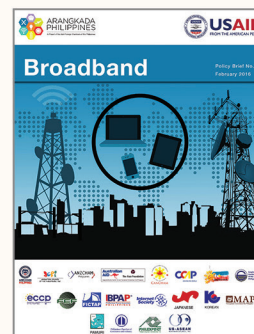
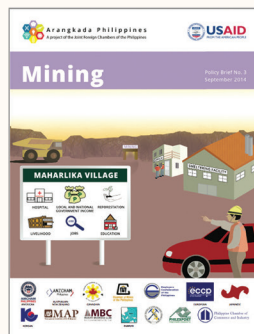
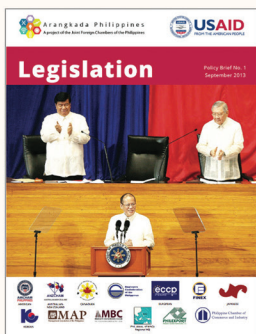


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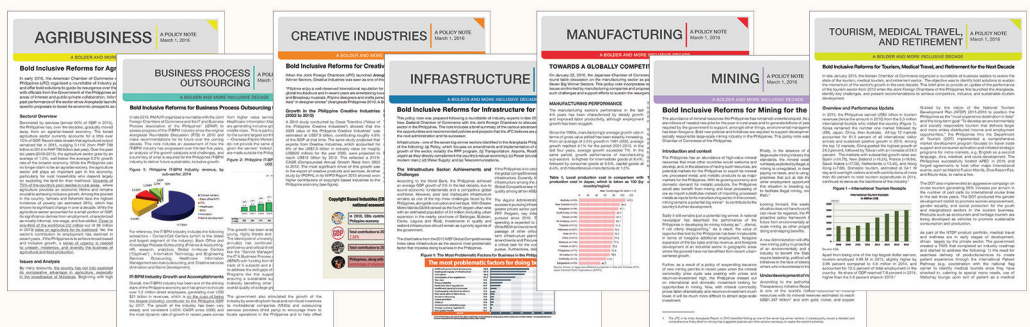


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 American Chamber of Commerce of the Philippines  
 7th Floor, Corinthian Plaza, 121 Paseo de Roxas, Makati City 1229, Philippines

Tel. No.: +63 (2) 818-7911 (loc. 204; 222); +63 (2) 751-1495/96 (DL)  
 Fax No.: +63 (2) 811-3081; +63 (2) 751-1496  
 Email: arangkada@arangkadaphilippines.com  
 Website: www.arangkadaphilippines.com